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J. P. CHALMERS

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Index to Reviews, Comments, and Stories of the Films

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American Aristocracy (5 parts) (Triangle—Fine Arts)—Nov. 12—S-1230; C-1034; R-891.
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Are You An Elk? (Universal—Laemmle Special)—Oct. 16—S-751.
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arms and the Woman (5 parts) (Pathe—Gold Rooster)—Nov. 26—S-1230; C-1034; R-1181
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Artful Dodger (Mutual—Novelty)—Nov. 25—C-1512.
Ashes (3 parts) (Universal—Gold Seal)—Dec. 5—S-1546; C-1513.
Ashes of Remembrance (2 parts) (Universal—Rex)—Oct. 1—S-2161; C-96.
Afloat and Ashore (No. 4 of "Uncle Sam's Defenders")—Dec. 29.
Athletic Movements Analyzed, and The Isle of Kyuschu (Pathe) (split reel,—Nov. 22—S-610; C-570.
Atta Boy's Last Race (5 parts) (Triangle—Fine Arts)—Nov. 5—S-918; C-838 R-535.
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At Twelve O'Clock (2 parts) (Mutual)—Oct. 26—S-753; C-569.
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Black Butterfly, The (5 parts) (Metro—Popular Plays and Players)—Dec. 4—S-1550; C-1659; R-1657.
Blocked Track, The (No. 100 of "The Hazards of Helen") (General Film—Kalem)—Oct. 7—S-290; C-416; R-64.
Blue Envelope Mystery, The (5 parts) (Greater Vitagraph)—Oct. 23—S-604; C-569; R-536.
Bluff (5 parts) (Mutual Star Production—American)—Oct. 16—S-[illegible]; C-569
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Bobby Bear, Investigator (½ reel) (Pathe—Rolin)—Dec. 17—C-1659; S-2013.
Bobby Bumps Helps "Helps," a Book Agent (Paramount—Bray Cartoon)—Oct. 25.
Bobby Bumps Queers the Choir (Paramount—Bray Cartoon)—Nov. 23.
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Boomerang, A, and Only a Rose (General Film—Selig) (split reel)—Oct. 16—S-443.
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Border Line, The (3 parts) (General Film—Essanay)—Nov. 25—S-1219; C-1658.
Border Strife (Unicorn-Buffalo)—Nov. 16.
Border Wolves (No. 17 of "Girl from 'Frisco") (2 parts) (General Film—Kalem)—Nov. 29—R-1508; C-1659; S-1851.
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Brand of Cain, The (Unicorn-Rancho)—Dec. 1.
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Bride and Gloom (2 parts) (Christie)—Nov.—R-1184.
Bridget's Blunder (Paramount—Black Diamond)—Oct. 16.
Broken Chains (5 parts) (World Pictures)—Dec. 11—S-169"; C-1660; R-1654.
British Egypt (Paramount—Burton Holmes)—Nov. 20.
Bubbles (Imp—Special Release)—Dec. 10—S-1693.
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Buddy's Christmas (Mutual)—Dec. 18—C-1820; S-2012.
Bugler of Algiers, The (5 parts) (Bluebird)—Nov. 27—S-1382; C-1348; R-1345.
Bungling Bill's Bow Wow (2 parts) (Mutual—Vogue)—Nov. 5—S-753; C-1033.
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Burned Record, The (No. 5 of the "Lass of the Lumberlands") (2 parts) (Mutual—Signal)—Nov. 21—C-1349.
Burning Band, The (No. 1, "Is Marriage Sacred?") (2 parts) (General Film—Essanay)—Dec. 16.
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Canimated Nooz Pictorial and Lake Tahoe, Cal. (General Film—Essanay)—Dec. 27—S-2003.
Canned Curiosity (2 parts) (Mutual)—Nov. 2—C-838.
Cantrell's Madonna (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Oct. 7—S-288.
Capable Lady Cook, A (Universal—Nestor)—Nov. 17—S-1062; C-1034.
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Capt. Jinks Should Worry (Greater Vitagraph)—Nov. 27, C-1820.
Captain Jinks Sparined Ankle (Greater Vitagraph)—Dec. 18.
Capt. Kidd's Hidden Treasure (Greater Vitagraph)—Dec. 11, C-1820.
Capture of Rattlesnake Ike, The (Mutual—American)—Dec. 2—S-1380.
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Car and the Girl, The (No. 12 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Dec. 18.
Case of Beans, A (Universal—Victor Special)—Nov. 14—S-1061.
Ceylon and Sammy Johnson Minds the Baby (Universal—Powers Split Reel)—Nov. 2.
Challenge of Chivalry (2 parts) (Unicorn-Supreme)—Dec. 16.
Chalice of Sorrow, The (5 parts) (Bluebird)—Oct. 9—S-297; C-259; R-61.
Challenge, The (5 parts) (Pathe—Gold Rooster)—Dec. 10—S-1700; R-1815; C-1821.
Chaperon, The (5 parts) (K-E-S-E—Essanay)—Nov. 20—S-1227; C-1188; R-1180.
Charity Begins at Home (General Film—Vim)—Dec. 13—C-1977.
Charming Villain, A (Universal—Victor)—Oct. 6—S-128; C-96.
Chased Into Love (Fox) (2 parts)—R-1818.
Cheaters (3 parts) (Universal—Gold Seal)—Oct. 10—S-292; C-261.
Child of Mystery, A (5 parts) (Universal-Red Feather)—Dec. 25—R-1974; S-2006; C-1979.
Children of the Feud (5 parts) (Triangle—Fine Arts)—Dec. 2—R-1344; S-1547.
Children Pay, The (5 parts) (Triangle—Fine Arts)—Nov. 26—S-1385; C-1349; R-1183.
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Chorus Girl and the Kid, The (3 parts) (General Film—Knickerbocker Star Feature)—Oct. 27—S-596.
Circle of Death, The (Universal—Big U Special)—Dec. 1—S-1377.
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Circumstantial Guilt (2 parts) (Universal—Imp)—Nov. 24—S-1222; C-1189.
Civilization in the Far East and Such Is Life in Alaska (Universal—Powers)—Dec. 26—S-2005.
Citizens All (2 parts) (Mutual—American)—Oct. 9—S-445; C-417.
City's Milk Supply & Here and There in Spain (Pathe Split Reel)—Nov. 19—C-1189.
Classmates (3 parts) (General Film—Biograph—Reissue)—Oct. 18—S-441; C-692.
Climax, The (2 parts) (Unicorn-Lily)—Nov. 17.
Climax, The, No. 4 of Sequel to "The Diamond from the Sky" (2 parts) (Mutual)—Dec. 18, S-1857.
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Close Call, A (General Film—Selig)—Oct. 28—S-597; C-809.
Code Letter, The (No. 1 of "Grant, Police Reporter") (General Film—Kalem)—Oct. 20—S-747; C-692.
Colonel Heeza Liar Gets Married (Paramount—Bray)—Oct. 11.
Colonel Heeza Liar Hobo (Paramount—Bray Cartoons)—Nov. 16.
Colonel Heeza Liar, Nature Faker (½ reel) (Pathe)—Dec. 28—S-138; C-262.
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Common Sense Brackett (6 parts) (Monarch)—Oct.—R-689; C-694.
Coney Island Princess (5 parts) (Paramount—Famous Players)—Dec. 4—R-1655; C-1821; S-1860.
Conquest of Canaan (Frohman)—Oct.—R-224; C-570.
Conscience of Hassan Bey, The (Biograph-Reissue)—Dec. 18, S-1851.
Conspiracy, The (2 parts) (Universal—Bison)—Oct. 21—S-444; C-418.
Converging Paths (2 parts) (General Film—Selig)—Oct. 9—S-442; C-568.
Convict, The (Unicorn—Puritan)—Oct. 4.
Corner in Colleens, A (5 parts) (Triangle—Ince)—Nov. 5—S-918; C-838; R-379.
Cossack Whip, The (5 parts) (K-E-S-E—Edison)—Nov. 13—S-1228; C-1188; R-1002.
Counterfeit Five, The (No. 3 of "Jimmy Dale Alias the Grey Seal") (2 parts) (Unicorn—Monmouth)—Dec. 18—S-1225; R-1181.
Country That God Forgot, The (5 parts) K-E-S-E—Selig)—Oct. 2—S-136; C-260; R-1820.
County Sheriff, The (2 parts) (Unicorn—Jockey)—Oct. 4.
Court Martialed (No. 16 of "Liberty") (2 parts) (Universal Special)—Nov. 27—S-1379; C-1350.
Criminal, The (5 parts) (Triangle—Ince)—Dec. 2—R-691; C-1349; S-1549.
Crimson Stain, The (No. 7, "The Devil's Symphony") (2 parts) (Consolidated)—Oct. 2—S-296; R-687.
Crimson Stain Mystery, The (No. 8, "In the Shadow of Death") (2 parts) (Consolidated)—Oct. 9—S-448.
Crimson Stain Mystery, The (No. 9, "The Haunting Specter") (2 parts) (Consolidated)—Oct. 16—S-606.
Crimson Stain Mystery, The (No. 10, "The Tortured Soul") (2 parts) (Consolidated)—Oct. 23—S-756.
Crimson Stain Mystery, The (No. 11, "The Tortured Soul") (2 parts) (Consolidated)—Oct. 30—S-1068.
Crimson Stain Mystery, The (No. 12, "The Restless Spirit) (2 parts) (Consolidated)—Nov. 6—S-1224.
Crimson Stain Mystery, The (No. 13, "The Despoiling Brutes") (2 parts) (Consolidated)—Nov. 13—S-1224.
Crimson Stain Mystery, The (No. 14, "The Bloodhound") (2 parts) (Consolidated)—Nov. 20—S-1551.
Crimson Stain Mystery, The (No. 15, "Human Tiger") (2 parts) (Consolidated)—Nov. 27—S-1697.
Crimson Stain Mystery, The, No. 16 (2 parts) (Consolidated)—Dec. 4.
Crisis, The (7 parts) (Sherman—Elliott—Selig)—R-218.
Crooked Mix-Up, A (Universal—Joker)—Oct. 28—S-598; C-570.
Crosby's Rest Cure (Metro—Drew)—R-1183; C-1188.
Cry of Conscience, The (2 parts) (Universal—Gold Seal)—Nov. 8—S-910; C-839.
Crystal Globe, The (No. 9 of "The Yellow Menace") (2 parts) (Unity Sales)—Oct. 30—S-604; R-1691.
Cupid's Uppercut (Christie)—Dec. 25—S-2018.
Cupid's Torpedoes (Unicorn-Hippo)—Nov. 29.
Curiosity (No. 12 of "Beatrice Fairfax) (2 parts) (International)—Oct. 23—S-915.
Curse You, Jack Dalton (Unicorn-Jockey)—Nov. 30.
Curse of the Forest (General Film—Vitagraph)—Oct. 16.

D

Dad's Masterpiece (Mutual—Cub)—Oct. 28—S-751; C-838.
Dan Daly's Nightmare (Unicorn—Hippo)—Oct. 30.
Daring Chance, A (No. 102 of "The Hazards of Helen" Railroad Series) (General Film—Kalem)—Oct. 21—S-747; C-692; R-379.
Daring Mission, A (Unicorn—Sunset)—Oct. 5.
Daughter of Dixie, A (2 parts) (Universal—Big U)—Oct. 29—S-749.
Daughter of Mars, A (No. 11 of "Liberty") (2 parts) (General Film—Kalem)—Oct. 23—S-748; C-839.
Daughter of the Gods (Fox)—Nov.—R-672; C-837.
Daughter of U. S. A., A ("Liberty," No. 20) (2 parts) (Universal Special Feature)—Dec. 31.
Day in New York with Betty (No. 8 of Florence Rose Fashions) (Pathe)—Nov. 12—C-1034.
Day with Governor Whitman, A (Griffith)—Nov.
Dancing With Folly (No. 2 "Is Marriage Sacred?") (2 parts) (General Film-Essanay)—Dec. 23.
Dangers of Doris No. 1 (A Bit of Bent Wire) (General Film—Vitagraph)—Dec. 22.
Dangers of Doris, No. 2 ("The Luck Charm") (General Film-Vitagraph)—Dec. 29.
Davy's Daily Doings (Unicorn-Jockey)—Nov. 16.
Dawn of Wisdom, The (3 parts) (General Film-Broadway Star)—Des. 22.
Deacon's Widow, The (Mutual—Cub)—Oct. 21—S-603.
Dead Man's Escape (No. 4 of the Vampires) (2 parts) (Mutual—Gaumont)—Dec.—R-1504.
Decoy, The (Universal—Imp)—Oct. 19—S-598; C-570.
Deed of Daring, A (No. 4 of "A Lass of the Lumberlands") (2 parts) (Mutual—Signal)—Nov. 13—S-1222; C-1189.
Deep Purple, The (5 parts) (World Pictures)—Dec.—R-1507.
Deschutes Driftwood (Educational Film Corp)—Nov.—R-1160.
Desert Gold (Unicorn-Rancho)—Dec. 14.
Deserted (Unicorn-Sunset)—Nov. 27.
Desert's Prize, The (2 parts) (Unicorn-Rancho)—Nov. 13.
Designing Woman, A (Universal—Laemmle Special)—Dec. 2—S-1378.
Desperate Duel, A (General Film—Kalem)—Nov. 7—S-1218; C-1187; R-844.
Despoiler, The (Triangle—Kay-Bee)—Dec.—R-2386.
Despoiling Brutes, The (No. 13 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Nov. 13—S-1224.
Detective's Head, The (No. 1 of "The Vampires") (3 parts) (Mutual—Gaumont)—Nov. 23—S-1224; C-1188; R-1819.
Devil in His Own Home Town (Unicorn-Jockey)—Dec. 17.
Devil's Bondwoman, The (5 parts) (Universal Red Feather)—Nov. 20—S-1221; C-1189.
Devil's Double, The (5 parts) (Triangle—Ince)—Nov. 26—S-1385; C-1349; R-1000.
Devil's Prize, The (5 parts) (Greater Vitagraph)—Nov. 6—S-913; C-1033; R-846.
Devil's Symphony, The (No. 7 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 2—S-296; R-687.
Diamond Lure, The (Universal—Rex)—Nov. 16—S-1062; C-1034.
Diplomacy & When Little Lindy Sang (Universal—Powers—Split Reel)—Oct. 15—S-292.
Disappearing Shadow, The (No. 6 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Nov. 5—S-918; C-838.
Disposing of a Lover (Unicorn—Judy)—Oct. 22.
Divorce and Daughter (5 parts) (Pathe—Gold Rooster)—Dec. 3—R-1342; S-1548; C-1512.
Dollar and the Law, The (5 parts) (Greater Vitagraph)—Nov. 20—S-1382; R-1181.
Dream of Two Ago, A (5 parts) (Mutual Star Production)—Nov. 27—S-1381—C-1658; R-1655.
Dreamy Dud in the African War Zone (General Film—Essanay)—Oct. 18—S-442; C-692.
Dreamy Dud Joyriding with Princess Zlim (General Film—Essanay)—Nov. 29—S-1376; C-1658.
Drops of Blood (No. 7 of the "Yellow Menace") (2 parts) (Unity Sales)—Oct. 16—S-296.
Ducking a Discord (2 parts) (Mutual—Vogue)—Oct. 15—S-445; C-569.
Dudes for a Day (General Film—Kalem)—Nov. 28—C-1658; S-1851.
Dulcie's Adventure (5 parts) (Mutual Star Production—American)—Oct. 12—S-295; C-260; R-223.
Duplicity (Metro-Drew)—Dec.—C-1820.

E

Eagle's Wing (5 parts) (Bluebird)—Nov.—R-1345; C-1511.
Earthquake, The (No. 4 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Oct. 22—S-608; C-570; R-1818.
East Is East (5 parts) (Mutual Masterpiece De Luxe—Turner)—Nov. 9—S-912; C-1188; R-1001.
Easy Come and Easy Go (Unicorn-Gaiety)—Nov. 19.
Easy Ed (2 parts) (General Film—Essanay)—Nov. 7—S-907; C-1187.
Eat and Grow Hungry (Universal—L-Ko)—Nov. 29—S-1378; C-1512.
Echo of France (Unicorn—Rancho)—Oct. 31.
Egg, The (2 parts) (General Film—Essanay)—Dec. 5—S-1542; C-1819.
Eel, The (2 parts) (Universal—Laemmle)—Nov. 10—S-908; C-839.
Elopement The (Mutual)—Dec. 24, C-1820.
Elusive Enemy (Universal—Imp Special)—Oct. 9—S-598.
Emerald Pin, The (2 parts) (Universal—Laemmle)—Nov. 23—S-1221; C-1189.

End of the Rainbow, The (5 parts) (Bluebird)—Oct. 30—S-754; C-602; R-686.
End of the Trail, The (5 parts) (Fox)—Nov.
Enemy, The (7 parts) (Greater Vitagraph)—Dec. 11—R. 1815.
Enemy to the King (5 parts) (Greater Vitagraph)—Nov. 27—R-1345; C-1348; S-1551.
Enlighten Thy Daughter (5 parts) (Ivan)—Dec. 1.
Essanay-Chaplin Revue of 1916, "The Tramp," "His New Job" and "A Night Out" (2 parts) (General Film—Essanay)—Oct. 21—S-442, R-687.
Eternal Challenge, The (2 parts) (Mutual—Eclair)—Nov. 4—S-1222; C-1188.
Eternal Way, The (Universal—Big U)—Oct. 5—S-128; C-96.
Eventful Evening, An (General Film—Selig)—Oct. 21—S-443; C-692.
Every Lassie Has a Lover (Mutual)—Dec. 23.
Evidence, The (Universal Big U Special)—Nov. 10—S-908.
Excuse Me (5 parts) (Pathe—Gold Rooster Play)—Dec. 31—S-138; C-262; R-253.
Extravagance (5 parts) (Metro—Popular Plays and Players)—Nov. 6—S-1225; C-1188; R-1179.
Eyes of Love, The (Universal—Rex)—Nov. 10—S-910; C-839.

F

Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (General Film—Essanay)—Oct. 4—S-127; C-416.
Fable of "The Kittenish Superanns and the World-Weary Snipes" (2 parts) (General Film—Essanay)—Oct. 17—S-442; C-692.
Fable of "The Throbbing Genius of a Tank Town Who Was Encouraged by Her Folk Who Were Prominent" (General Film—Essanay)—Oct. 25—S-596.
Failure at Fifty (3 parts) (General Film—Essanay)—Dec. 9—S-1542, C-1977.
Faith (5 parts) (Mutual Star Production—American)—Oct. 30—S-753.
Faithless Friend, The (2 parts) (Pathe)—Dec. 10—S-1700; C-1659.
False Clue, The (2 parts) (Mutual)—Dec. 4—S-1856; C-1978.
False Magistrate, The (No. 5 of "Fantomas") (3 parts) (Mutual Gaumont)—Oct. 5—S-131; C-417.
Fame at Last (No. 10, "Last of Timothy Dobbs, That's Me") (2 parts) (Universal Special Feature)—Oct. 16—S-443; C-418.
Fantomas No. 5, "The False Magistrate" (3 parts) (Mutual—Gaumont)—Oct. 5—S-131, C-416.
Farmer Alfalfa's Blind Pig (Paramount—Burton Holmes)—Dec.
Farmer Alfalfa Sees New York (Paramount—Bray)—Nov. 8.
Fascinating Model, The (½ reel) (Universal—Powers)—Nov. 30—S-1377.
Fasters, The (General Film—Vitagraph)—Nov. 20.
Fat and Fickle (General Film-Vim)—Dec. 28.
Fatal Violin, The (General Film-Kalem)—Dec. 19—S-2003; C-1977.
Fate and Death (No. 1 of Sequel to the Diamond from the Sky") (Mutual)—Dec.—R-1510.
Father Gets in Wrong (Universal—Joker)—Oct. 7—S-127; C-570.
Father Was Right (Unicorn—Gayety)—Nov. 3.
Fear (3 parts) (Hiawatha)—Oct. 18.
Felix Gets in Wrong (Universal—Victor Special)—Nov. 21—S-1221.
Felix on the Job (Universal—Victor Special)—Oct. 31—S-750.
Female of the Species, The (5 parts) (Triangle-Kay Bee)—R-1815.
Fickle All Around (2 parts) (Mutual-Vogue)—Dec. 24—S-2012.
Fifty Fifty (5 parts) (Triangle—Fine Arts)—Oct. 22—S-610.
Fight for Paradise Valley, The (No. 16 of the "Girl from Frisco") (2 parts) (General Film—Kalem)—Nov. 22—R-1346; C-1511; S-1543.
Fight at Camp One, The (No. 8 of "A Lass of the Lumberlands") (Signal)—Dec. 11, C-1820.
Fighting Joe (2 parts) (Universal-Bison)—Dec. 23—S-1853; C-1979.
Fighting for Verdun (European)—Nov.
Fighting the Germans (5 parts) (American Correspondent Film Corporation)—Nov. 8.
Fight on the Dam, The (Mutual—American)—Nov. 9—S-1222; C-1034.
Film d'Art (3 parts)—Mutual)—Nov. 16.
Final Fraud, The (3 parts) (General Film—Essanay)—Dec. 2—S-1376; C-1849.
Financial Frenzy, A (General Film-Vim Feature Comedy)—Dec. 27.
Fires of Fate (2 parts) (Unicorn-Buffalo)—Dec. 15.
Firm of Girdlestone, The (5 parts) (Greater Vitagraph)—Oct. 9—S-449; C-260; R-225.
First Blood (No. 3 of "A Lass of the Lumberlands") (2 parts) (Mutual—Signal)—Nov. 6—S-1222; C-1034.
Fish (General Film—Biograph)—Nov. 20—S-1219; C-1511.
Five Franc Piece, The (General Film-Selig)—Dec. 18, S-1850.
Five Thousand Dollar Dream, The (Universal—Victor Special)—Oct. 16—S-597.
Flag of Truce, The (No. 15 of "Liberty") (2 parts) (Universal Special)—Nov. 20—S-1221; C-1189, R-1184.
Flavel's Terrible Past (Universal—Nestor)—Dec. 31—S-129.
Florence Rose Fashions (No. 5, "Betty Selects Her Birthstone Frock") (Pathe)—Oct. 1—S-138.
Florence Rose Fashions (No. 6, "Betty at the Wedding") (Pathe)—Oct. 15—S-452; C-417.
Florence Rose Fashions (No. 7, "Betty Entertains Out of Town Guests") (Pathe)—Oct. 29—S-558, C-603.
Florence Rose Fashions (No. 8, "A Day in New York with Betty") (Pathe)—Nov. 12—C-1034.
Florence Rose Fashions (No. 9, "The Beginning of the Social Season") (Pathe)—Nov. 26.
Florence Rose Fashions (No. 10, "Fashions and Charity") (Pathe)—10; S-1700.
Florence Rose Fashions, No. 11 "A Day of Sport" and "Young Fur Bearing Animals" (Pathe)—Dec. 24—C-1821; S-2014.
Florence Rose Fashions, No. 12, "Frills and Thrills" and "Making Raisins" (Pathe)—Dec. 31—C-1978.
Flower of Faith, The (5 parts) (International—Superb)—Oct. 2—S-137; C-95; R-2101.
Flower of the Prairie, The (2 parts) (Unicorn-Rancho)—Nov. 27.
Following the Flag (3 parts) (General Film—Selig)—Nov. 27—S-1377.
Following the Flag in Mexico (Feinberg Amuse Co.)—April—C-1658.
Folly of Fear, The (2 parts) (Mutual)—Oct. 24—S-602.
Foolish Romance (2 parts) (Unicorn—Jockey)—Oct. 17.
Foolish Virgin, The (5 parts) (Selznick)—November—R-1975.
Forgotten Train Order (No. 107 of the "Hazards of Helen" (General Film—Kalem)—Nov. 25—C-1511; S-1543.
For Love and Gold (2 parts) (Universal—Bison)—Nov. 4—S-748; C-694.
For the Flag (No. 12 of "Liberty") (2 parts) (Universal Special)—Oct. 30—S-1062; C-839.
Found Guilty (No. 2 of "Pearl of the Army") (2 parts) (Pathe—Astra)—Dec.—R-1506.
Fowl and Game Birds and Historic New Orleans (Pathe Split Reel)—Nov. 5—S-918; C-838.
Frame-Up, The (General Film—Vim)—Oct. 27—S-597.
Franchise, The (2 parts) (Mutual—American)—Oct. 16—S-446; C-569.
Free Speech (Metro—Drew)—Nov. C-1349.
Friends (General Film—Biograph-Reissue)—Oct. 23—S-597.
From Citizen to Soldier (No. 1 of "Uncle Sam's Defenders") (Mutual)—Dec. 8.
From the Deep (3 parts) (General Film—Knickerbocker Star Feature)—Oct. 13—S-289; C-692.

G

Gamble in Souls (5 parts) (Triangle—Ince)—Dec. 23—R-1508; C-1821.
Game That Failed, The (General Film—Vitagraph)—Nov. 3—S-906; C-1187.
Gate of Death, The (No. 104 of the "Hazards of Helen" Railroad Series) (General Film—Kalem)—Nov. 4—S-1218; C-1033; R-843.
Gates of Eden, The (5 parts) (Metro—Columbia)—Oct. 30—S-914; C-1349; R-997.
Gay Deceivers (General Film—Vim)—Nov. 10.
Gertie's Garters (General Film—Vim Feature Comedy)—Nov. 1—S-746; C-1033.
Gertie's Latest Love Affair (Mutual)—Dec. 7, C-1820.
Ghost, The (No. 3 of "The Vampires") (Mutual—Gaumont)—Nov.—R-1511.
Ghost of A Chance, The (Metro)—Oct. 23—C-569.
Giant Powder (2 parts) (Universal-Bison)—Dec. 26—S-2004.
Gilded Cage, The (5 parts) (World Pictures)—Oct. 9—S-605; C-261; R-220.
Girl and the Bandit, The (2 parts) (Universal Special)—Oct. 2—C-96.
Girl Detective, The (General Film—Selig)—Nov. 18—S-1060; C-1511.
Girl From Frisco (No. 9 "The Web of Guilt") (2 parts) (General Film—Kalem)—Oct. 4—S-200; C-417; R-65.
Girl From Frisco (No. 10 "The Reformation of Dog Hole") (2 parts) (General Film—Kalem)—Oct. 11—S-746; C-568; R-224.
Girl From Frisco (No. 11 "The Yellow Hand") (2 parts) (General Film—Kalem)—Oct. 18—S-747; C-692; R-378.
Girl From Frisco (No. 12 "The Harvest of Gold") (2 parts) (General Film—Kalem)—Oct. 25—S-747; C-837; R-535.
Girl From Frisco (No. 13 "The Son of Cain") (2 parts) (General Film—Kalem)—Nov. 1—S-1218; C-1033; R-842.
Girl From Frisco (No. 14 "The Witch of the Dark House") (2 parts) (General Film—Kalem)—Nov. 8—S-1218; C-1187; R-999.
Girl From Frisco (No. 15 "The Brass Bound Chest") (2 parts) (General Film—Kalem)—Nov. 15—R-1182.
Girl From Frisco (No. 16 "The Fight For Paradise Valley") (2 parts) (General Film—Kalem)—Nov. 22—R-1346; C-1511.
Girl From Frisco (No. 17 "Border Wolves") (2 parts) (General Film—Kalem)—Nov 29—R-1508.
Girl From Frisco (Series) (No. 18 "The Poisoned Dart") (2 parts) (General Film—Kalem)—Dec. 6—C-1810; S-1852.
Girl From Frisco (No. 19 "The Stain of Chuckawalla") (2 parts) (General Film—Kalem)—Dec. 13—S-1852, C-1977.
Girl From Frisco (No. 20 "On the Brink of War") (2 parts) (General Film—Kalem)—Dec. 20—R-1975; S-2003.
Girl Who Did Not Care (6 parts) (Ivan)—Nov., S-913, C-1035; R-841.
Girl Who Doesn't Know, The (5 parts) (B. S. Moss)—R-1815; C-1821.
Gloriana (5 parts) (Bluebird)—Nov. 6—S-1066; C-837; R-844.
Glove and the Ring (No. 8 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Nov 20—S-1066; C-1188; R-65.
Goddess of Sagebrush Gulch, The (General Film—Biograph—Reissue)—Oct. 30—S-478.
Going to Halifax (Paramount-Burton Holmes)—Dec. 18.
Gold Band, The (Universal—Rex)—Oct. 20—S-598; C-418.
Gold Cigarette Case, The (No. 9 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Nov. 27—S-1227; C-1348; R-65.
Golden Thought, The (2 parts) (General Film—Selig)—Dec. 25.
Good and Proper (General Film—Vim)—Nov. 17—S-1220; C-1348.
Good Morning Judge (2 parts) (Universal-Victor)—Dec. 28—S-2005; C-1979.
Good Stenographer, The (General Film—Vim Feature Comedy)—Nov. 22—S-1220, C-1511.
Good Woman, The (2 parts) (Universal—Bison)—Dec. 9—C-1513; S-1691.
Governor's Decision, The (Universal—Imp Special)—Oct. 26; S-749.
Grain of Suspicion, A (General Film—Vim Feature Comedy)—Oct. 4—S-289; C-416.
Grant, Police Reporter (No. 1 "The Code Letter") (General Film—Kalem)—Oct. 20—S-747; C-692.
Grant, Police Reporter (No. 2 "The Missing Heiress") (General Film—Kalem)—Oct. 27—S-747; C-837; R-535.
Grant, Police Reporter (No. 3 "The Pencil Clue") (General Film—Kalem)—Nov. 1—S-1218; C-1033; R-690.
Grant, Police Reporter (No. 4 "The Man from Yukon") (General Film—Kalem)—Nov. 10—C-1187; S-1218; R-843.
Grant, Police Reporter (No. 5 "The Rogues Pawn") (General Film—Kalem)—Nov. 17—R-1183; C-1348.
Grant, Police Reporter (No. 6 "The House of Three Dueces" (General Film—Kalem)—Nov. 24—C-1511; R-1346.
Grant, Police Reporter (No. 7 "The Wizard's Plot" (General Film—Kalem)—Dec. 1—R-1508.
Grant, Police Reporter (No. 8 "The Trunk Mystery" (General Film—Kalem)—Dec. 8.
Grant, Police Reporter (No 9 "The Menace") (General Film—Kalem)—Dec. 15—S-1852.
Grant, Police Reporter (No. 10 "The Tiger's Claw") (General Film—Kalem)—Dec. 22—R-1975; S-2003.
Grant, Police Reporter (No. 11 "A Mission of State") (General Film—Kalem)—Dec. 29—S-2003.
Greater Power, The (2 parts) (Universal—Bison)—Dec. 2—C-1350; S-1545.
Great Sacrifice, The (No. 11 of Shielding Shadow" (Pathe—Astra)—Dec.—R-1500.
Great Truth, The (Epic Pictures, Inc.)—Dec.—R-1341.
Green Eyes (General Film—Vim Feature Comedy)—Oct. 25—S-597; C-837.
Green Eyes (Universal—Laemmle)—Dec. 13—S-1694; C-1659.
Greenlands Icy Mountains (Paramount—Bray)—Nov. 1.
Grey Seal, The (No. 1 of "Jimmy Dale, Alias The Grey Seal") (2 parts) (Unicorn—Monmouth)—Nov.—S-1225; R-1181.
Grimsey, the Bellhop (Mutual-Star Comedy)—Dec. 30.
Grip of Evil, The (No. 12 "Into the Pit") (2 parts) (Pathe—Balboa)—Oct. 1—S-138; C-96.
Grip of Evil, The (No. 13 of "Circumstantial Evidence") (2 parts) (Pathe—Balboa)—Oct. 8—C-260.
Grip of Evil, The (No. 14, "Humanity Triumphant") (2 parts) (Pathe—Balboa)—Oct. 15—S-451; C-417.
Grouchy (2 parts) (Mutual)—Dec. 2—S-1547.
Guilty (2 parts) (Universal—Imp)—Nov. 17—S-1061; C-1034.
Guilty Hand, The (2 parts) (Unicorn-Buffalo)—Nov. 28.
Guilty One, The (2 parts) (Unicorn—Supreme)—Oct. 6.
Guilty Ones, The (General Film—Vim)—Dec. 7—S-1690; C-1819.
Gulf, The (2 parts) (Unicorn-Buffalo)—Nov. 19.

H

Half Breed's Hatred, The (No. 11 of the "Yellow Menace") (2 parts) (Unity)—Nov. 13—S-913; R-222.
Hans Henri and the Neophyte (Educational)—Nov.—R-1160.
Harbor of Happiness (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Oct 21—S-746; C-837.

Harvest of Gold, The (No. 12 of "The Girl from Frisco") (2 parts) (General Film—Kalem)—Oct. 25—S-747; C-837; R-535.
Hash and Havoc (Greater Vitagraph)—Dec. 4.
Haunted House, The (No. 5 of "The Yellow Menace") (2 parts) (Unity)—Oct. 2—S-2170; C-2130; R-1684.
Haunting Hand, The (No. 8 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Nov 19—S-1230; C-1189; R-1181.
Haunting Specter, The (No. 9 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 16; S-606.
Have You Heard About Lillie? (General Film—Vitagraph)—Dec. 1.
Haystacks and Steeples (Triangle—Keystone)—Oct. 1—R-1001; C-1189.
Hazards of Helen—Railroad Series (No. 100 "The Blocked Track") (General Film—Kalem)—Oct. 7—S-290; C-416; R-64.
Hazards of Helen—Railroad Series (No. 101 "To Save the Special") (General Film—Kalem)—Oct. 14—S-747; C-568; R-224.
Hazards of Helen—Railroad Series (No. 102 "A Daring Chance") (General Film—Kalem) Oct. 21—S-747; C-692; R-379.
Hazards of Helen—Railroad Series (No. 103 "The Last Messenger") (General Film—Kalem)—Oct. 28—S-747; C-837; R-536.
Hazards of Helen—Railroad Series (No. 104 "The Gate of Death") (General Film—Kalem)—Nov. 4—S-1218; C-1033; R-843.
Hazards of Helen—Railroad Series (No. 105 "The Lone Point Mystery") (General Film—Kalem)—Nov. 11—S-1218; C-1187; R-999.
Hazards of Helen—Railroad Series (No. 106 "The Runaway Sleeper") (General Film—Kalem—Nov. 18—C-1348.
Hazards of Helen—Railroad Series (No. 107 "The Forgotten Train Order") (General Film—Kalem)—Nov. 25—C-1511.
Hazards of Helen—Railroad Series (No. 108 "The Trial Run") (General Film—Kalem)—Dec. 2.
Hazards of Helen—Railroad Series (No. 109 "The Lineman's Peril") (General Film—Kalem)—Dec. 9.
Hazards of Helen (No 110 "The Midnight Express") (General Film—Kalem)—Dec. 16.
Hazards of Helen (No. 111 "The Vanishing Box Car") (General Film—Kalem)—Dec. 23—S-2003.
Hazards of Helen, No. 112, "A Race With Death" (General Film—Kalem)—Dec. 30—C-1977; S-2003.
Hearst-International News Pictorial No. 79 (International)—Oct. 3—S-450; C-417.
Hearst-International News Pictorial No. 80 (International)—Oct. 6—S-450; C-417.
Hearst-International News Pictorial No. 81 (International)—Oct. 10—S-607; C-569.
Hearst-International News Pictorial No. 82 (International)—Oct. 13—S-756; C-569.
Hearst-International News Pictorial No. 83 (International)—Oct. 17—S-757; C-693.
Hearst-International News Pictorial No. 84 (International)—Oct. 20—S-757.
Hearst-International News Pictorial No. 85 (International)—Oct. 24—S-915; C-837.
Hearst-International News Pictorial No. 86 (International)—Oct. 27—S-915; C-838.
Hearst-International News Pictorial No. 87 (International)—Oct. 31—S-1068.
Hearst-International News Pictorial No. 88 (International)—Nov. 2—S-1228; C-1188.
Hearst-International News Pictorial No. 89 (International)—Nov. 7—S-1228; C-1188.
Hearst-International News Pictorial No. 90 (International)—Nov. 9—S-1228; C-1188.
Hearst-International News Pictorial No. 91 (International)—Nov. 14—S-1383; C-1349.
Hearst-International News Pictorial No. 92 (International)—Nov. 17—C-1349; S-1861.
Hearst-International News Pictorial No. 93 (International)—Nov. 21—S-1861.
Hearst-International News Pictorial No. 94 (International)—Nov. 24—C-1512; S-1861.
Hearst-International News Pictorial No. 95 (International)—Nov. 28—C-1658; S-1862.
Hearst-International News Pictorial No. 96 (International)—Nov. 30—C-1658; S-1862.
Hearst-International News Pictorial No. 97 (International)—Dec. 5—S-1862; C-1820.
Hearst-International News Pictorial No. 98 (International)—Dec. 8—C-1820.
Hearst-International News Pictorial (No. 99 (International)—Dec. 12—C-1977.
Hearst-International News Pictorial No. 100 (International)—Dec. 15.
Hearst-International News Pictorial No. 101 (International)—Dec. 19.
Hearst-International News Pictorial No. 102 (International)—Dec. 22.
Hearst-International News Pictorial No. 103 (International)—Dec. 26.
Hearst-International News Pictorial No. 104 (International)—Dec. 29.
Heart, The (Universal—Big U)—Dec. 15—S-1854.
Heart of a Fool, The (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Nov. 4—S-906; C-1187.
Heart of a Hero, The (5 parts) (World)—Nov. 6—S-1067; C-839; R-840.
Heart of the Flame (Unicorn—Puritan)—Oct. 30.
Heart of the Hills, The (5 parts) (K-E-S-E—Edison)—Oct. 30—S-607; C-693; R-536.
Heart of Ramona, The (Unicorn-Hiawatha)—Dec. 2.
Heart of Virginia Keep, The (3 parts) (General Film—Essanay)—Nov. 4—S-748; C-1187.
Hedge of Heart's Desire (General Film—Selig)—Nov. 25—S-1219; C-1511.
He Died and He Didn't (2 parts) (Mutual—Vogue)—Oct. 29—S-602; C-693.
Heel of the Law, The (2 parts) (Universal—Imp Special)—Nov. 30—S-1378.
Heine and the 400 (Pathe—Rolin)—Oct. 8—S-300; C-260.
Heine and the Magic Man (Pathe—Rolin)—Oct. 22—S-610.
Heir to the Hoorah, The (5 parts) (Paramount—Lasky)—Oct. 26—S-914; C-838; R-842.
Heiress at Coffee Dan's, The (Triangle-Fine Arts)—Dec. 23, S-1821.
He Loved the Ladies (Christie)—Oct. 23—S-755.
He Loved and Rode Away (Unicorn-Judy)—Nov. 28.
Help! Help! Help! (Greater Vitagraph)—Dec. 18—C-1977.
Henry's Thanksgiving (Metro—Drew)—Oct.
Henry W. Zippy Buys a Motor Boat (Keen Cartoon Corp.)—Oct.—R-538.
Her Chance (Universal—Victor)—Nov. 19—S-1061; C-1034.
Here and There (General Film—Vim)—Oct. 20—S-596; C-692.
Here and There in Spain and a City's Milk Supply (Pathe Split Reel)—Nov. 19—C-1189.
Heredity (General Film—Biograph—Reissue) Dec. 27—S-128; C-261.
Her Father's Son (5 parts) (Paramount—Morosco)—Oct. 12—S-449; R-380.
Heritage of Hate, The (5 parts) (Universal—Red Feather)—Nov. 13—S-1064; C-1034.
Her Message to Heaven (Universal—Laemmle) Nov. 25; S-1222.
Heroine of San Juan (Universal—Big U Special)—Nov. 26.
Heroine of San Juan, The (2 parts) (Universal—Big U Special)—Nov. 26; S-1221.
Her Painted Pedigree (2 parts) (Mutual—Vogue) Oct. 22—S-602; C-693.
Her Sacrifice (General Film—Biograph-Reissue)—Dec. 11—S-1543.
Her Sun-Kissed Hero (Mutual—Cub)—Nov. 17—S-1064; C-1188.
Her Vanished Youth (Universal—Rex)—Nov. 5—S-750; C-694.
Her Wedding Day (2 parts) (Universal—Laemmle)—Nov. 2—S-750; C-694.
He Went and Won (General Film-Vim)—Dec. 20.
He Wouldn't Tip (Mutual—Vogue)—Oct. 20—S-602.
He Wouldn't Wear Glasses (Metro)—Dec. 1—C-1978.
Hidden Menace, The (No. 14 of "Beatrice Fairfax") (2 parts) (International)—Nov. 6—S-1229; R-1179.
Hidden Prince, The (No. 4 of the "Scarlet Runner") (2 parts) (Greater Vitagraph)—Oct. 23—S-604; C-569; R-1962.
Hidden Scar, The (5 parts) (World Pictures)—Oct. 16—S-605; C-418; R-378.
Hidden Valley (5 parts) (Pathe Gold Rooster)—Nov. 5—C-838; R-841.
Hidden Menace, The (No. 13 of "The Shielding Shadow") (2 parts) (Pathe-Astra)—Dec. 24—C-1821—S-2013.
High Cost of Living (Unicorn—Hippo)—Dec. 13.
High Diver's Curse (2 parts) (Universal—L-Ko)—Dec. 6.
High Life on a Farm (Universal—Powers)—Nov. 9—S-909.
His Blushing Bride (Mutual—Cub)—Nov. 10—S-911; C-1034.
His Conscious Conscience (Greater Vitagraph)—Nov. 27—S-1546; C-18-0.
His Disjointed Honeymoon (Unicorn—Judy)—Nov. 4.
His Golden Hour (Universal—Victor Special)—Dec. 5—S-1545; C-1512.
His Guardian Angel (2 parts) (Mutual)—Nov. 13—S-1223.
His Ivory Dome (Paramount-Black Diamond)—Dec. 11.
His Little Wife (3 parts) (General Film—Essanay)—Oct. 7,—S-127; C-568.
His Married Life (2 parts) (Unicorn-Billy West Comedy)—Dec. 1—S-2015.
His Model Wife (Christie)—R-1813.
His Moral Code (3 parts) (General Film—
His Other Wife (Unicorn-Hiawatha)—Nov. 29. Essanay)—Nov. 18—S-1219; C-1511.
His Own Nemesis (Universal—Nestor)—Oct. 16—S-444; C-418.
His Sister's Beau (Unicorn—Judy)—Oct. 3.
His Uncle's Ward (Mutual)—Nov. 30, C-1820.
His Waiting Career (2 parts) (Unicorn-Billy West Comedy)—Dec. 15—S-2015.
His Wedding Night (Christie)—Oct. 9—S-755.
His Wedding Promise (General Film—Vim Feature Comedy)—Nov. 15—S-1220.
His Wife's Allowance (General Film—Vitagraph)—Dec. 8.
His Wife's Mother (Metro)—Dec.—C-1659.
His Wife's Story (2 parts) (Biograph-Reissue)—Dec. 19, S-1851.
Hist! At Six O'Clock (Christie)—R-1813; C-1819; S-1857.
Historic New Orleans & Fowl & Game Birds Pathe split reel)—Nov. 5—S-918; C-838.
Homeless (Universal-Laemmle Special)—Dec. 20, S-1853.
Honorable Algy (5 parts) (Triangle—Ince)—Nov. 19—S-1232; C-1189; R-844.
Honor of the Gardells (2 parts) (Unicorn—Puritan)—Oct. 19.
Honor of Mary Blake, The (Bluebird)—Dec. 18, R-1816; S-1858; C-1819.
Honor and the Law) (2 parts) (General Film—Biograph-Reissue)—Dec. 13—S-1543.
Honor of the Tribe (2 parts) (Unicorn—Buffalo)—Oct. 22.
Honor Thy Country (3 parts) (Universal—Gold Seal)—Nov. 14—S-1063; C-1034.
Hot Dogs (General Film—Vim)—Nov. 10—S-907; C-1187.
House of Three Deuces (No. 6 of Grant, Police Reporter) (General Film—Kalem)—Nov. 24—R-1346; C-1511; S-1543.
How Do You Feel? (Universal—Nestor)—Nov. 20—S-1221; C-1189.
How Life Begins (3 parts) (Geo. E. Stone)—Oct.—R-221; C-1821.
How Matches Are Made and The Island of Kyuschu, Southernmost Japan (Pathe split reel)—Dec. 3—S-1548.
Hubby's Chicken (General Film—Vim Feature Comedy)—Dec. 6—C-1819.
Human Gamble, The (2 parts) (Universal—Rex)—Oct. 8—S-291; C-261.
Humanity Triumphant (No. 14 of the "Grip of Evil") (2 parts) (Pathe)—Oct. 16—S-451; C-417.
Humanizing Mr. Winsby (5 parts)—(Unity)—Nov. 6.
Human Targets (No. 10 of "Liberty") (2 parts) (Universal Special Feature)—Oct. 16—S-600; C-839.

I

Ice and the Artist (General Film—Kalem)—Dec. 12—C-1658; S-1852.
Idle Wives (7 parts) (Universal State Rights)—Oct.—R-65; C-261.
Ignorance (Private Feature Film Mfg. Co.)—Dec.
"I Am Insured" and "See America First" No. 59 (Mutual—Gaumont Split Reel)—Oct. 25—C-Nov. 693.
I'm Your Husband (Universal-Laemmle)—Dec. 13—S-1694; C-1659.
Immediate Lee (5 parts) (Mutual Masterpicture—American)—Nov. 16—S-1065; C-1188; R-1183.
Indiscretion (2 parts) (Mutual)—Dec. 25—C-1978.
Innocence of Lizette, The (5 parts) (Mutual-Star Production-American—Dec. 25.
Inner Soul, The (3 parts) (Unicorn-Puritan)—Nov. 14.
In Society and Out (Paramount-Klever)—Dec. 18.
In a Looking Glass (2 parts) (General Film—Essanay)—Dec. 12—S-1690; C-1977.
In and Around Ancient Japan & Sammie Johnsin At the Seaside (Universal—Powers split reel)—Nov. 26—S-1221.
In Classic Greece (Paramount—Burton Holmes)—Nov. 6.
Incorrigible Captive (No. 9 of Shielding Shadow) (2 parts) (Pathe—Astra)—Nov. 26.
Indian's Loyalty, An (General Film—Biograph—Reissue—Oct. 2—S-126; R-416.
Influence of the Unknown, The (General Film—Biograph—Reissue)—Nov. 27—S-1376; C-1658.
In Love With A Fireman (Universal—Joker)—Nov. 11—S-908; C-838.
In Modern Athens (Paramount—Burton Holmes)—Nov. 13.
Inoculating Hubby (Mutual—Cub)—Oct. 13—S-446; C-569.
In Old Ireland (Paramount—Burton Holmes)—Oct. 9—C-260.
Interrupted Nuptials, The (No. 14 of the "Yellow Menace") (2 parts) (Unity)—Dec. 4—S-1384; C-845.
In the Dead of Night (2 parts) (Imp)—Dec. 22, S-1853.
In the Diplomatic Service (5 parts) (Metro—Quality)—Oct. 16—S-447; C-569; R-537.
In the Heart of India As Seen by Dr. Dorsey (Universal-Powers Dec. 24.
In the Heart of New York (3 parts) (Universal—Gold Seal)—Oct. 3—S-129; C-96.
In the House of the Chief (3 parts) (General Film—Selig)—Oct. 2—S-126; C-416.
In the Laps of the Gods (Universal—Victor)—Oct. 1—S-2160; C-260.
In the Land of King Cotton (Universal—Powers)—Dec. 14—S-1692.
In the Mesh of Her Hair (2 parts) (Pathe)—Oct. 22—S-610; C-570.
In the Ranks (General Film—Vim)—Nov. 3—S-906; C-1187.
In the Shadow of Death (No. 8 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 9—S-448.
International Split Reel (International)—Dec. 11, S-1862.
International Split Reel (International—Dec. 18, S-1862.
Into the Depths (No. 2 of "The Shielding Shadow) (2 parts) (Pathe—Astra)—Oct. 8—S-300; C-260; R-1818.
Into the Pit (No. 12 of "The Grip of Evil") (2 parts) (Pathe—Balboa)—Oct. 1—S-138; C-96.
Intrigue, The (5 parts) (Paramount—Balboa)—Oct. 9—R-2101; C-95.
Interrupted Nuptials (No. 14 of "The Yellow Menace") (2 parts) (Unity)—Nov—R-845.
Irma In Wonderland (Universal—Powers)—Nov. 23—S-1221; C-1189.
Iron Woman, The (5 parts) (Metro—Popular Plays & Players)—Oct. 2—S-297; C-569; R-380.
Island of Capri (Paramount—Burton Holmes)—Oct. 23.

Island of Kyuschu & Southernmost Japan, & How Matches Are Made (Pathe Split Reel)—Dec. 3.
Is Marriage Sacred? (2 parts) (No. 1, "The Burning Band") (General Film-Essanay)—Dec. 16, S-1850.
Is Marriage Sacred? (2 parts (No. 2, "Dancing With Folly") (General Film-Essanay)—Dec. 23, S-1850.
Is Marriage Sacred (2 parts) (No. 3, "Wife in Sunshine") (General Film-Essanay)—Dec. 30—S-2003.
Isle of Kyuschu, The & Athletic Movements Analyzed (Pathe Split Reel)—Oct. 22—S-610; C-570.
Isle of Life, The (5 parts) (Universal—Red Feather)—Oct. 30—S-751; C-694; R-685.
It May Be Your Daughter (Moral Uplift Society)—Oct.—R-382.
It Could Never Happen (3 parts) (General Film—Essanay)—Oct. 28—S-596; C-1065.
It Didn't Work Right (Universal—Victor)—Dec. 14—S-1694.
It Sounded Like a Kiss (Universal-Nestor—Dec. 18—S-1853; C-1978.
It's All Wrong (Universal—Nestor)—Oct 13—S-290; C-261.
It's Great to Be Married (Universal-Victor)—Dec. 22—C-1978.
It's Never Too Late (No. 1 of the "Adventures of Dorothy Dare") (International)—Nov. —C-838.
Ivy and the Oak, The (2 parts) (Universal-Rex)—Dec. 21, S-1852.

J

Jade Necklace, The (No. 1 of "Perils of Our Girl Reporters") (2 parts) (Mutual Magazine)—Dec. 28.
Jack Tar in the Making, A (No. 2 of "Uncle Sam's Defenders) (Mutual)—Dec. 15.
Jacobean House, The (No. 5 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Oct. 30—R-2009.
Jags and Jealousy (Universal-Joker)—Dec. 23, S-1853—C-1978.
Jailbirds (General Film—Kalem)—Dec. 5—C-1658; S-1852.
Janitor's Vendetta, A (Universal—Joker)—Nov. 25—S-1220; C- 1189.
Jealous Jolts (2 parts) (Mutual-Vogue)—Dec. 31.
Jealousy (5 parts) (Fox)—Nov. 20—S-1228; C-1346.
Jenkins and The Janitor (Unicorn—Judy)—Oct. 2.
Jerry McDub (Kern Kartoon Corp.)—Oct.—R-538.
Jerry In Mexico (Mutual—Cub)—Dec. 31—S-486; C-625.
Jerry's Big Doings (Mutual—Cub)—Dec. 8—S-1546.
Jerry's Double Header (Mutual—Cub)—Nov.—S-1223.
Jerry's Revenge (Mutual—Cub)—Dec.
Jerry's Winning Way (Mutual—Cub)—Dec. 1—S-1380.
Jess of the Hill Country (2 parts) (General Film—Knickerbocker Star Feature)—Nov. 3—S-746; C-1187.
Jim Grimsby's Boy (5 parts) (Triangle—Ince)—Nov. 12—S-1232; C-1034; R-535.
Jimmy Dale, Alias "The Grey Seal (No. 1 of "Grey Seal") (2 parts) (Unicorn—Monmouth)—Dec. 4—S-1225; R-1181; C-1659.
Jimmy Dale, Alias "The Grey Seal" (No. 2 "The Stolen Rubies") (2 parts) (Unicorn—Monmouth)—Dec. 11—S-1225; R-1181; C-1659.
Jimmy Dale, Alias "The Grey Seal" (No. 3 "The Counterfeit Five") (2 parts) (Unicorn-Monmouth)—Dec. 18—S-1225; R-1181; C-1659.
Jimmy Dale, Alias the Grey Seal (2 parts) (No. 4 "The Metzer Murder Mystery") (Unicorn-Monmouth)—Dec. 25, S-1859.
Jockey of Death, The (5 parts)—(International—Milano)—Nov. 13—S-1068; C-1033; R-999.
Journey to Nowhere, A, and Some of Our Biggest Star Performers (General Film-Vitagraph)—Dec. 25.
Joy and the Dragon (5 parts) (Pathe-Gold Rooster)—Dec. 31—R-1972; S-2014; C-1978.
Jumps and Jealousy (General Film—Vitagraph) Nov. 20.
Jungle Child, The (5 parts (Triangle—Ince)—Oct. 1—S-300; C-261; R-1959.
Just Her Luck (2 parts) (Universal—Victor)—Dec. 3—S-1379; C-1513.
Just a Song at Twilight (5 parts) (Dixie Film Co.)—R-1975.
Justice A La Carte (General Film—Vitagraph)—Nov. 24.

K

Kartoon Komics & See America First (No. 61) (Mutual—Gaumont)—Nov. 8.
King Lear (Pathe—Thanhouser)—Dec. 17—R-1812; C-1821; S-1866.
Kinkaid—Gambler (5 parts) (Universal—Red Feather)—Dec. 4—R-1509; S-1545; C-1513.
Kiss, The (5 parts) (Paramount—Famous Players)—Oct. 19—R-688.
Kisses and Fists (Unicorn-Gaiety)—Dec. 14.
Kitty From the City (Universal—Victor Special)—Oct. 24—S-750.
Knights of the Bathtub (Universal—Nestor)—Nov. 13—S-1061; C-1034.

L

Lady Drummer, The (2 parts) (Triangle—Keystone)—Oct. 1.
Lake Tahoe, Cal., and Canimated Nooz Pictorial, No. 21 (General Film-Essanay)—Dec. 27.
Land Just Over Yonder (6 parts) (Unity)—Dec. 25—R-1980; S-2859.
Land of Evangeline (Paramount - Burton Holmes)—Dec. 25.
Last, The (5 parts) (Paramount—Lasky)—Oct. 2—R-682; C-569.
Lash of Destiny (Art Dramas, Inc.—Van Dyke)—Dec. 25—S-1697.
Lass of the Lumberlands, A (No. 1 "The Lumber Pirate") (2 parts) (Mutual—Signal)—Oct. 23—S-752; C-693; R-686.
Lass of the Lumberlands, A (No. 2 "The Wreck in the Fog") (2 parts) (Mutual—Signal)—Oct. 30—S-911, C-693; R-686.
Lass of the Lumberlands, A (No. 3 "First Blood") (2 parts) (Mutual—Signal)—Nov. 6—S-1222; C-1034.
Lass of the Lumberlands (No. 4 "A Deed of Daring" (2 parts (Mutual—Signal)—Nov. 13—S-1222; C-1189.
Lass of the Lumberlands (No. 5 "The Burned Record") (2 parts) (Mutual—Signal)—Nov. 20—C-1189.
Lass of the Lumberlands (No. 6) (Mutual—Signal)—Nov. 27—S-1035; C-1659.
Lass of the Lumberlands (No. 7) (Mutual—Signal)—Dec 4—C-1659; S-2012.
Lass of the Lumberlands, A, No. 8 (2 parts) (Mutual-Signal)—Dec. 11.
Lass of the Lumberlands, A, No. 9 (2 parts) (Mutual—Signal)—Dec. 18—S-2012; C-1978.
Lass of the Lumberlands, A, No. 10 (2 parts) (Mutual)—Dec. 25.
Lass of the Lumberlands, A, No. 11 (2 parts) (Mutual-Signal)—Dec. 31.
Last Man, The (5 parts) (Greater Vitagraph)—Oct. 30—S-912, R-689.
Last of the Fighting Channings (No. 1 of Patria)—Dec. (International) R-1519.
Last of the Morgans, The (2 parts) (Universal—Laemmle)—Nov. 29—S-1378, C-1350.
Last Trust, The (Mutual—Beauty)—Oct. 31—S-753.
La Tosca (2 parts) (Exclusive Features, Inc.)—Oct.
Law of Nature, The (2 parts) (Mutual)—Oct. 17—S-602.
Lawyer's Secret, The (2 parts) (Universal—Rex)—Dec. 14—S-1693; C-1660.
Lend Me Your Wife (Unity)—Nov.—S-1227.
Less Than The Dust (7 parts) (Artcraft)—Nov. 6—S-1227; C-1035; R-998.
Lesson for Somebody, A (Greater-Vitagraph)—Dec. 18.
Libertine (6 parts) (Triumph)—Nov.—R-1001.
Liberty (No. 8 "Clipped Wings") (2 parts)—(Universal Special Feature)—Oct. 2—S-291.
Liberty (No. 9 "Trapped") (2 parts) (Universal Special Feature)—Oct. 9—S-443; C-418.
Liberty (No. 10 "Human Targets") (2 parts) (Universal Special Feature)—Oct. 16—S-600, C-589.
Liberty (No. 11, "A Daughter of Mars") (2 parts) (Universal Special Feature)—Oct. 23—S-748; C-589.
Liberty (No. 12 "For the Flag") (2 parts) (Universal Special Feature)—Oct. 30—S-1062, C-589.
Liberty (No. 13 "Strife and Sorrow") (2 parts) (Universal Special Feature)—Nov. 6—S-1063; C-1189.
Liberty (No. 14 "A Modern Joan of Arc") (2 parts) (Universal Special Feature)—Nov. 13—S-1063, C-1189; R-1184.
Liberty (No. 15 "The Flag of Truce") (2 parts) (Universal Special Feature)—Nov. 20—S-1221; C-1189; R-1184.
Liberty (No 16 "Court Martialed") (2 parts) (Universal Special Feature)—Nov. 27—S-1379; C-1350.
Liberty (No 17 "A Trail of Blood") (2 parts) (Universal Special Feature)—Dec. 11—S-1544.
Liberty (No. 18 "The Wolf's Nemesis") (2 parts)—Dec. 18—S-2005.
Liberty (No. 19, "An Avenging Angel") (2 parts) (Universal—Special Feature)—Dec. 25—S-2006.
Liberty (No. 20, "A Daughter of the U. S. A.") (2 parts) (Universal Special Feature)—Dec. 31.
Life's Maelstrom (2 parts) (Universal—Big U)—Nov. 16—S-1063; C-1034.
Life's Shadows (5 parts) (Metro—Columbia)—Oct 9—S-297; C-569.
Life's Stepping Stones (3 parts) (Unicorn—Supreme)—Nov. 5.
Light That Failed, The (5 parts) (Pathe—Gold Rooster)—Oct. 15—S-452; C-417; R-63.
Lineman's Peril, A (No. 109 of "The Hazards of Helen" Railroad Series) (General Film—Kalem)—Dec. 9—C-1658; S-1852.
Little Brown Mole, The (2 parts) (General Film-Essanay)—Dec. 19.
Little Partner (3 parts) (Universal-Special)—Dec. 19, S-1853.
Live Corpse, The (Unicorn—Puritan)—Oct 6.
Lone Point Mystery, The (No. 105 of the "Hazards of Helen") (General Film—Kalem)—Nov. 11—S-1218; C-1187; R-999.
Lonesome Town (Mutual American) (5 parts)—Dec. 11—S-1855.
Lone Star (5 parts) (Mutual Star Production—American)—Nov. 23—S-1223; C-1512.
Long Search, The (Universal—Big U Special)—Nov. 17—S-1063.
Lord Chumley (3 parts) (General Film—Biograph—Reissue)—Nov. 15—S-1060; C-1348.
Lost Girl, The (No. 10 of "The Scarlet Runner") (Greater Vitagraph)—Dec. 4—S-1382.
Lost In Babylon (Universal—Rex)—Nov. 19—S-1062; C-1189.
Lost Love, The (2 parts) (Universal—Bison)—Nov. 25—S-1222; C-1189.
Lost Messenger, The (No. 103 of "The Hazards of Helen") (General Film—Kalem)—S-747; C-837, R-586.
Lost Ring, The & M. S. Fighting Craft (Unicorn—Judy Split Reel)—Oct. 16.
Lost, Strayed or Stolen (2 parts) (Mutual—Vogue)—Nov. 19—S-1065.
Lost Twenty-Four Hours (3 parts) (General—Essanay)—Oct. 14—S-441; C-568.
Love and a Liar (Universal—Nestor)—Oct. 30—S-749; C-693.
Love and Hate (5 parts) (Fox)—Nov.—R-998; C-1348.
Love and Kerosene (Unicorn—Jockey)—Oct. 31.
Love Hermit, The (5 parts) (Mutual Star Production—American)—Oct. 26—S-604, C-838.
Love Magnet, The (General Film—Kalem)—Oct. 10—S-746; C-568; R-224.
Love Never Dies (5 parts) (Bluebird)—Oct. 23—S-606; C-589; R-379.
Love of an Empire (2 parts) (Rex)—Dec. 17—S-1693.
Love Thief, The (5 parts) (Fox)—Dec. 18, S-1862—R-1975.
Love's Mirage (Unicorn-Utah)—Dec. 3.
Love's Sacrifice (Unicorn-Sunset)—Dec. 1.
Love's Wilderness (3 parts) (Unicorn-Supreme)—Dec. 11.
Lovers & Lunatics (Mutual—Cub)—Oct. 27—S-751; C-838.
Lower Nile, The (Paramount—Burton Holmes)—Dec. 4.
Lucille, The Waitress (Universal—Laemmle Special)—Oct. 25—S-750; C-693.
Luck Charm, The (No. 2 of the "Dangers of Doris") (General Film-Vitagraph)—Dec. 20.
Luck of Jane, The (General Film—Vitagraph)—Nov. 17.
Lucky Tramp, A (Unity—Tweedledum)—Nov 6.
Luke and the Bang-Trails (Pathe—Rolin)—Oct. 15—S-452; C-417.
Luke-Gladiator (Pathe—Rolin)—Nov. 12.
Luke Locates the Lute (Paramount-Rolin)—Dec. 24, C-1821.
Luke—Patient Provider (Pathe—Rolin)—Nov. 19; C-1189.
Luke—Rank Impersonator (Pathe—Rolin)—Dec. 10—S-1700; C-1659.
Luke's Movie Muddle (Pathe—Rolin)—Dec. 3—C-1512.
Luke's Fireworks Fizzle (Pathe—Rolin)—Dec. 17—C-1659; S-1866.
Luke's Newsie Knockout (Pathe—Rolin)—Nov. 26.
Luke's Preparedness Preparation (Pathe—Rolin)—Nov. 5—S-918; C-838.
Luke's Shattered Sleep (Paramount-Rolin)—Dec. 31—C-1978.
Luke's Speedy Club Life (Pathe—Rolin)—Oct. 1—C-96.
Luke, The Chauffeur (Pathe—Rolin)—Oct. 29—S-758; C-696.
Luke, the Gladiator (Pathe—Rolin)—Nov. 12—C-1034.
Lumber Pirate, The (No. 1 of "The Lass of the Lumberlands") (Mutual—Signal)—Oct. 23—(2 parts)—S-752; C-693; R-686.
Lured but Cured (2 parts) (Universal—L-Ko)—Oct. 11—S-291; C-261.
Lydia Gilmore (5 parts) (Paramount—Famous

M

Madness of Helen, The (5 parts) (World Pictures)—Nov. 15—S-1685; C-1189; R-1179.
Maid to Order, A (General Film—Vim)—Oct. 20—S-836; C-837.
Main 4200 (2 parts) (Universal—Victor)—Oct. 22—S-443; C-570.
Main Spring, The (5 parts) (Universal—Red Feather)—Nov. 27—S-1379; C-1349; R-1044.
Majestic Ceylon as Seen by Doctor Dorsey (Universal—Powers)—Dec. 1—S-1062.
Making an Impression (General Film—Vitagraph—Oct. 2—S-288; R-416.
Making of Crooks, The (5 parts) (General Film—Selig)—Dec. 21—S-120, C-261.
Making Over of Mother, The (Christi)—Oct. 16—S-755.
Making Raisins and Florence Rose Fashions, No. 12, "Frills and Thrills" (Pathe)—Dec. 31.
Man From Yukon, The (No. 4 of "Grant, Police Reporter") (General Film—Kalem)—Nov. 10 S-1218, C-1187; R-843.
Manhattan Madness (5 parts) (Triangle—Fine Arts)—Oct. 1—S-138.
Man He Might Have Been, The (General Film-Selig)—Dec. 23, S-1850).
Mansard Mystery, The (2 parts) (Universal—Imp)—Dec. 1—S-1378; C-1350.
Mantle of Deceit, The (2 parts) (Universal—Rex)—Nov. 6—S-910; C-839.
Man Who Stood Still (5 parts) (World Pictures)—Oct. 30—S-914; C-694; R-687.
Man Who Went Sane (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Nov. 18.
Marked "No Funds" (General Film—Vim Feature Comedy)—Nov. 8—S-908; C-1187.
Marooned (3 parts) (General Film—Essanay)—Oct. 21; S-442; C-837.
Marriage a la Carte (5 parts) (World Pictures—Reissue)—R-1975.
Married a Year (Universal—Nestor)—Nov. 24—S-1221; C-1189.
Married Misery (Unicorn—Judy)—Nov. 1.

Mary Lost Her Lamb (Unicorn-Judy)—Dec. 15.
Masked Ball, The (No 3 of "The Scarlet Runner) (2 parts) (Greater Vitagraph)—Oct. 16—S-450; C-417; R-1962.
Masked Woman, The (3 parts) (Universal—Gold Seal)—Oct. 31—S-750; C-694.
Masque of Life, The (7 parts) (Signet Film Corp.)—Nov.—R-841; C-103.
Master of Her Soul (3 parts) (General Film—Knickerbocker) (Star Feature)—Dec. 8—S-1690; C-1819.
Matrimaniac, The (5 parts) (Triangle—Fine Arts)—Dec. 16—C-1659; R-1653; S-1868.
Mayor's Fall From Grace (General Film—Vitagraph)—Oct. 13—S-288; C-568.
Mayor's Wife (2 parts) (Unicorn)—Nov. 3.
Mazamas and the Three Sisters (Educational Film Co.)—Nov.—R-1160.
Measure of a Man, The (5 parts) (Bluebird)—Nov. 20—S-1226; C-1188; R-1182.
Mediator, The (5 parts) (Fox)—Nov. 13—S-1067; C-1188; R-1341.
Memory Mill, The (Universal—Victor Special)—Oct. 2—S-290.
Menace, The (No. 9 "Grant, Police Reporter") (General Film—Kalem)—Dec. 15—S-1852; R-1816; C-1977.
Men She Married (5 parts) (World Pictures)—Nov. 27—C-1350; R-1341; S-1549.
Merry Motor Menders, The (General Film—Kalem—Oct. 31—S-1218; C-1033; R-690.
Message From the Sky, A (No. 10 of "The Yellow Menace") (Unity)—Nov. 6—S-754; R-222.
Message to Garcia (5 parts) (K-E-S-E—Edison)—Dec. 11—R-1507; S-1551; C-1659.
Metzer Murder Mystery (No. 4 of "Jimmy Dale, Alias the Grey Seal") (2 parts) (Unicorn-Monmouth)—Dec. 25.
Microscope Mystery, The (5 parts) (Triangle—Fine Arts)—Nov. 19—S-1232; C-1189; R-844.
Midnight Express, The (No. 110 "The Hazards of Helen") (General Film—Kalem)—Dec. 16—S-1852; C-1819.
Midnight Toll, The (Universal—Laemmle Special)—Nov. 1—S-750.
Million Dollar Smash, A (2 parts) (Universal—L-Ko)—Nov. 15—S-1062; C-1034.
Mines and Matrimony (Universal-Joker)—Dec. 30—S-2004; C-1978.
Mischief Maker, The (5 parts) (Fox)—Nov. 27—R-1509; S-1381; C-1511.
Mismated (2 parts) (Mutual)—Nov. 20—S-1381.
Miss Billie Buttons (Christie)—Dec. 11—S-1696.
Miss George Washington (5 parts) (Paramount—Famous Players)—Nov. 20—S-1384; C-1349; R-1346.
Miss Jackie of the Navy (5 parts)—(Mutual Star Production)—Dec. 11—S-1381.
Miss Jackie of the Navy (6 parts) (Pollard-Mutual)—Dec. 11. C-1820.
Missing Chapter, The (No. 11 of "The Scarlet Runner") (Vitagraph)—Dec. 11—R-65; C-1977.
Missing Heiress, The (No. 2 of "Grant, Police Reporter") (General Film—Kalem)—Oct. 27; S-747; C—837; R-535.
Missing Witness, The (Universal—Imp Special)—Oct. 16—S-598.
Mission of State, A (No. 11 of "Grant, Police Reporter") (General Film—Kalem)—Dec. 29—S-2003.
Mistake in Rustlers (General Film—Selig)—Oct. 14—S-442; C-568.
Mistakes Will Happen (General Film—Selig)—Dec. 2—S-1377; C-1819.
Mixed Blood (5 parts) (Universal-Red Feather) Dec. 18—C-1821; R-1814; S-2006.
Mr. Vampire (2 parts) (Universal Special-Rex)—Dec. 24 (S-2005; C-1979.
Model, The (Unicorn—Judy)—Oct. 7.
Modernizing Ceylon & Motor Mat and His Fliv (Universal—Powers Split Reel)—Nov. 16.
Modern Joan of Arc (No. 14 of "Liberty") (2 parts) (Universal Special Feature)—Nov. 13—S-1063; C-1189; R-1184.
Money Maid Men (General Film—Vim)—Nov. 24—S-1220; C-1658.
Money to Burn (2 parts) (General Film—Essanay)—Oct. 10—S-441; C-568.
Moods of Madora, The (2 parts) (Pathe)—Oct. 1—S-138; C-96.
Moonshine Blood (Universal-Big U)—Dec. 21—S-2004.
Morals of Hilda, The (5 parts) (Universal—Red Feather)—Dec. 11—S-1692.
Moth and the Flame, The (2 parts) (Pathe)—Oct. 29—S-758.
Mother Call, The (Universal—Big U Special)—Nov. 30—S-1377; C-1349.
Mother's Child (General Film—Vim)—Nov. 23—S-1220; C-1511.
Mother's Guiding Hand (Universal—Laemmle)—Dec. 16—C-1978.
Motion Picture Portrait Studies of President Wilson and his Cabinet. The U. S. Government in action—Oct. 2.
Motor Mat and His Fliv and Modernizing Ceylon (Universal——Powers)—Nov 18—S-1061.
Mountain Daisy, A (2 parts) (Mutual)—Nov. 9—C-1188.
Mountain Tragedy, A (2 parts) (Universal—Bison)—Oct. 7—S-128; C-96.
Moving Finger, The (Universal—Rex)—Oct. 29—S-598; C-570.
Murdered by Mistake (2 parts) (Universal—L-KO)—Dec. 13—S-1693; C-1978.
Mutual Tours Around the World No. 1 (Mutual—Gaumont)—Nov. 7—S-1224.
Mutual Tours Around the World No. 2 (Mutual—Gaumont)—Nov. 14—S-1224; C-1188.
Mutual Tours Around the World No. 3 (Mutual—Gaumont)—Nov. 21; C-1349; S-1695.
Mutual Tours Around the World No. 4 (Mutual—Gaumont)—Nov. 28—C-1512.
Mutual World Tours No. 5 (Mutual—Gaumont)—Nov. 7—C-1033; S-2007.
Mutual World Tours (No. 6) (Gaumont)—Dec. 12—C-1659; S-2007.
Mutual Tours Around the World, No. 7 (Mutual-Gaumont)—Dec. 19.
Mutual Tours Around the World, No. 8 (Mutual-Gaumont)—Dec. 26.
Mutual Weekly No. 92 (Mutual)—Oct. 4—S-294; C-416.
Mutual Weekly No. 93 (Mutual)—Oct. 11—S-446; C-569.
Mutual Weekly No. 94 (Mutual)—Oct. 18—S-603; C-693.
Mutual Weekly No. 95 (Mutual)—Oct. 25—S-753; C-838.
Mutual Weekly No. 96 (Mutual)—Nov. 1—S-912; C-1033.
Mutual Weekly No. 97 (Mutual)—Nov. 8—S-1223; C-1188.
Mutual Weekly No. 98 (Mutual)—Nov. 15—S-1223; C-1349.
Mutual Weekly No. 99 (Mutual)—Nov. 22—S-1381; C-1512.
Mutual Weekly No. 100 (Mutual)—Nov. 29—S-1547; C-1820.
Mutual Weekly No. 101 (Mutual)—Dec. 6—S-1695; C-1820.
Mutual Weekly No. 102 (Mutual—Dec. 13—S-1856—C-1978.
Mutual Weekly, No. 103 (Mutual)—Dec. 20.
Mutual Weekly, No. 104 (Mutual)—Dec. 27.
My Baby (General Film—Biograph Reissue)—Dec. 4.
My Official Wife (5 parts) (General Film—Vitagraph)—Dec. 11; R-1654.
Mysterious Motor Car, The (No. 6 of "The Scarlet Runner") (Greater Vitagraph)—Nov. 6—(2 parts)—S-913; R-2099.
Mysterious Ranger, The (Unicorn—Rancho)—Oct. 3.
Mystery of the Brass Bound Chest (No. 15 of "The Girl from Frisco") (General Film—Kalem)—Nov. 15—R-1182; C-1348; S-1542.
Mystery of the Mesa (2 parts) (Unicorn-Sunset)—Dec. 17.
Mystic Defender, The (No. 3 of "The Shielding Shadow") (2 parts) (Pathe)—Oct. 15—S-452; C-417; R-1818.

N

Naked Souls (Unicorn—Puritan)—Nov. 1.
Nanette of the Wilds (5 parts) (Paramount—Famous Players)—Nov. 27—C-1512.
Narrow Creed, The (2 parts) (Universal—Big U)—Oct. 26—S-600; C-570.
Nation's Peril, A (2 parts) (Pathe)—Oct. 15—S-452; C-417.
Nearly a Deserter (Paramount-Black Diamond)—Oct. 2.
Nearly a Hero (Mutual—Cub)—Nov. 3—S-911; C-838.
Near Sighted Autopedist (Unity)—Nov.
Near to Earth (General Film—Biograph)—Nov. 13—S-1060; C-1348.
Neath Texas Skies (Unicorn—Utah)—Nov. 1.
Nervy Nat Has His Fortune Told (Universal-Powers)—Dec. 24.
New Porter, The (General Film—Vitagraph)—Oct. 30.
New Salesman, The (General Film—Kalem)—Nov. 14—R-843; C-1348; S-1542.
New York Hat, The (General Film—Biograph—Reissue)—Nov. 6—S-906; C-1187; R-220.
New York Rapid Transit (General Film—Vitagraph)—Nov. 6—C-1187.
Night Shadows (2 parts) (Universal—Bison)—Oct. 13—S-290.
Ninety and Nine, The (5 parts) (Greater Vitagraph)—Dec. 25—R-1973; S-2017; C-1977.
Nobody's Claim (2 parts) (Unicorn—Buffalo)—Oct. 7.
Not in the News (2 parts) (General Film—Essanay)—Nov. 14—S-1060; C-1348.
Nuremberg Watch, The (No. 2 of "The Scarlet Runner") (2 parts) (Greater Vitagraph)—Oct. 9—S-296; C-260; R-1962.

O

Ocean Waif, The (5 parts) (International)—Nov. 2—S-916; C-838.
Oh! For a Cave Man (Mutual—Cub)—Oct. 6—S-293; C-417.
Oh, You Honeymoon (Universal—Nestor)—Dec. 8—C-1512; S-1544.
Oil and Water (2 parts) (General Film—Biograph Reissue)—Nov. 21—S-1219; C-1511.
Oil Smeller, The (Universal Special Feature)—Oct. 14—S-291; C-261.
Old Fashioned Girl, The (2 parts) (General Film—Essanay)—Oct. 3—S-127; C-416.
Old Fogy, The (3 parts) (Pathe)—Dec. 3—R-1342.
Old Folks At Home, The (5 parts) (Triangle—Fine Arts)—Oct. 15—S-452; R-418; R-222.
Old Homestead, The (5 parts) (Paramount—Famous Players)—Dec. 28—S-308; R-95.
Oliver Twist (5 parts) (Paramount—Lasky)—Dec. 11—R-1817; C-1821; S-2015.
On the Brink of War (No. 20, "The Girl from Frisco") (2 parts) (General Film-Kalem) Dec. 20—S-2003; R-1975.
One Dollar Please (Mutual)—Dec. 16—S-2012.
One Step Too Far (General Film—Kalem)—Oct. 3—S-290; C-416; R-64.
Only A Rose & A Boomerang (3 parts) (General Film—Selig)—Oct. 16—S-442; C-692.
Orchid Lady, The (5 parts) (Metro—Popular Plays and Players)—Dec. 4.
Our American Boys in the European War (Triangle)—Oct.—R-220.
Our Boys at the Border (No. 2 of "Uncle Sam's Defenders") (Mutual)—Dec. 15—S-1856.
O. U. Rooster (Paramount—Bray Cartoon)—Oct. 4—C-260.
Our Other Lives (3 parts) (General Film—Vitagraph—Broadway Star Feature)—Dec. 2—S-1542; C-1819.
Out for the Coin (Christie)—R-1813.
Out of the Shadows and Paradise For a Day (2 parts) (General Film—Selig)—Oct. 23—S-597; C-837.
Outside of the Law (No. 9 of "Beatrice Fairfax") (2 parts) (International)—Oct. 2—S-451; R-221.
Over The Hills (Unicorn—Judy)—Oct. 19.

P

Pair of Shadows, A (Universal—Big U Special)—Oct. 9—S-600; C-570.
Pamela's Past (5 parts) (Exclusive Feature)—Dec., S-1862.
Panthea (Selznick)—Nov.
Paradise For a Day & Out of the Shadows (2 parts) (General Film—Selig Split Reel)—Oct. 23—S-597; C-837.
Paramount Pictographs (Paramount)—Oct.—C-260.
Passion Flower (California Motion Picture Co.)—Dec.
Paramount Pictographs, No. 40 (Paramount)—Nov. 5, S-1861.
Paramount Pictographs, No. 41 (Paramount)—Nov. 12, S-1861.
Paramount Pictographs, No. 42 (Paramount)—Nov. 19, S-1861.
Paramount Pictographs, No. 43 (Paramount)—Nov. 26. S-1861.
Paramount Pictographs, No. 44 (Paramount)—Dec. 3, S-1861.
Paramount Pictographs, No. 45 (Paramount)—Dec. 10, S-1861.
Paramount Pictographs, No. 46 (Paramount)—Dec. 17.
Paramount Pictographs, No. 47 (Paramount)—Dec. 24.
Paramount Pictographs, No. 48 (Paramount)—Dec. 31.
Pass the Prunes (Universal—Nestor)—Dec. 4—C-1512; S-1544.
Path of Life, The (2 parts) (Unicorn-Lily)—Nov. 20.
Pathe News No. 80 (Pathe)—Oct. 4—S-451.
Pathe News No. 81 (Pathe)—Oct. 7—S-608.
Pathe News No. 82 (Pathe)—Oct. 11—S-608.
Pathe News No. 83 (Pathe)—Oct 14—S-757.
Pathe News No. 84 (Pathe)—Oct. 18—S-757.
Pathe News No. 85 (Pathe)—Oct. 21—S-916.
Pathe News No. 86 (Pathe)—Oct 25—S-916.
Pathe News No. 87 (Pathe)—Oct. 28—S-1065.
Pathe News No. 88 (Pathe)—Nov. 1—S-1065.
Pathe News No. 89 (Pathe)—Nov. 4—S-1229.
Pathe News No. 90 (Pathe)—Nov. 8—S-1230.
Pathe News No. 91 (Pathe)—Nov. 11—S-1386.
Pathe News No. 92 (Pathe)—Nov. 15—S-1386.
Pathe News No. 93 (Pathe)—Nov. 18—S-1544.
Pathe News No. 94 (Pathe)—Nov. 22—S-1548
Pathe News No. 95 (Pathe)—Nov. 25—S-1698.
Pathe News No. 96 (Pathe)—Nov. 29—S-1698.
Pathe News No. 97 (Pathe)—Dec. 2—S-1864.
Pathe News No. 98 (Pathe)—Dec. 6—S-1864.
Pathe News No. 99 (Pathe)—Dec. 9—S-2013.
Pathe News No. 100 (Pathe)—Dec. 13—S-2013.
Pathe News No. 101 (Pathe)—Dec. 16.
Pathe News No. 102 (Pathe)—Dec. 20.
Pathe News No. 103 (Pathe)—Dec. 23.
Pathe News No. 104 (Pathe)—Dec. 27.
Pathe News No. 105 (Pathe)—Dec. 30.
Patria (No. 1, "The Last of the Fighting Channings") (3 parts) (International)—Dec. R-1510.
Patria (No. 2 "Treasure") (2 parts) (International)—Dec.—R-1510.
Patria (No. 3 "Winged Millions") (2 parts) (International)—R-1510.
Pat's Pasting Ways (Universal—Nestor)—Oct. 20—S-445; C-418.
Pawnshop, The (2 parts) (Chaplin-Mutual)—Oct.—S-293; C-260; R-223.
Paying The Price (2 parts) (Mutual—Gaumont)—Oct. 30—S-603.
Pearl of Paradise, The (5 parts) (Mutual Star Productions)—Nov. 2—S-753; C-1034; R-1001.
Pearl of the Army (No. 1 "The Traitor") (Pathe—Astra)—Dec.—R-1506; C-1512; S-1548.
Pearl of the Army (No. 2 "Found Guilty") (Pathe—Astra)—Dec.—R-1506; C-1512; S-1700.
Pearl of the Army (No. 3 "The Silent Menace") (Pathe—Astral)—Dec.—R-1506; S-1864.
Pearl of the Army (No. 4, "War Clouds") (2 parts) (Pathe-Astra)—Dec. 24.

Pearl of the Army (No. 5, "Somewhere in Grenada") (2 parts) (Pathe-Astra)—Dec. 31—R-1972; S-2014; C-1978.
Peck o' Pickles (5 parts)—(Mutual Star Production—American) Nov. 18—S-1223.
Penalty of Treason, The (2 parts) (Universal-Rex)—Dec. 10—S-1544; C-1968.
Pen and Inklings In and Around Jerusalem (Universal—Powers Split Reel)—Oct. 3—S-128; C-96.
Pen and Sword (2 parts) (Unicorn—Supreme)—Oct. 2.
Pencil Clue, The (No. 3 of "Grant, Police Reporter") (General Film—Kalem)—Nov. 6—S-1218; C-1033; R-690.
Pen Trip to Palestine, A (Universal—Rex)—Nov. 9.
People, The, vs. John Doe (6 parts) (State Right Feature—Argosy)—Dec. 1—R-1953, C-1979.
Pep's Legacy (3 parts) (Vitagraph—Broadway Star Feature)—Dec. 16.
Perils of a Plumber, The (Universal-L-KO)—Dec. 27—S-2004.
Perils of Our Girl Reporters, The (No. 1, "The Jade Necklace") (2 parts) (Niagara Film Studios)—Dec. 28.
Perjurer, The (Universal—Imp Special)—Oct. 2—S-444.
Persistent Wooing (General Film—Vim Feature Comedy)—Oct. 18—S-441; C-692.
Peter's Perfect Photoplay (Mutual)—Dec. 28.
Phantom Buccaneer, The (5 parts) (K-E-S-E) Dec. 23. S-1860.
Phillip Holden-Waster (5 parts) (Mutual Star Feature—American)—Oct. 9—S-455; C-417.
Phil's Busy Day (Universal—L-KO)—Dec 29—S-2004; C-1978.
Pictures Pirates (2 parts) (Mutual—Vogue)—Nov. 12—S-912; C-1188.
Pidgin Island (Metro—Yorke) (5 parts)—Dec. 25—S-2016.
Pigs (Mutual—Gaumont)—Oct.
Pipe Dreams (General Film—Vim)—Nov. 16—S-1219; C-1348.
Place Beyond the Winds, The (5 parts) (Universal—Red Feather)—Nov. 6—S-910; C-839; R-843.
Plain Jane (5 parts) (Triangle Kay-Bee)—Oct. 8—S-138.
Play Ball (No. 10 "Beatrice Fairfax") (2 parts) (International)—Oct. 9—S-607.
Plow Girl, The (5 parts) (Paramount—Lasky)—Nov. 13—S-1383; C-1849; R-1342.
Plumber's Waterloo (General Film—Victor)—Oct. 27—S-597; C-570.
Poisoned Dart, The (No. 18 of the "Girl from Frisco") (General Film—Kalem) (2 parts)—Dec. 6—R-1655; S-1852; C-1819.
Political Tramp, A (Universal—Nestor)—Nov. 6—S-909; C-839.
Poultry A La Mode (2 parts) (Mutual—Vogue)—Oct. 1—S-132; C-95.
Powder Trail, The (Universal—Big U Special)—Nov. 12—S-908.
Power of Evil, The (6 parts) (B. S. Moss)—Oct. 1—S-134; C-260; R-222.
Power of the Press, The (3 parts) (General Film—Biograph Reissue) Nov. 1—S-748, C-1033; R-220.
Precious Parcel, The (General Film—Vim)—Oct. 19—S-596; C-692.
Pretty Baby (Universal-Nestor) Dec 25—S-2004; C-1978.
Price of Fame, The (5 parts) (Greater Vitagraph)—Nov. 13—S-1066; R-998.
Price of Silence, The (5 parts) (Bluebird)—Dec. 11—S-1688; R-1654 C-1850.
Price on His Head, A (Universal—Big U)—Oct. 27—S-600; C-570.
Price She Paid (Selznick)—Oct.
Prima Donna's Husband (5 parts) (Herald Film Corp.)—Oct.—R-1951
Primitive Call, The (5 parts) (Fox)—Oct. 23
Prince In a Pawnshop, A (5 parts) (Greater Vitagraph)—Oct. 16—S-449; C-417; R-381.
Prince of Graustark, The (5 parts) (K-E-S-E—Essanay)—Nov. 6—S-756; C-838; R-377
Prize Winners, The (General Film—Vim)—Nov 30—S-1377; C-1658.
Prodigal Daughter, The (Universal) Dec 31—S-2005; C-1978.
Professor Jeremy's Experiment (2 parts) (Mutual—American)—Oct. 23—S-751; C-693.
Prowlers of the Jungle (Universal Laemmle Special)—Oct. 2—S-444.
Prudence the Pirate (5 parts) (Triangle-Fine Arts) Rooster)—Oct. 22—S-616; C-570; R-377.
Pueblo Legend, A (2 parts) (General Film—Biograph Reissue)—Oct. 10; S-441; C-568 R-62.
Puppets (2 parts) (Triangle—Fine Arts)—Oct—R-1959; C-96.
Purchase Price, The (General Film—Selig)—Dec. 9—S-1543; C-1977.

Q

Quest of the Golden Goat, The (General Film Kalem)—Dec. 26—S-2003; C-1977.
Question Mark, The (3 parts) (General Film—Knickerbocker Star Feature)—Nov. 10—S-907; C-1348.
Quitter, The (2 parts) (Universal—Bison)—Nov. 11; S-909; C-839.

R

Raccoons (Universal—Victor)—Dec. 8—S-1545.
Race With Death, A (No. 112 of "The Hazards of Helen") (General Film—Kalem)—Dec 30—S-2003; C-1977.
Ragged Princess, The (5 parts) (Fox)—Oct. 16; R-688.
Rah! Rah! Rah! (Greater Vitagraph)—Dec. 11.
Ramona (Features to parts) (Paramount—Famous Players)—Oct. 25—R-680.
Rare Boarder, A (2 parts) (General Film—Vim)—Oct. 5—S-1030; C-1977.
Real Streets of Cairo (Paramount—Burton Holmes)—Nov. 27.
Reckless Romeo (General Film-Vim)—Dec 22, 1916
Redeemed (5 parts) (Mutual Star Production—Famous)—Oct. 9—S-445; C-569.
Redeeming Love (5 parts) (Morosco)—Dec. 28.
Red Notebook, The (No. 2 of "The Vampires") (Mutual—Gaumont)—Nov. 30—S-1380; R-1819.
Red Whiskered Man (No. 7 of "The Scarlet Runner") (Greater Vitagraph)—Nov. 13—S-913; R-2100.
Reel Life No. 22 (Gaumont)—Oct. 1—S-446; C-260.
Reel Life No. 23 (Gaumont)—Oct 8—S-603; C-417.
Reel Life No. 24 (Gaumont)—Oct. 15—S-752; C-569.
Reel Life No. 25 (Gaumont)—Oct. 22—S-912; C-693.
Reel Life No. 26 (Gaumont)—Oct. 29—S-1224; C-838.
Reel Life No. 27 (Gaumont)—Nov. 5—S-1224; C-1188.
Reel Life No. 28 (Gaumont)—Nov. 12—C-1188.
Reel Life No. 29 (Gaumont)—Nov. 19—C-1349; S-1695.
Reel Life No. 30 (Gaumont)—Nov. 26—C-151-; S-2007.
Reel Life No. 31 (Gaumont)—Dec. 3—C-1659; S-2007.
Reel Life No. 32 ("The Olive Industry") (2 parts) (Mutual—Gaumont)—Dec. 10—C-1820; S-2007.
Reel Life, No. 33 (Mutual-Gaumont)—Dec. 17.
Reel Life, No. 34 (Mutual-Gaumont)—Dec. 24.
Reel Life, No. 35 (Mutual-Gaumont)—Dec. 31.
Reformation of Dog Hole, The (No. 10 of the "Girl from Frisco") (2 parts) (General Film—Kalem)—Oct. 11—S-746; C-568; R-416.
Rehabilitated (Mutual)—Dec. 7.
Rehearsal, The (2 parts) (General Film-Biograph Reissue)—Dec. 27.
Restless Spirit (No. 12 of the "Crimson Stain Mystery") (2 parts) (Consolidated)—Nov. 6—S-1224.
Return of "Draw" Egan, The (5 parts) (Triangle—Ince)—Oct. 15—S-452; C-418; R-2100.
Return of Eve, The (5 parts) (K-E-S-E—Essanay)—Oct. 16—S-607; C-2129; R-2097.
Reunited Party, A (2 parts)—October (Mortimer—Metcalfe).
Revolt, The (5 parts) (World Pictures) -Oct 2—S-2004; C-261, R-65.
Right Direction, The (5 parts) (Pallas—Paramount)—Dec. 21 R-1972; S-2005, C-1978
Right Hand Path, The (General Film—Selig)—Dec. 30.
Road to Be Happy, The (5 parts) (Blackard Photoplay)—Dec. 25—R-1974; C-1977.
Ringer, The (No. 13 of "Beatrice Fairfax") (2 parts) (International)—Nov.—R-1000
Rink, The (2 parts) (Mutual-Chaplin) Dec. 1. R-1858; S-2012.
Rose of Sutata, The (5 parts) (World Pictures) Dec. 11 C-1-21, R-1812 S-1857.
Rival Fakers (General Film—Kalem)—Nov. 21—C-1348; S-1543.
Road to Paine (General Film—Selig)—Dec 11—S-1691
Road to Love (5 parts) (Paramount—Morosco)—Dec. 7—R-1656; S-1860; C-1821.
Robinson Crusoe (5 parts) (Savage)—Nov.
Rose of Tibet, The (Universal-Rex) Dec. 23—S-2005.
Rocking the Baby to Sleep (Unicorn-Judy)—Dec 3.
Rogue's Pawn, The (No. 5 of "Grant, Police Reporter") (General Film-Kalem) Nov. 17—R-1183; C-1348, S-1542.
Romantic Journey, The (5 parts) (Pathe—Gold Rooster)—Dec. 24—R-1653; C-1821; S-2013.
Romance of Billy Goat Hill, A (5 parts) (Universal—Red Feather)—Nov. 9—S-292; C-261 R-66.
Romantic Romeo, A (Universal—Victor Special) Nov. 8—S-908.
Romeo and Juliet (5 parts) (Fox)—Oct. 23—C-827 R-840
Romeo and Juliet (8 parts) (Metro—Quality Special Release)—Oct.—S-448; R-685.
Room Rent and Romance (Universal—Victor Special)—Oct. 16—S-443; C-570.
Rose of the Prairie, The (Unicorn—Buffalo)—Oct. 30.
Rose of the South (5 parts) (Greater Vitagraph) Dec 4—R-1566.
Royal Blood (General Film—Vim)—Oct 5—S-126; C-416.
Rules and Cabarets (Unicorn—Hippo)—Oct. 5.
The Rummy (5 parts) (Triangle—Fine Arts)—Oct. 8—S-300; C-261; R-64.
Runaway Sleeper, The (No. 106 of the "Hazards of Helen") (General Film—Kalem)—Nov. 18—R-1348; S-1542.
Rural Romance, A (2 parts) (Universal—L-Ko)—Oct. 25—S-600; C-570.

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Safe in the Safe (2 parts) (Universal—L-Ko)—Oct. 4—S-128; C-96.
Safe Proposition, A (General Film—Essanay)—Nov. 8—S-907; C-1187.
Safety First (Universal—L-KO)—Oct. 21—C-418.
Sammie Johnsin at the Seaside & In and Around Ancient Japan (Universal—Powers Split Reel)—Nov. 26—S-1221.
Sammie Johnsin Minds the Baby (Universal—Powers)—Nov. 2—S-749
Sammie Johnsin's Love Affair & Ancient India (Universal—Powers Split Reel)—Dec 3—S-1377.
Sammie Johnsin and the Wonderful Lamp (Universal—Powers Split Reel)—Dec. 17—S 1692
Sammie Johnsin Stands Not (Universal-Powers) Dec 31—S 2005.
Satanas's Scandalous Scheme (Mutual—Vogue)—Dec.
Satanas (No. 6 of "The Vampires") (Mutual—Gaumont)—R-1814; S-2007; C-1978.
Saturday Night (2 parts) (Unicorn-Jockey)—Nov. 15.
Sauerkraut Symphony, A (General Film—Kalem)—Oct. 17—S-747; C-692; R-379.
Scarbroni's Revenge (Unicorn-Utah)—Nov. 29.
Scarlet Oath, The (5 parts) (World Pictures)—Oct. 23—S-754; C-570; R-534.
Scarlet Runner, The (No. 1, "The Car and His Majesty") (Greater Vitagraph)—Oct. 2—S-155, C-96, R-1962.
Scarlet Runner, The (No. 2, "The Nuremberg Watch") (2 parts) (Greater Vitagraph)—Oct. 9—S-296; C-260; R-1962.
Scarlet Runner, The (No. 3, "The Masked Runner") (2 parts) (Greater Vitagraph)—Oct. 16—S-450; C-417; R-1962.
Scarlet Runner, The (No. 4, "The Hidden Prince") (2 parts) (Greater Vitagraph)—Oct. 23—S-604; R-1962; C-569.
Scarlet Runner, The (No. 5, "The Jacobean House") (2 parts)—Oct. 30—R-2099.
Scarlet Runner, The (No. 6, "The Mysterious Motor Car") (2 parts) (Greater Vitagraph)—Nov. 6—S-913; R-2099.
Scarlet Runner, The (No. 7, "The Red Whiskered Man") (2 parts) (Greater Vitagraph)—Nov. 13—S-913; R-2100.
Scarlet Runner, The (No. 8, "The Glove and the Ring") (2 parts) (Greater Vitagraph)—Nov. 20—S-1066; C-1188; R-65.
Scarlet Runner, The (No. 9, "The Gold Cigarette Case") (2 parts) (Greater Vitagraph)—Nov. 27—S-1227; C-1348; R-65.
Scarlet Runner, The (No. 10 of "The Lost Girl") (2 parts) (Greater Vitagraph) -Dec. 4—S-1382; C-1511.
Scarlet Runner, The (No 11, "The Missing Chapter") (Greater Vitagraph)—Dec. 11—R-65; S-1551; C-1977.
Scarlet Runner, The, (No. 12, "The Car and the Girl") (2 parts) (Greater Vitagraph)—Dec. 18.
Science of Crime, The (2 parts) (General Film—Biograph Reissue)—Nov. 7—S-906; C-1187; R-378.
Scotch-Irish Reel (Paramount—Burton Holmes)—Oct. 2—C-95.
Scrambled Honeymoon, A (2 parts) (Unity)—Oct. 16.
Scrappily Married (Universal—Joker)—Dec. 2—S-1378; C-1512.
Scratched (2 parts) (Universal—Imp)—Dec. 15—S-1693; C-1860.
Scratch of the Pen (2 parts) (Pathe)—Nov. 5—S-918; C-838.
Secret Kingdom, The (Greater Vitagraph)—R-1656.
Sea Mates (Universal—Big U)—Nov. 2—S-749.
Sea Nymph (Christie)—Nov.—R-1184; S-1551.
Sealed Lips (2 parts) (Mutual)—Dec. 11, S-1857.
Second Mrs. Tanqueray (5 parts) (Greater Vitagraph)—Nov. 13.
Second Story Ringer (General Film—Vitagraph)—Nov. 13.
Secret Cellar, The (2 parts) (Universal—Imp Special)—Nov. 5—S-749.
Secret Kingdom, The (2 parts) (Vitagraph)—Dec., Com. 1820.
See America First No. 56 (Mutual—Gaumont)—Oct. 4—S-446; C-417.
See America First No. 57 (Mutual—Gaumont)—Oct. 11—S-603; C-569.
See America First No. 58 (Mutual—Gaumont)—Oct. 18—S-752; C-693.
See America First No. 59 (Mutual—Gaumont)—Oct. 25—S-912; C-693.
See America First No. 60 (Mutual—Gaumont)—Nov. 1—S-1224.
See America First No. 61 (Mutual—Gaumont)—Nov. 8—S-1224; C-1034.
See America First No. 62 (Mutual—Gaumont)—Nov. 15.
See America First No. 63 (Mutual—Gaumont)—Nov. 22—S-1695.
See America First No. 64 (Mutual—Gaumont)—Nov. 29—C-1512; S-2006.
See America First No. 65 (Mutual—Gaumont)—Dec. 6—C-1659—S-2006.
See America First No. 66 (Mutual—Gaumont)—Dec. 13—C-1820; S-2006.
See America First, 67 (Mutual-Gaumont)—Dec. 20.
See America First, 68 (Mutual-Gaumont)—Dec. 27.
Seeds of Jealousy (Universal—Big U Special)—Dec. 7—S-1544.
Seeds of Redemption (2 parts) (Universal—Big U)—Dec. 7—C-1513.
Selig-Tribune No. 79 (General Film—Selig)—Oct. 2—S-442; C-416.
Selig-Tribune No. 80 (General Film—Selig)—Oct. 5—S-597; C-416.
Selig-Tribune No. 81 (General Film—Selig)—Oct. 9—S-597; C-568.
Selig-Tribune No. 82 (General Film—Selig)—Oct. 12—S-747.
Selig-Tribune No. 83 (General Film—Selig)—Oct. 16—S-747; C-692.
Selig-Tribune No. 84 (General Film—Selig)—Oct. 19—S-907; C-692.

Selig-Tribune No. 85 (General Film—Selig)—Oct. 23—S-907; C-837.
Selig-Tribune No. 86 (General Film—Selig)—Oct. 26—S-1060.
Selig-Tribune No. 87 (General Film—Selig)—Oct. 30—S-1060; C-1033.
Selig-Tribune No. 88 (General Film—Selig)—Nov. 8—S-1218; C-1033.
Selig-Tribune No. 89 (General Film—Selig)—Nov. 6—S-1218; C-1187.
Selig-Tribune No. 90 (General Film—Selig)—Nov. 9—S-1377; C-1187.
Selig-Tribune No. 91 (General Film—Selig)—Nov. 13—S-1377; C-1348.
Selig-Tribune No. 92 (General Film—Selig)—Nov. 16—S-1543.
Selig-Tribune No. 93 (General Film—Selig)—Nov. 20—C-1511; S-1543.
Selig-Tribune No. 94 (General Film—Selig)—Nov. 23—C-1511; S-1690.
Selig-Tribune No. 95 (General Film—Selig)—Nov. 27—C-1658; S-1691.
Selig-Tribune, No. 96 (General Film-Selig)—Nov. 30, S-1850.
Selig-Tribune, No. 97 (General Film-Selig)—Dec. 4, S-1850; C-1819.
Selig-Tribune, No. 98 (General Film-Selig)—Dec. 7, 1819.
Selig-Tribune No. 99 (General Film—Selig)—Dec. 11—C-1977.
Selig-Tribune No. 100 (General Film—Selig)—Dec. 14—C-1977.
Selig-Tribune, No. 101 (General Film-Selig)—Dec. 18.
Selig-Tribune, No. 102 (General Film-Selig)—Dec. 21.
Selig-Tribune, No. 103 (General Film-Selig)—Dec. 25.
Selig-Tribune, No. 104 (General Film-Selig)—Dec. 28.
Sequel to "The Diamond from the Sky" No. 1, "Fate and Death" (2 parts) (Mutual)—Dec. —R-1510; C-1512; S-1857.
Sequel to "The Diamond from the Sky No. 2 (American)—C-1659.
Sequel to "The Diamond from the Sky," No. 3 (Mutual-American)—Dec. 9, C-1820.
Sequel to "The Diamond from the Sky," No. 4, "The Climax" (2 parts) (Mutual-American)—Dec. 18.
Seventeen (5 parts) (Paramount—Famous Players)—Nov. 2—S-1067; R-997.
Shadow, The, and Raccoons (Universal—Victor)—Dec. 7.
Shadow, The (2 parts) (Victor)—S-1544; C-1513.
Shadow, The (5 parts) (Mutual Masterpicture de Luxe—American)—Oct. 5.
Shadowed Shadow, A (Universal—Joker) Nov. 4—S-749; C-694.
Shadows and Sunshine (5 parts) (Pathe)—Nov. 12—R-842; C-1034.
Shadows of Suspicion (Universal—Laemmle)—Nov. 12—S-908; C-1034.
Shanks and Shivalry (Greater Vitagraph)—Dec. 25.
She Loved a Sailor (Triangle—Keystone)—Nov. —R-379; C-693.
Sheriff's Blunder, The (2 parts) (General Film—Selig)—Nov. 20—S-1219; C-1511.
She Wanted a Ford (Universal—L-KO)—Oct. 22—S-444; C-570.
She Who Last Laughs (General Film—Vitagraph)—C-259.
Sheep of Chelan, The (Educational Films Corp.)—Dec.—R-1965.
Shielding Shadow, The (No. 1, "Treasure Trove") (2 parts) (Pathe—Astra)—Oct. 1—S-138; C-96; R-1818.
Shielding Shadow, The (No. 2, "Into the Depths") (2 parts) (Pathe—Astra)—Oct. 8—S-300; C-260; R-1818.
Shielding Shadow, The (No. 3, "The Myster Defender") (2 parts) (Pathe—Astra)—Oct. 15—C-417; R-1818.
Shielding Shadow, The (No. 4, "The Earthquake") (2 parts) (Pathe—Astra)—Oct. 22—S-608; C-570; R-1818.
Shielding Shadow, The (No. 5, "Through Bolted Doors") (2 parts) (Pathe—Astra)—Oct. 29—S-758; C-693; R-221.
Shielding Shadow, The (No. 6, "The Disappearing Shadow") (2 parts) (Pathe—Astra)—Nov. 5—S-918; C-838.
Shielding Shadow, The (No. 7, "The Awakening") (2 parts) (Pathe Astra)—Nov. 12; R-688; C-1034.
Shielding Shadow, The (No. 8, "The Haunting Hand") (2 parts) (Pathe—Astra)—Nov. 19—S-1220; C-1189; R-1181.
Shielding Shadow, The (No. 9, "The Incorrigible Captive") (2 parts) (Pathe—Astra)—Nov. 26.
Shielding Shadow, The (No. 10, "The Vanishing Mantle") (Pathe—Astra)—Dec. 3—R-1342; S-1548.
Shielding Shadow, The (No. 11, "The Great Sacrifice") (2 parts) (Pathe—Astra)—Dec. 10—R-1506; S-1700.
Shielding Shadow, The, No. 12, "The Stolen Shadow" (2 parts) (Pathe)—Dec. 17, S-1964.
Shielding Shadow, The, No. 13, "The Hidden Menace" (2 parts) (Pathe-Astra)—Dec. 24—S-2013.
Shielding Shadow, The (No. 14, "Absolute Block") (2 parts) (Pathe-Astra) Dec. 31 R-1972; S-2014
Shirley Girl, The (International)—Oct.
Shooting His 'Art Out (2 parts) (Universal-I-KO)—Dec. 20—S-1853; C-1979.
Short Sighted Crime (Unity)—Nov. 27—S-1696.
Shot in the Fracas (2 parts) (Mutual—Vogue)—Dec. 10—S-1695; C-1820.
Should She Have Told? (3 parts) (Universal—Gold Seal)—Nov. 28—S-1378; C-1350.
Sign of the Poppy (5 parts) (Bluebird)—Dec. 4—R-1508; C-1511.
Silent Menace (No. 3 of "Pearl of the Army") (2 parts) (Pathe—Astra)—Dec.—R-1506.
Silk Industry (Pathe)—Dec. 31.
Sin Ye Do, The (5 parts) (Triangle-Fine Arts)—Dec. 16, S-1866.
Sins of Her Parent (5 parts) (Fox)—Nov. 6—S-1067; C-1188; R-1180.
Sir John Jellicoe's Grand Fleet in Action (Baynes—Urban)—Dec.—R-1504.
Sister of Six, A (5 parts) (Triangle—Fine Arts)—Oct. 29—S-758; C-693; R-379.
Skirts (2 parts) (Triangle—Fine Arts)—July 30—C-693.
Slave, The (Universal—Rex Special)—Oct. 2—S-291.
Slave of Passion, The (Unicorn-Buffalo)—Dec. 11.
Slicking the Slickers (Mutual—Beauty)—Oct. 3—S-294; C-260.
Slinky, the Yegg (Keen Cartoon Corp.)—Oct.—R-538.
Small Town Stuff (3 parts) (General Film—Selig)—Oct. 30—S-747; C-1033.
Snow White (5 parts) (Famous—Players)—Dec. 25.
Snow White (4 parts) (Educational Films Corp.—Life Photoplay)—Dec.; R-1651.
Social Buccaneer, The (5 parts) (Bluebird)—Oct. 16—S-448; C-417; R-223.
Social Club (Triangle—Keystone)—July 16—C-693.
Social Pirates (Fox)—R-1818.
Society Hypocrites (2 parts) (Universal Special Feature)—Oct. 24—C-570.
Some Bravery (General Film—Essanay) Nov. 22—S-1219; C-1511.
Some Hero (Unity)—Oct. 9.
Some Kid (Christie)—Nov. 20—R-1184.
Some of Our Biggest Star Performers, and a Journey to Nowhere (General Film—Vitagraph)—Dec. 25.
Some Tropical Birds—Parrots and the Spanish Pyrenees (Pathe—Astra)—Oct. 1—S-138.
Somewhere in France (Triangle—Ince)—Oct. 29—C-693; R-222.
Somewhere in Georgia (Sunbeam Motion Picture Corp.)—Nov.
Somewhere in Grenada (No. 5 of "Pearl of the Army") (2 parts) (Pathe—Astra)—Dec. 31—R-1972; S-2014; C-1978.
Somewhere in Mexico (Unity—Tweedledum)—Dec. 4; S-1859.
Somewhere on the Battlefield (2 parts) (Universal Special Feature)—Oct. 6—S-129; C-96
Son of a Rebel Chief (2 parts) (Universal—Bison)—Nov. 18—S-1062; C-1034.
Son of Cain, The (No. 13 of "The Girl from Frisco") (General Film—Kalem)—Nov. 1—S-1218; C-1033; R-842.
Son of Erin, A (5 parts) (Paramount—Pallas)—Nov. 9—C-833; R-845.
Sorry Plight, A (Unicorn—Judy)—Nov. 17.
So Shall Ye Reap (3 parts) (General Film—Selig)—Nov. 6—S-907; C-1187.
So This Is Paris (Universal-Victor)—Dec. 19; S-1853.
Soul at Stake, A (2 parts) (Universal—Imp)—Oct. 13—S-290; C-261.
Soul of a Child, The (5 parts) (Pioneer)—R-537; C-570.
Soul of Kura-San (5 parts) (Paramount—Lasky)—Oct. 30—R-846; C-838.
Southern Italy (Paramount—Burton Holmes)—Oct. 16.
Spanish Costumes Dances (½ reel) (Rolin)—Dec. 17—S-1866; S-2013.
Spanish Pyrenees and Some Tropical Birds—Parrot (Pathe—Split Reel)—Oct. 1—S-138; C-96.
Spartan Spleen (Mutual—Beauty)—Oct. 31—S-753; C-693.
Spy and the Submarine, The (No. 13 of "The Yellow Menace") (2 parts) (Unity)—Nov. 27—S-1227; C-1349; R-845.
Starbucks, The (2 parts) (Mutual—American)—Nov. 23—S-1380; C-1512.
Starlight's Message (Universal—Big U)—Nov. 3—S-749.
Stain of Chuckawalla, The (No. 19, "The Girl from Frisco (2 parts) (General Film—Kalem)—Dec. 13—S-1852; R-1816; C-1977.
Stepping Westward (2 parts) (Mutual—Gaumont)—Oct. 19—S-446; C-569.
Stolen Honors (Universal—Laemmle Special)—Oct. 9—S-598.
Stolen Plumage (General Film—Kalem)—Oct. 6—S-290; C-416; R-64.
Stolen Rubies, The (No. 2 of "Jimmy Dale, Alias the Grey Seal") (2 parts) (Unicorn—Monmouth)—Dec. 11—S-1225; R-1181.
Stolen Shadow, The (No. 12, "Shielding Shadow") (Pathe—Astra)—Dec. 17—C-1659.
Stolen Triumph, The (5 parts) (Metro—Rolfe)—Dec. 11—S-1696; R-1816; C-1820.
Storm, The (5 parts) (Paramount—Lasky)—Oct. 5—R-2102.
Story from Life (Universal—Rex Special)—Dec. 9—S-1544.
Straight Way, The (5 parts) (Fox)—Oct. 2—C-417.
Stranger from Somewhere, A (5 parts) (Bluebird)—Nov. 13—S-1226; C-1033; R-999.
Strength of the Conscience (Unicorn—Sunset)—Nov. 4.
Strictly Business (General Film—Vim)—Oct. 6—S-126; C-416.
Strife and Sorrow (No. 13 of "Liberty") (Universal Special Feature)—Nov. 6—S-1063; C-1189; R-1184.
Strong Evidence (General Film—Vitagraph)—Oct. 20—C-837.
Stronger Than Steel (2 parts (Universal—Laemmle)—Dec. 27—S-2005.
Stumbling (2 parts) (Universal—Imp)—Nov. 3—S-749; C-694.
Such Is Life in Alaska and "Civilization in the Far East (Universal—Powers)—Dec. 25—C-1821; S-2005.
Sudden Jim (Triangle—Kay-Bee)—Oct.
Sultana, The (5 parts) (Pathe—Balboa)—Oct. 29—S-758; C-693; R-534.
Sunbeam, The (5 parts) (Metro—Rolfe)—Nov. 27—S-1383; C-1349; R-1342.
Superstitious Ceylon (Universal—Powers Split Reel)—Dec. 10—S-1544.
Swedish Model Farm and Where Is Your Friend? (General Film—Vitagraph Split Reel)—Dec. 4.
Sweedy, the Janitor (Universal—Nestor)—Nov. 10—S-909; C-839.
Sword of Damocles, The (2 parts) (Pathe)—Oct. 8—S-300.

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Taint of Fear, The (2 parts) (Universal—Bison)—Dec. 16—S-1691; C-1660.
Taking the Honey Out of Honeymoon (General Film—Vitagraph)—Nov. 24—C-1658.
Taking the Count (General Film—Essanay)—Dec. 20; S-1850.
Tale of the Wilderness, A (General Film—Biograph Reissue)—Oct. 9—S-441; C-568.
Tale from the Decameron, A (2 parts) (General Film—Essanay)—Dec. 26—S-2003.
Tangled Fates (Unicorn—Supreme)—Nov. 15.
Target of Dreams (3 parts) (General Film—Knickerbocker Star Feature)—Nov. 17—S-1220.
Tattle-Tale Alice (Universal—L-KO)—Dec. 1—S-1378.
Tea Plantation, Java (Pathe—Globe)—Dec. 22—C-98.
Telltale Heart, The (Unicorn—Supreme)—Dec. 3.
Temptation, The (5 parts) (Paramount—Lasky)—Dec. 30—S-308; C-442; R-258.
Temptation of Adam, The (3 parts) (General Film—Selig)—Nov. 13—S-1060; C-1348.
Terrors of a Turkish Bath (2 parts) (Universal—L-KO)—Nov. 1—S-749; C-694.
That Dog Gone Baby (Mutual—Cub)—Oct. 21—S-602; C-838.
That Sharp Note (2 parts) (Mutual—Beauty)—Oct. 10—S-445; C-417.
That Wonderful Wife (Mutual—Cub)—Oct. 7—S-293; C-417.
Their College Capers (Mutual—Cub)—Oct. 14—S-447; C-569.
Their Counterfeit Vacation (Paramount—Black Diamond)—Nov. 27.
Their Dark Secret (Universal—Joker)—Dec. 16—S-1694; C-1660.
Their Divorce (Metro—Drew)—Oct. 30—C-693.
Their First Arrest (Universal—Joker)—Nov. 18—S-1061; C-1034.
Their Installment Furniture (General Film—Vim Feature Comedy)—Oct. 4—S-289; C-568.
Their Week End (Paramount—Black Diamond)—Dec. 25—S-2016.
They Practice Economy (General Film—Vim)—Dec. 20; S-1850.
Those Primitive Days (Mutual—Cub)—Oct. 14—S-447; C-569.
Thread of Life, The (2 parts) (Universal—Imp Special)—Nov. 19—S-1061; C-1189.
Three of Many (5 parts) (Triangle—Ince)—R-1653.
Three Christmases (1,200 feet) (Metro—Christmas Club of America)—Dec.; R-1652.
Through Baby's Voice (2 parts) (Universal—Laemmle)—Oct. 18—S-444; C-418.
Through Bolted Doors (No. 5 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Oct. 29—S-758; C-693; R-221.
Through Solid Walls (2 parts) (Universal—Imp)—Oct. 27—S-598; C-570.
Through the Wall (5 parts) (Greater Vitagraph)—Oct. 2—R-62; C-96.
Through the Wall (Unicorn—Lily)—Oct. 3.
Tiger's Claw, The (No. 10, "Grant, Police Reporter") (General Film—Kalem)—Dec. 22—S-2003; R-1975.
Tigers of the Plain (2 parts) (Universal—Big U Special)—Oct. 16—S-600.
Time Clock Bomb, The (No. 8 of "The Yellow Menace") (2 parts) (Unity)—Oct. 23—S-448; R-1961.
Timely Reward, A (Unicorn—Supreme)—Nov. 16.
Timothy Dobbs, That's Me (No. 8, "Borrowed Plumes") (2 parts) (Universal Special Feature)—Oct. 2—S-129; C-96.
Timothy Dobbs, That's Me (No. 9, "Breaking Into Society") (2 parts) (Universal Special Feature)—Oct. 9—S-291; C-261.
Timothy Dobbs, That's Me (No. 10, "Fame at Last") (2 parts) (Universal Special Feature)—Oct. 16—S-443; C-418.
Tin Soldier, A (2 parts) (General Film—Essanay)—Nov. 25—S-1376; C-1658.
Tom's Sacrifice (General Film—Selig)—Nov. 4—S-748; C-1187.
Torch Bearer, The (5 parts) (Mutual Star Production—American)—Sept. 25—S-294; C-260; R-263.
Torment, The (Universal—Big U Special)—Nov. 15—S-1063.
Torpedoed by Cupid (2 parts) (Unity—Eagle)—Oct. 9.

Torture Chamber (No. 6 of "The Yellow Menace") (2 parts) (Unity)—Oct. 9—S-132; C-96; R-1684.
Tortured Soul, The (No. 10 of "The Crimson Stain") (2 parts) (Consolidated)—Oct. 23.
Tortured Soul, The (No. 11 of "The Crimson Stain Mystery") (2 parts) (Consolidated)—Oct. 30—S-1068.
To Save the Special (No. 101 of "The Hazards of Helen," Railroad Series) (General Film—Kalem)—Oct. 14—S-747; C-568; R-224.
Toto of the Byways (2 parts) (Universal—Imp)—Dec. 29—S-2004; C-1979.
Touch of High Life (2 parts) (Mutual—Vogue)—Oct. 8—S-294; C-417.
Trail of Blood, The (No. 17 of "Liberty" Series) Universal (Special)—Dec. 4—R-1513.
Trail of Fate (2 parts) (Unicorn—Sunset)—Dec. 13.
Trail of the Rattlesnake (2 parts) (Unicorn—Rancho)—Nov. 2.
Traitor, The (No. 1 of "Pearl of the Army") (Pathe—Astra)—Dec.—R-1506.
Tramp Chief, The (Universal—Joker)—Dec. 9—C-1513; S-1544.
Tramp, Tramp, Tramp (Christie)—Nov. 27—S-1384; R-1184.
Trapped (No. 9 of "Liberty") (2 parts) (Universal Special Feature)—Oct. 9—S-443; C-418.
Traveling Salesman (5 parts) (Paramount—Famous Players)—Dec. 18—R-1971; S-2015; C-1978.
Treading Pearls (3 parts) (General Film—Knickerbocker Star Feature)—Oct. 20—S-596; C-692.
Treasure (No. 2 of "Patria") (2 parts) (International)—Dec.—R-1510.
Treasure Trove (No. 1 of "The Shielding Shadow") (2 parts) (Pathe—Astra)—Oct. 1—S-138; C-96; R-1818.
Treed (2 parts) (Vogue)—Dec. 17; S-1856; C-1978.
Trial Run (No. 108 of the "Hazards of Helen" Railroad Series) (General Film—Kalem)—Dec. 2—C-1658; S-1851.
Trials of a Movie Cartoonist (Powers Split Reel)—Dec 10—S-1544.
Trouble for Four (General Film—Vitagraph)—Oct. 23—S-746; C-837.
Troublesome Trip, A (Paramount—Black Diamond)—Oct. 30.
Truant Soul, The (7 parts) (General Film—Essanay)—R-1971; C-1977.
Trunk Mystery, The (No. 8 of "Grant, Police Reporter") (General Film—Kalem)—Dec. 8—R-1655; S-1852; C-1819.
Truthful Tulliver (5 parts) (Triangle—Ince)—R-1973.
Tugboat Romeo, A (2 parts) (Triangle—Keystone)—Oct. 8.
Turn of the Wheel, The (2 parts) (Mutual)—Dec. 11—S-1547.
Tweedledum's Busy Night (2 parts) (Unity)—Oct. 30.
Twenty Thousand Leagues Under the Sea (Universal Special Feature)—Oct. 28.
Twin Flats (General Film—Vim)—Nov. 2—S-906; C-1187.
Twin Souls (3 parts) (General Film—Knickerbocker Star Feature)—Nov. 24—S-1220; C-1511.
Twinkler, The (5 parts) (Mutual Star Production)—Dec. 18—S-2012
Twisted Trails (General Film—Selig)—Dec. 11—(3 parts)—S-1691; C-1977.
Two Men of the Desert (General Film—Biograph Reissue)—Dec. 25
Two Roads, The (2 parts) (Universal Gold Seal)—Dec. 12—S-1692; C-1660.
Two Small Town Romeos (Universal—Nestor)—Dec. 11—S-1643; C-1978.

U

Uncle Sam's Defenders (No. 1, "From Citizen to Soldier") (Mutual)—Dec. 8—S-1856.
Uncle Sam's Defenders (No. 2, "Our Boys at the Border") (Mutual)—Dec. 15—S-1856
Uncle Sam's Defenders (No. 3, "A Jack Tar in the Making") (Mutual)—Dec. 22.
Uncle Sam's Defenders (No. 4, "Afloat and Ashore") (Mutual)—Dec 29
Under Oath (2 parts) (Mutual)—Dec. 4—S-1857.
Under Suspicion (5 parts) (Universal—Red Feather)—Oct. 2—S-127; C-96; R-2099.
Under the Gas Light (3 parts) (General Film—Biograph Reissue)—Oct. 4—S-126; C-416; R-1820.
Undertow, The (5 parts) (Mutual Masterpicture De Luxe—American)—Oct 23—S-604
Unfinished Cause, The (Universal—Rex Special)—Oct. 9—S-444.
Universal Screen Magazine No 1 (Universal)—Nov. 24—S-1220.
Universal Screen Magazine No 2 (Universal)—Dec. 8—S-1544.
Universal Screen Magazine No 3 (Universal)—Dec. 22—S-2005.
Unpardonable Sin, The (2 parts) (Mutual—Eclair)—Nov. 11—S-912; C-838.
Unprotected, The (5 parts) (Paramount—Lasky)—Nov. 6.
Unto the Least of These (2 parts) (General Film—Essanay)—Nov. 21—S-1219; C-1511
Upper Nile (Paramount—Burton Holmes)—Dec 11.
Up the Flue (2 parts) (Mutual—Vogue)—Nov. 26—S-1223; C-1349.
U. S. Customs Inspection (Pathe)—Oct. 8—S-800; C-261.
U. S. Fighting Craft and the Lost Ring—(Unicorn—Judy)—Oct. 16.
Us Kids (Universal—Powers)—Nov. 8—S-749.

V

Vagabond Prince, The (5 parts) (Triangle—Kay Bee)—Oct. 22—S-610; C-570; R-64.
Valley of Decision, The (5 parts) (Mutual)—Dec. 4—S-1855.
Vampire Out of Work (General Film—Vitagraph)—Oct. 6—S-288.
Vampires, The (No. 1, "The Detective's Head") (3 parts) (Mutual—Gaumont)—Nov. 30—S-1224; C-1188; R-1819.
Vampires, The (No. 2, "The Red Notebook") (3 parts) (Mutual—Gaumont)—Nov. 30—S-1380; C-1659; R-1819.
Vampires, The (No. 3, "The Ghost") (Mutual—Gaumont)—Dec. 7—R-1504; S-1695; C-1659.
Vampires, The (No. 4, "The Dead Man's Escape") (2 parts) (Mutual—Gaumont)—Dec. 14—R-1504; C-1659; S-1854.
Vampires, The (No. 5) (Mutual—Gaumont)—Dec. 21—R-1814; C-1820; S-1855.
Vampires, The (No. 6, "Satanas") (Mutual—Gaumont)—Dec. 28; C-1820; S-2007; C-1978.
Vanishing Box Car, The (No. 111 of "Hazards of Helen") (General Film—Kalem)—Dec. 23; C-1819; S-2003.
Vanishing Mantle (No. 10 of "Shielding Shadow") (Pathe—Astra)—Dec. 3—R-1342.
Vanity (5 parts) (Metro)—Nov.
Vengeance of Dan McGrew (Unicorn—Utah)—Oct. 21.
Vesuvius in Eruption (Paramount—Burton Holmes)—Oct. 30.
Victim, The (5 parts) (Fox)—Dec. 25—S-2018.
Victoria Cross, The (5 parts) (Paramount—Lasky)—Dec. 24—S-1860; C-1821; R-1813.
Villainous Pursuit (Paramount—Black Diamond)—Nov. 13.
Vixen, The (5 parts) (Fox)—Dec. 4—S-1549; C-1658; R-1650.
Voice of Love, The (5 parts) (Mutual Masterpicture De Luxe—American)—Oct. 19—S-447; C-693; R-690.
Voice Upstairs, The (Universal—Imp)—Nov. 7—S-909.

W

Wager, The (5 parts) (Metro—Rolfe)—Nov. 13—R-1346.
Wages of Sin, The (3 parts) (General Film—Biograph Reissue)—Nov. 29—S-1376.
Wages of Sin, The (No. 11 of "Beatrice Fairfax") (2 parts) (International)—Oct. 16—S-915.
Waiting Game, A (General Film—Essanay)—Dec 6—S-1542; C-1819.
Wall of Flame, The (General Film—Imp Special) Dec. 3—S-1378.
Walls and Wallops (Greater Vitagraph)—Nov. 13—C-1188.
Wanted (Unicorn—Sunset)—Nov. 13.
Wanted—A Home (5 parts) (Bluebird)—Oct. 2—S-134; C-95; R-2102.
War as it Really Is (Edwin Bower Hesser)—R-1914; C-1821.
War Brides (5 parts) (Selznick Pictures)—Nov.—S-1066; R-1343.
War Brides Secret (Fox)—Oct.—R-534.
War Clouds (No. 4 of "Pearl of the Army") (2 parts) (Pathe—Astra)—Dec. 24—S-2014.
Warm Reception, A (General Film—Vim)—Nov. 9—S-906; C-1187.
Warning, The (3 parts) (Pathe)—Nov. 19—C-1189.
Watch Your Watch (General Film—Vim)—Oct. 13—S-289; C-568.
Watches and Women (Unicorn—Gaiety)—Dec. 1.
Weary Willie's Birthday (General Film—Vitagraph)—Nov. 10.
Weaker Sex, The (5 parts) (Triangle—Kay Bee)—R-1974.
Web, The (3 parts)—Unicorn—Lily)—Oct. 8.
Web of Guilt, The (No. 9 of "The Girl from Frisco") (2 parts) (General Film—Kalem)—Oct. 4—S-290; C-417; R-64.
Wharf Rat, The (Triangle—Fine Arts) (5 parts)—Dec. 9—S-1700; C-1512
What Happened to Willie (Paramount—Bray)—Nov. 30.
What's the Use (General Film—Vim)—Dec. 15—S-1850
What I Said Goes (3 parts) (General Film—Essanay)—Nov. 11—S-907; C-1187.
When Clubs Were Trumps (Mutual—Cub)—Oct. 28—S-752; C-838.
When Cupid Slipped (General Film—Selig)—Nov. 11—S-907; C-1348.
When Hands Are Idle (2 parts) (Unicorn—Utah)—Oct. 21.
When He Came Back (Universal—Imp)—Nov. 22—S-1222.
When Little Lindy Sang and Diplomacy (Universal—Powers)—Oct. 15—S-292; C-418.
When the Tide Turned (2 parts) (Mutual)—Nov. 27—S-1381; C-1349.
Where Do They Go From Here? (Associated Art Films)—Nov.
Where Do You Get That Stuff? (Argosy)—Dec.
Where Is My Wife? (2 parts) (Universal—L-KO)—Nov 22—S-1221; C-1189.
Where Is Your Friend? and Swedish Model Farm (General Film—Vitagraph Split Reel)—Dec. 4.
Whiskered Man, The (No. 7 of the "Scarlet Runner") (2 parts) (Greater Vitagraph)—Nov 13—R-2100.
White Man's Law (General Film—Big U Special)—Oct. 2—S-290.
White Rose of the Wilds (General Film—Biograph Reissue)—Oct. 16—S-441; C-692; R-62.
White Turkey, The (Universal—Nestor)—Nov. 27—S-1377; C-1349.
Whom the Gods Destroy (5 parts) (Greater Vitagraph)—Dec. 18—S-1859.
Whose Was the Hand (2 parts) (Unicorn—Supreme)—Nov. 30.
Whose) Taketh a Wife (Art Dramas, Inc.—U. S. Amusement Co.)—Dec. 28.
Wicked City, The (2 parts) (Mutual—Vogue)—Dec. 3—S-1380; C-1659.
Wife in Sunshine (No. 3 of "Is Marriage Sacred") (2 parts) (General Film—Essanay)—Dec. 30—S-2003.
Wife's Frame-Up (Unicorn—Gayety)—Oct. 17.
Windsor McCay and the Jersey Skeeter (Universal—Powers)—Oct. 26—S-598.
Winged Millions (No. 3 of "Patria") (2 parts) (International)—R-1510.
Witchcraft (5 parts) (Paramount—Lasky)—Oct. 16—S-606; C-569; R-536.
Witching Hour, The (6 parts) (Frohman)—Dec.—R-1505; C-1513; S-2017.
Witch of the Dark House, The (No. 14 of "The Girl from Frisco") (General Film—Kalem)—Nov. 8—S-1218; C-1187; R-999.
With or Without (2 parts) (Mutual—Vogue)—Nov. 19—C-1349.
Without a Soul (5 parts) (World Pictures Reissue)—Nov.—R-1180.
With the Spirit's Help (Universal—Nestor)—Oct. 2—S-128; C-418.
Wizard's Plot, The (No. 7 of "Grant, Police Reporter") (General Film—Kalem)—Dec.—R-1508; C-1658; S-1851.
Wolf's Nemesis, The (No. 18, "Liberty") (Universal—Dec. 11; C-1821.
Woman He Feared (3 parts)—Universal Gold Seal)—Nov. 14—S-1221; C-1189.
Woman of My Story, The (3 parts) (General Film—Biograph Reissue)—Dec. 29—S-128; C-261.
Woman's Daring, A (5 parts) (Mutual Masterpicture De Luxe—American)—Oct. 5—S-447; C-693.
Woman He Wed (2 parts) (Unicorn—Hiawatha)—Dec 12.
Woman Who Dared (7 parts) (California Motion Picture Co.)—Nov.—R-473 (Vol. 29); C-478 (Vol. 29).
Woman Who Learned, The (2 parts) (Universal—Special Imp)—Dec 24—S-2005.
Won by a Fowl (Mutual—Cub)—Oct. 7—S-293; 417.
World Against Him (5 parts) (World)—Dec. 25—R-1973; C-1979; S-2018.
World and the Woman, The (5 parts) (Pathe—Gold Rooster)—Nov. 19—S-1230; C-1189; R-997.
World Series Baseball Film (K-E-S-E—Selig)—Oct.
World's Wonderland, The (Curtis Scenic No. 2) (International)—Oct. 2—S-137
World's Wonderland, The (No 3 of "The Curtis Series") (International)—Oct 9—S-208
Wrath of Cactus Moore, The (3 parts) (Universal—Gold Seal)—Oct. 17—C-418; S-443.
Wreck in the Fog, The (No. 2 of "A Lass of the Lumberland") (2 parts) (Mutual—Signal)—Oct. 30—S-911; C-693; R-686.
Wrist Watches (No. 15 of "Beatrice Fairfax") (2 parts) (International)—Nov. 13—S-1383; C-1349; R-1343.

Y

Years of the Locust, The (5 parts) (Paramount—Lasky)—Nov. 16—S-1384; C-1349; R-1343.
Yellow Hand, The (No. 11 of "The Girl From Frisco") (2 parts) (General Film—Kalem)—Oct. 18—S-747; C-692; R-378.
Yellow Menace, The (No. 5, "The Haunted House") (Unity)—Oct. 2—S-2170; C-2130; C-R-1684.
Yellow Menace, The (No. 6, "Torture Chamber") (2 parts) (Unity)—Oct. 9—S-132; C-96; R-1684.
Yellow Menace, The (No. 7, "Drops of Blood") (2 parts) (Unity)—Oct 16—S-296
Yellow Menace, The (No. 8, "The Time Clock Bomb") (2 parts) (Unity)—Oct. 23—S-448; R-1961.
Yellow Menace, The (No. 9, "The Crystal Globe") (2 parts) (Unity)—Oct. 30—S-604; R-1961.
Yellow Menace, The (No. 10, "A Message From the Sky") (2 parts) (Unity)—Nov. 6—S-754; R-222
Yellow Menace, The (No. 11 of "The Half Breed's Hatred") (2 parts) (Unity)—Nov. 13—S-913; R-222.
Yellow Menace, The (No. 12, "The Aeroplane Accident") (2 parts) (Unity)—Nov. 20—S-1068; R-222.
Yellow Menace, The (No. 13 of "The Spy and the Submarine") (2 parts) (Unity)—Nov. 27—S-1227; C-1349; R-845.
Yellow Menace, The (No. 14, "The Interrupted Nuptials") (2 parts) (Unity)—Dec. 4—S-1384; R-845; C-1512.
Yellow Menace, The (No. 15, "The Pay of Death") (2 parts) (Unity)—Dec. 11—S-1551.
Yellow Menace, The (No. 16, "The Final Strand") (2 parts) (Unity)—Dec. 18—S-1696
Yellow Pawn, The (2 parts) (Paramount—Lasky)—Dec.—R-1504.
You Never Can Tell (Unicorn—Judy)—Dec. 12.
Young Fur Bearing Animals, and Florence Rose Fashions (No. 11, "A Day of Sport") (Pathe)—Dec. 24—S-2014.

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

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The Crisis

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Real Southern atmosphere was secured for "The Crisis" by sending a special company of players, under the direction of Colin Campbell, to Vicksburg, Mississippi. In many photoplays, the atmosphere is unreal. In "The Crisis" the Southern atmosphere is genuine.

"CRISIS" FACTS

Winston Churchill wrote "The Crisis," a story of our National life. The story has been filmed by the Selig Company with inspiring sympathy, sincerity and patriotism. There is not a scene in the film drama but what can be found in the story.

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H. A. Sherman, President of Sherman-Elliott, Inc., which purchased a half interest in "The Crisis" from William N. Selig at the cost of a quarter of a million dollars, has opened offices at 220 W. 42nd Street, New York City. This action was necessary because of the flood of inquiries received from territorial rights buyers.

Mr. Sherman urges promptness on the part of those wishing to confer with him regarding "The Crisis" territorial rights for sale, for the policy of first come first served will be upheld. "The Crisis" is expected to create a furore among the motion picture public.

AN ALL-STAR CAST IN SELIG'S BEST DRAMA

A strictly all-star cast appears in the Selig wonder picture, "The Crisis," to be presented by William N. Selig and Sherman-Elliott, Inc. Among the stars can be named, George W. Fawcett as "Judge Silas Whipple"; Thomas Santschi, as "Stephen Brice"; Miss Bessie Eyton as "Virginia Carvel"; Mat B. Snyder as "Colonel Carvel"; Marshall Neilan, as "Clarence Colfax," and Eugenie Besserer as "Mrs. Brice."

OLDEST ACTOR

Matt B. Snyder, 82 years young, is without doubt the oldest actor in active work in Filmland. Mr. Snyder enacts the role of "Colonel Carvel" in the "The Crisis" and despite his years, puts vim and fire into his work. He scores a tremendous hit. He is as tall and as straight as an arrow.

SPECIAL AIDS

Special publicity aids have been prepared for those showing "The Crisis." A complete line of beautiful paper, heralds, lobby display photographs, electrotypes, etc., will be furnished. Inquiries should be made of Selig Company, 58 East Washington Street, Chicago.

ENTIRE STATE GUARD ENGAGED FOR "CRISIS" FILMED BY SELIG

Scenes Taken at Vicksburg, Miss. Right on Historic Ground of Story

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Beautiful lighting effects will be shown in "The Crisis," the greatest film drama ever released by the Selig Polyscope Company. Half interest in "The Crisis" for the United States and Canada has been acquired by Sherman-Elliott, Inc., who will exploit this feature picture in a manner suitable to its artistic worth. The photography is also clear-cut.

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Prof. Michel Mowschine has composed the special musical score for "The Crisis," the magnificent film feature recently completed by the Selig Company.

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"THE CRISIS"

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What the New York Newspapers say of "THE PRIMA DONNA'S HUSBAND"

WONDERFULLY impressive. It pulls at the heartstrings, and therefore appeals to the whole world.—***Moving Picture World.***

SHOULD meet with instant success. Rarely has such a highly dramatic picture been handled with finer effect.—***Morning Telegraph.***

MUST register forcefully. A decidedly human story, the points of which hit home every time.—***Wid's.***

HOLDS the interest with tenacity. An unusually well constructed photoplay.—***Motion Picture News.***

SO gripping that it leaves no chance for analyzation. Powerful climatic scenes, the acting of which is a thing of wonder.—***Motion Picture Mail.***

A GRIPPING and uplifting story with a tremendous heart appeal. Photography and lighting effects are technical perfection itself. Fully deserves the outburst of applause from the large audience at the finish.—***N. Y. Evening Journal.***

SELDOM, if ever, has an audience been so completely stirred. From every standpoint, one of the biggest money-getters of the year.—***New York Star.***

IT held the house completely spellbound by reason of its great heart appeal. Superbly acted and beautifully produced. The audience applauded and—wept. —***New York Review.***

EVERYTHING about the picture lifts it far above the average program release.—***Variety.***

ORIGINAL twists in the splendid development of a powerful story. The picture is exceptionally good.—***Dramatic Mirror.***

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WORLD FAMED NOVEL - READ BY MILLIONS

MODERNIZED AND PICTURIZED
IN SIX FASCINATING PARTS

ONLY ONE THEATRE BOOKED IN TOWNS OF 100,000 OR UNDER.
ALL THEATRES IN CITIES OF OVER 100,000 PROTECTED
ACCORDING TO NUMBER OF DAYS BOOKED.

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Pathé Gold Rooster Plays

The Pillory

in five parts

A scathing denunciation of bigotry and most effectively portraying types of character such as Hawthorne made immortal in "The Scarlet Letter"

Featuring the favorite

Florence La Badie

Produced by Thanhouser

Released Oct. 8th

— RECENT AND FORTHCOMING GOLD ROOSTER PLAYS —

THE FEAR OF POVERTY	— Sept. 10	THE PILLORY	— Oct. 8
THE TEST	— Sept. 17	THE LIGHT THAT FAILED	— Oct. 15
SAINT, DEVIL AND WOMAN	— Sept. 24	PRUDENCE THE PIRATE	— Oct. 22

GOLD ROOSTER PLAYS

Pathé

What a discerning exhibitor says of

Luke Comedies produced by Rolin

"You sent us a Lonesome Luke' down here and believe me 'Luke' put it all over ____ (mentioning by name a famous comedian). This is no bull and I can assure you 'Luke' made 'the high priced one' look like thirty cents."

Tony Zellers of the Perry Theatre,
Hazard, Ky.

"Luke" comedies make the best program better.

Current Release

"Luke's Speedy Club Life"

Released Oct. 1

Pathé

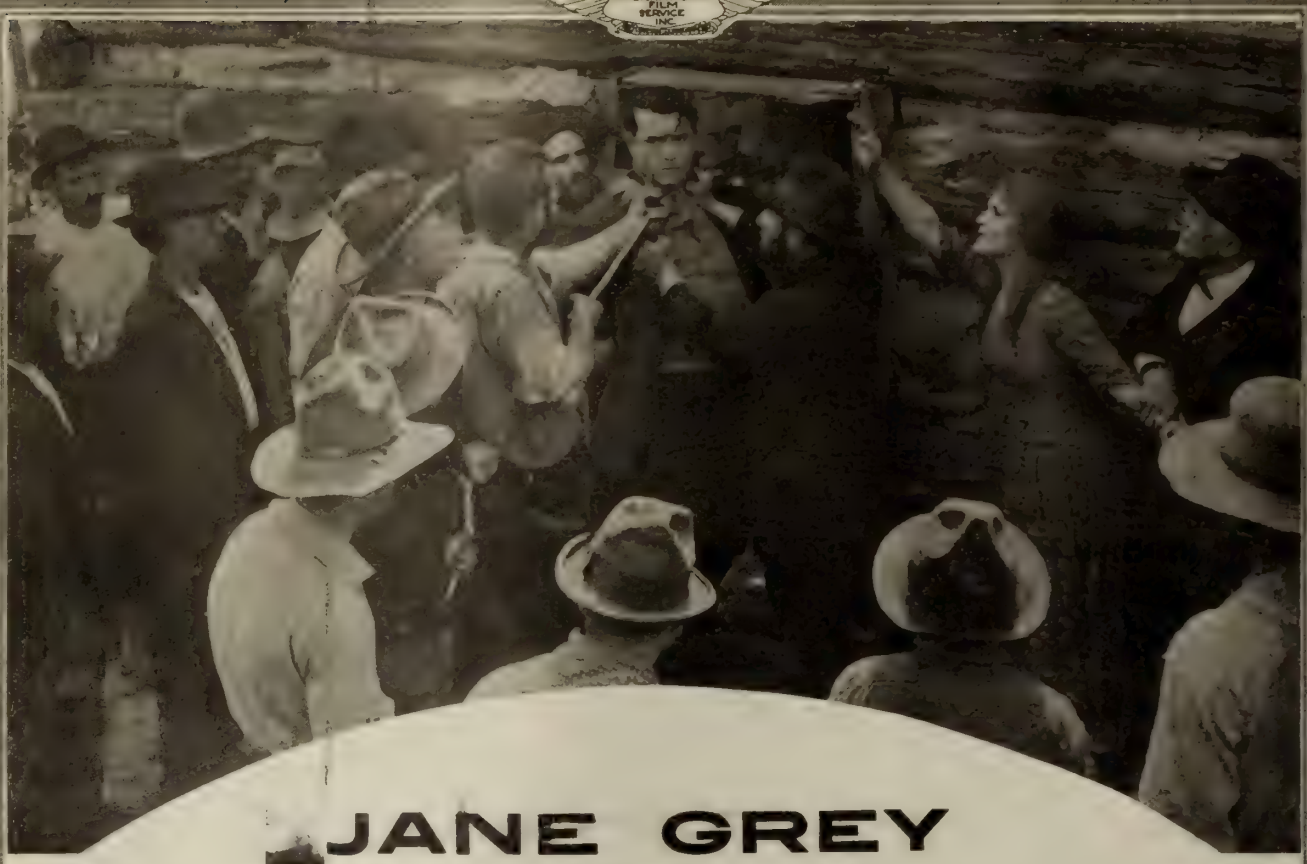
American Fashions

Produced by Miss Florence Rose

"Betty Selects her Bridesmaid Frock"

Released Oct. 1

The women like to see these fashions pictures because of the stunning costumes; the men like to see them because of the stunning girls. Everyone likes them and they bring business to the Exhibitor showing them.



JANE GREY

IN

"THE FLOWER OF FAITH"

WITH

FRANK MILLS

A Powerful Motion Picture Drama

Picturing

Seductive love scenes in daisy field and woodland.

Thrilling adventure with one of America's most picturesque waterfalls as a background.

The tragedy of an Evangelist father's misconception of a secret visit by his daughter to the cabin of an unbeliever.

Flaring torches silhouetted against the night, to mark the gathering of a band of night-riders—self-appointed executors of grim frontier justice.

The final triumph of faith and love through the interception of Providence.

Culminating with the

Most sensational storm scene ever shown in motion pictures.

Produced by Superb Pictures Corporation for the

INTERNATIONAL FILM SERVICE, Inc.

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"Outside the Law"

This latest episode of the **BEATRICE FAIRFAX** series is brim full of bright, clean comedy.

In this picture Harry Fox has an unusual opportunity to display the high class comedy which made him such a great favorite on the stage.

But there is more than comedy to the picture. There are tense, dramatic situations and romantic love scenes.

Like all other episodes of the **BEATRICE FAIRFAX** series, **"Outside The Law"** is itself a complete story.

Forty-six newspapers in leading cities of the United States print the stories of these episodes of Beatrice Fairfax each evening.

This is one example of **"unparalleled publicity and unexcelled pictures"**—the service which the International Film Service, Inc., is giving to exhibitors.

Beatrice Fairfax

Featuring

HARRY FOX

noted comedy star

and

GRACE DARLING

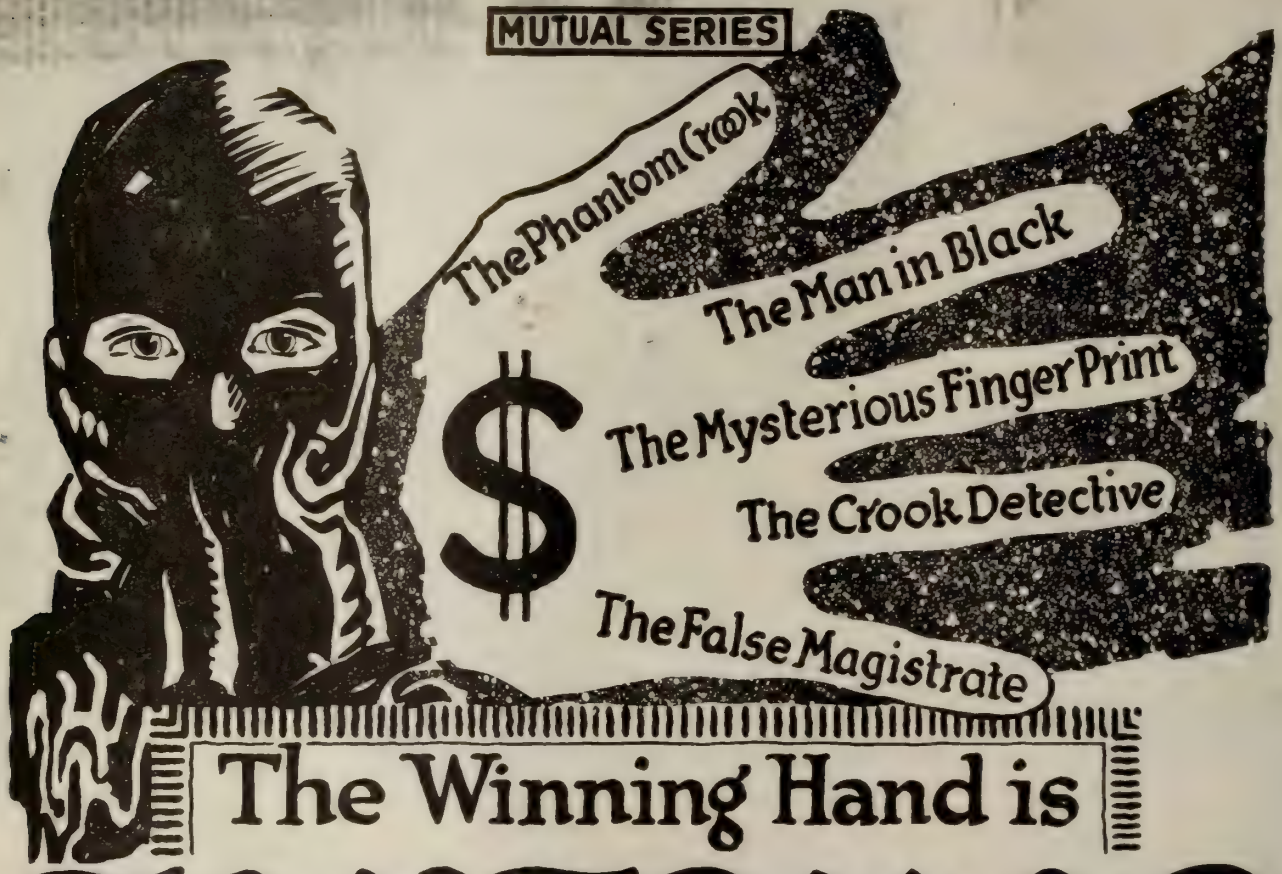
winsome charmer of the screen

Produced by Wharton, Inc., for the

INTERNATIONAL FILM SERVICE, Inc.

729 Seventh Avenue
New York

INTERNATIONAL FILM SERVICE INC.



The Winning Hand is FANTOMAS

THE popularity of your theater depends on your success in making *regular* visitors of your patrons. You can do this with the least effort by showing "Fantomas." It is a cleanly sensational series that holds the interest from one episode to the next. Each is "a perfect cloud of sensations," while the end "leaves the spectator in profound suspense." Read the trade paper reviews yourself and take their judgment.

Millions of people have read about Fantomas in the great syndicate of newspapers that published the stories this summer. They are now eager to see the world's greatest criminal on the screen. Also remember that "Fantomas" is a *proved* success. It has already magnetized millions of dollars into motion picture box-offices all over the world.

IMPORTANT You can get "Fantomas" only through the Mutual Film Corporation. Book the five three-reel episodes at your nearest Mutual Branch TODAY.

WATCH FOR "THE VAMPIRES, or THE ARCH CRIMINALS OF PARIS," SOON TO BE RELEASED IN NINE COMPLETE EPISODES OF THREE REELS EACH.

GAUMONT COMPANY

FLUSHING, N. Y. JACKSONVILLE, FLA.

Released on the
METRO PROGRAM
October 2nd.

COLUMBIA
PICTURES CORP'N
presents
WILLIAM NIGH
Supported by **Irene Howley**
in the Supreme Five Act
METRO wonderplay
LIFE'S SHADOWS
Written and Directed by Mr. Nigh
A PLAY FOR THE
MILLIONS

POPULAR PLAYS & PLAYERS INC.
presents THE DISTINGUISHED STAR

NANCE O'NEIL

in Margaret Deland's Extraordinary Play

THE IRON WOMAN

A METRO Production in Five Acts

Directed by Carl Harbaugh

Released on the METRO Program, Oct. 9th.

The SHIELDING SHADOW

"We unhesitatingly recommend THE SHIELDING SHADOW as a box off attraction."
Lenn in the Billboard

"Well managed thrills, sustained mystery, and genuine story interest; it should go well in the better class theat as well as the cheaper ones. It has real fascination."
Agnes Smith in the Morning Telegraph

Every reviewer has strongly praised Pathe's best serial!

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

Produced under the direction of Louis J. Gasnier and Donald Mackenzie.

Complete Publicity Book

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The GRIP of EVIL

"The public seems to like

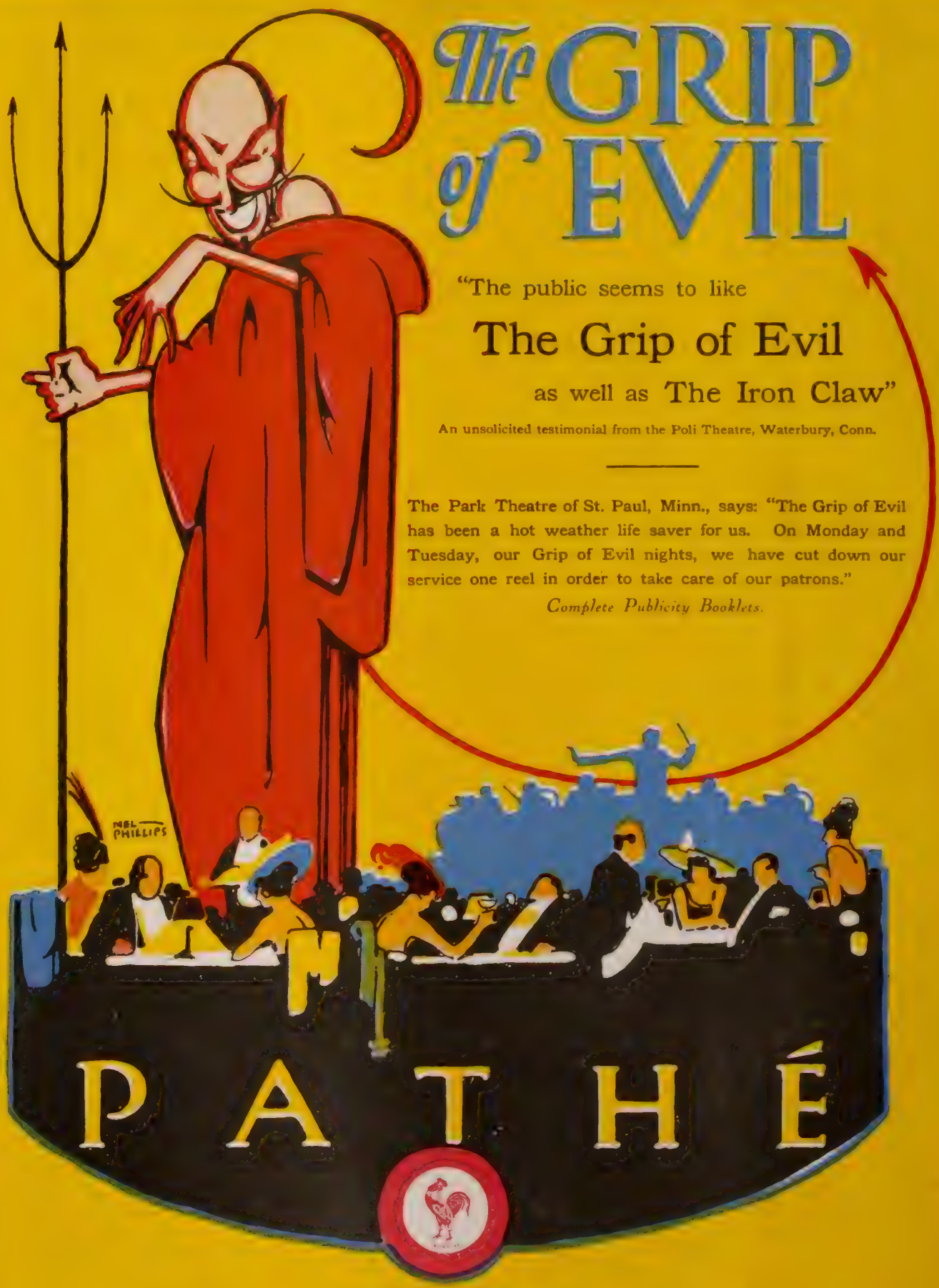
The Grip of Evil

as well as The Iron Claw"

An unsolicited testimonial from the Poli Theatre, Waterbury, Conn.

The Park Theatre of St. Paul, Minn., says: "The Grip of Evil has been a hot weather life saver for us. On Monday and Tuesday, our Grip of Evil nights, we have cut down our service one reel in order to take care of our patrons."

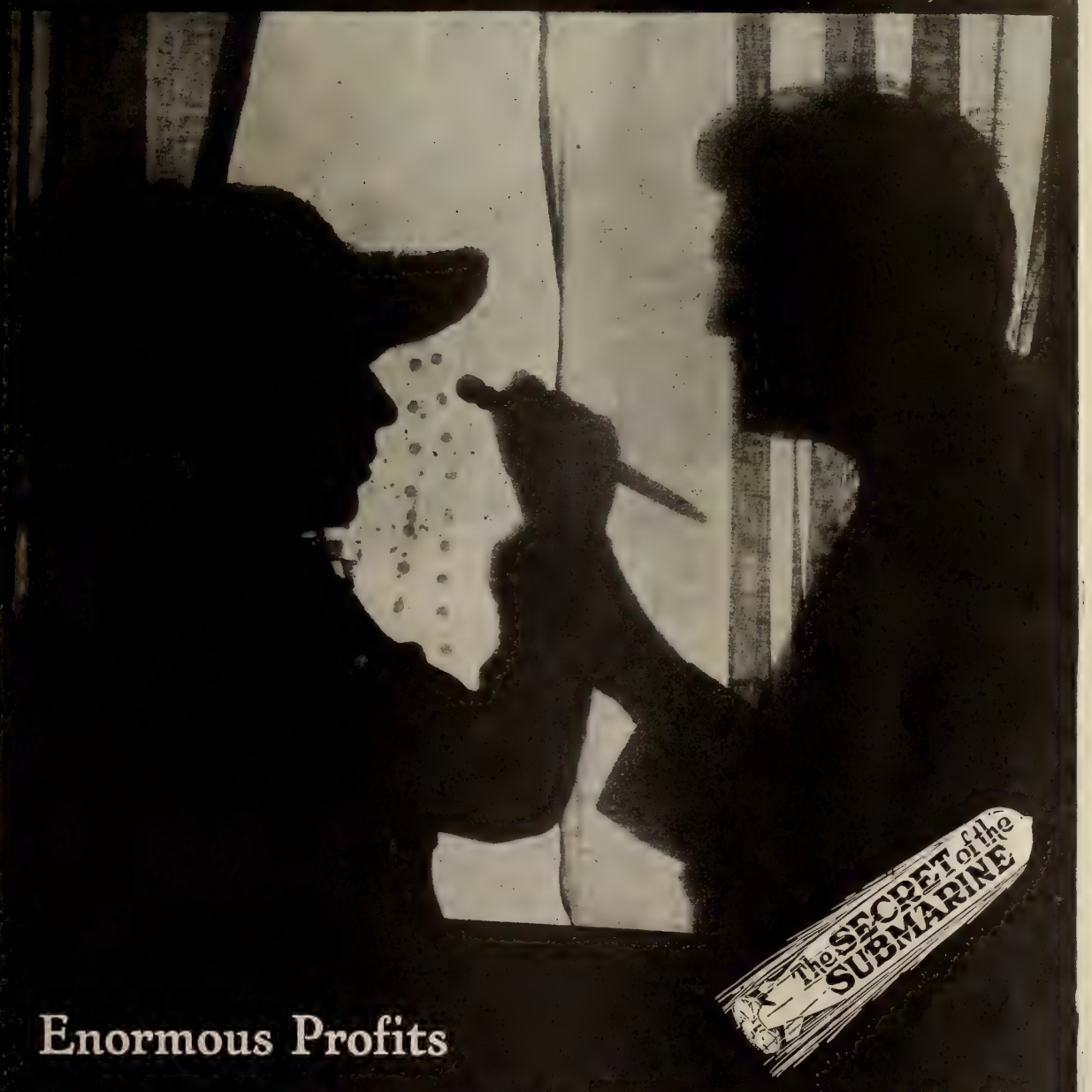
Complete Publicity Booklets.



Produced by *BALBOA*

Chronicle Press

MUTUAL SPECIAL FEATURE



Enormous Profits
Showing "The Secret of the Submarine"

"The financial returns were beyond our expectations. Any exhibitor cannot go wrong in booking this excellent serial." ¶ Such was the success enjoyed by the Colonial Theatre of Cincinnati, and thousands of other pleased exhibitors. ¶ The story, by E. Alexander Powell, has been published in more than a thousand prominent newspapers. Millions demand to see this smashing, patriotic, chaptered Mystery Play.

Book It Today —at any Mutual Exchange—or apply to the Mutual Film Corporation, 222 South State Street, Chicago

AMERICAN FILM CO., Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Ill.

MUTUAL PICTURES

Slapstick with a Reason

VOGUE COMEDIES

"A Touch of High Life"

VERSATILE PADDY McQUIRE—VOGUE favorite—steps into this 2-act VOGUE as a "white wing," pushing his brush and dirt cart.

OF all the comic plots and action in which he has ever been photographed, this is the most comical. It's a riot of laughs!

GYPSY ABBOTT, always pretty and forceful in her screen personality, adds much to the appeal of this subject.

UNUSUALLY attractive are the bathing girls who play a prominent part in the development of the plot.

EXHIBITORS: Be sure to book this snappy VOGUE comedy. It's a money-making attraction. Released October 8th.

Booking at any Mutual Exchange

Vogue Films, Inc. General Offices: 6235 BROADWAY CHICAGO, ILLINOIS

Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I | OCTOBER 7, 1916 | No. 4

"The Pawnshop" Is The Newest Chaplin Mutual Special

ANOTHER Charlie Chaplin Mutual Special Feature will be released to exhibitors beginning Monday, October 2. It is two reels in length, like the others in the series. Its title is "The Pawnshop." As the title suggests, Charlie appears as the clerk of a pawnbroker. The surroundings of a pawnshop give him almost limitless possibilities for comedy. Charlie fairly outdoes himself in taking advantage of these possibilities. He manages to get a laugh out of the most commonplace of situations. He invents new situations constantly.

Charlie's Newest Antics.

Charlie Chaplin's antics in the new two-reel Mutual Special Feature are the funniest he has performed to date. At an advance showing of the film in one Mutual exchange to a whole roomful of exhibitors, the laughs came so thick and fast that it was impossible to keep track of them. Men who seldom smile at the broadest kind of slapstick comedy not only smiled but laughed until on the verge of tears. The whole roomful voted it "a riot!" The laughs that Charlie manages to get out of his "business" with the sign in front of the pawnbroker's would alone take an adding machine to tabulate. And that is only one scene in the two-reeler. "The Pawnshop" is the sixth of the series of Chaplin Mutual Specials. The others are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M." and "The Count." All six of them can be seen and booked at any of the sixty-eight Mutual film exchanges.

New Gaumont Series

This week sees the release of the fifth of the thrilling detective stories issued by the Mutual Film Corporation under the general title of the "Fantomas series." This unusual lot of photoplays, each three reels in length, proved such a success that a new series is now being arranged. "The Vampires" is the title of the new series. It is going to be even more sensational than was the "Fantomas series." A strange band of Parisian crooks operates under the name of "The Vampires." Each subject in the series will deal with a new exploit of this mystic band.

In furtherance of his policy of securing the most famous and most talented stars in all filmland for the leading roles in Mutual Star Productions, President John R. Freuler of the Mutual Film Corporation expects very soon to make some startling announcements.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American,	Dulcie's Adventure	5	Mary Miles Minter

Mutual Master Picture.

American,	A Woman's Daring	6	Coxen & Greenwood.

Tuesday, Oct. 3d.

Beauty,	Slicking the Slickers	1	Oral Humphrey

Wednesday, Oct. 4th.

Mutual,	Mutual Weekly No. 92	1
Gaumont,	See America First and Cartoons	1

Thursday, Oct. 5th.

Gaumont,	The False Magistrate Fantomas No. 5	3

Friday, Oct. 6th.

Thanhouser,	Arabella's Prince	2
Cub,	Oh for a Cave Man	1

Saturday, Oct. 7th.

Cub,	Won by a Fowl	1
Cub,	That Wonderful Wife	1

Sunday, Oct. 8th.

Vogue,	A Touch of High Life	2	McQuire & Abbott
Gaumont,	Reel Life.	1	

"A Lass of the Lumberlands" Is New Signal Chapter-Play

President S. S. Hutchinson of the Signal Film corporation has just announced the release of a new chapter-play starring Helen Holmes. Its title is "A Lass of the Lumberlands." It is in fifteen chapters. J. P. McGowan, who directed the great success, "The Girl and the Game," is directing the new chapter-play. It will be released through the exchanges of the Mutual Film Corporation. Exhibitors can obtain the first chapter on Monday, October 23. The other chapters will be released weekly thereafter. Bookings are now being taken. The story of "A Lass of the Lumberlands" is a story of Big Business and the great lumbering industry of this country. It abounds in thrilling scenes, sensational feats of daring and yet is a logical story of real events in the great timber regions of the great North woods. A tremendous, nation-wide advertising and publicity campaign will be given this chapter-play. The exhibitors will be assisted in every way in getting the public to their theaters to see Helen Holmes in "A Lass of the Lumberlands." The new production was undertaken in response to the request of nearly 6,000 exhibitors who asked for "another Helen Holmes serial" following their tremendous success with "The Girl and the Game."

The sequel to the great serial film, "The Diamond From the Sky," has been finished. The release date will soon be announced.

Mary Miles Minter In Second Mutual Star Production

DAINTY MARY MILES MINTER comes back again this week in the second of her American-Mutual Star Productions. Its title is "Dulcie's Adventure." James Kirkwood directed it. He is the same man who directed "Tess of the Storm Country" and other Mary Pickford productions. Exhibitors everywhere know what that means. In Mary Miles Minter he has as charming an ingenue as the screen has ever seen. She has a tremendous following. "Film fans" everywhere will walk miles to see a Mary Miles Minter picture. That means money to the exhibitor. It means that he won't have to go out and seek an audience for his theatre. His audience will come to him. Every house that presented "Youth's Endearing Charm," the first of the Mary Miles Minter Mutual productions, made money. The exhibitors who booked it were satisfied. They are anxious to have more Mary Miles Minter pictures. They are booking the whole series of features in which this charming star appears. The second of the series is now ready.

"Dulcie's Adventure."

In "Dulcie's Adventure" Mary Miles Minter has a wonderful opportunity for the display of her talents. She appears again as an orphan. She is afflicted with two maiden aunts who make life far from enjoyable for her. One aunt finally arranges to send her to California to marry a supposedly wealthy count. Dulcie doesn't love the count, but cares for an humble grocery boy back in the South. The marriage is forced upon her, however. She doffs her antiquated hoop-skirts and dons a white satin wedding gown. And then—at the church the count is proved an imposter and little Dulcie is free to find happiness with her grocery boy. It is a story with a strong human interest appeal. It is a picture that will delight any audience. It is being booked by all of the sixty-eight Mutual exchanges.

"A Woman's Daring."

"A Woman's Daring," a Mutual Masterpicture from the studios of the American Film Company, Inc., will be released through all Mutual exchanges beginning October 5. It features Edward Coxen and Winifred Greenwood. It is five reels in length and tells an absorbing story. The photography of the American Film studios is famous wherever pictures are shown. This picture is no exception to the rule. It is a rare evening's entertainment. Exhibitors can see it at any of the sixty-eight Mutual film exchanges.

AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star

MARY MILES MINTER

IN

DULCIE'S ADVENTURE

The Story of a Pretty Little Southern Orphan Girl's Adventure Into Matrimony. A Sympathetic, Appealing, Human-Interest Drama in Five Acts. Released Oct. 2nd. Directed By **JAMES KIRKWOOD.**

Second of a Series of Mutual Star Productions Featuring Mary Miles Minter. Book the Entire Series at Any of the 68 Mutual Exchanges. Now Playing: **MARY MILES MINTER** *in* **YOUTH'S ENDEARING CHARM**

MUTUAL FILM CORPORATION *Announces*

THE NEWEST CHAPLIN RELEASE
BEGINNING OCTOBER SECOND

CHARLIE CHAPLIN
IN
THE PAWNSHOP

A RIOT OF ORIGINAL COMEDY SITUATIONS. SIXTH OF THE NEW MUTUAL-CHAPLIN SPECIALS, NOW BOOKING AT 68 MUTUAL EXCHANGES.

Now Playing: CHARLIE CHAPLIN *in*
THE COUNT THE FLOORWALKER
THE VAGABOND THE FIREMAN
ONE A·M·

AMERICAN FILM COMPANY, INC., *Presents*

The Popular Stars

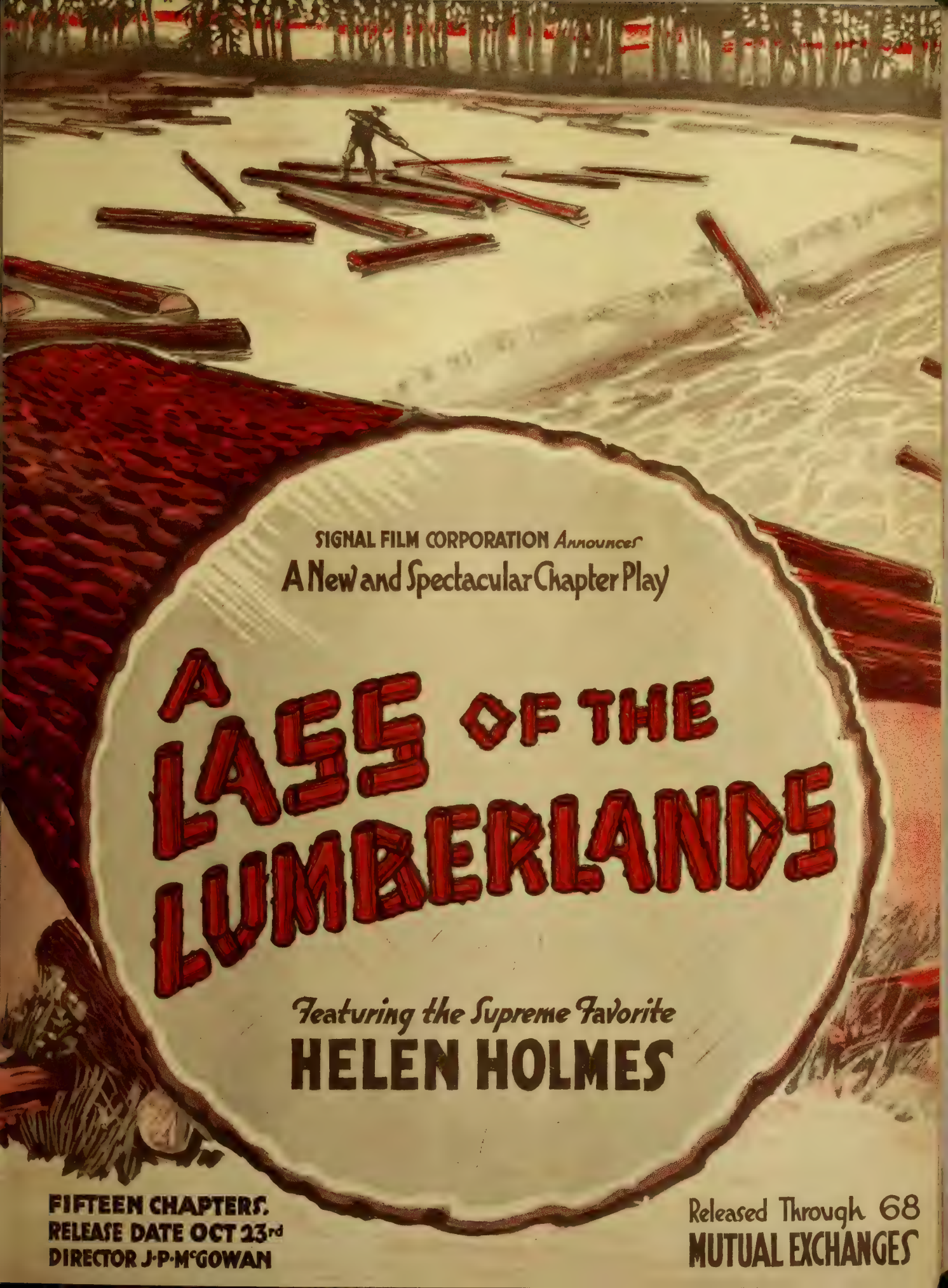
WINIFRED GREENWOOD
AND EDWARD COXEN

IN

A WOMAN'S DARING

A SOCIOLOGICAL DRAMA IN FIVE ACTS. DIRECTED BY E·SLOMAN·RELEASED OCTOBER THE FIFTH·

AN EXTRAORDINARY MUTUAL MASTERPICTURE NOW BOOKING AT 68 MUTUAL EXCHANGES.


SIGNAL FILM CORPORATION Announces
A New and Spectacular Chapter Play
A LASS OF THE LUMBERLANDS
Featuring the Supreme Favorite
HELEN HOLMES
FIFTEEN CHAPTERS.
RELEASE DATE OCT 23rd
DIRECTOR J·P·McGOWAN
Released Through 68
MUTUAL EXCHANGES

Coming! HELEN HOLMES in

A LASS OF LUMBER

OF THE LANDS

Announcement—

We announce for release, beginning, Monday, Oct. 23rd, a new and spectacular chapter-play — Helen Holmes in "A LASS OF THE LUMBERLANDS." This production will be presented in fifteen feature chapters. Helen Holmes, the popular favorite of the big success "The Girl and the Game," is the star of this new production. The author is E. Alexander Powell. The director is J. P. MacGowan, who directed "The Girl and the Game." "A Lass of the Lumberlands" was produced by the Signal Film Corporation. It will be released thru the sixty-eight Mutual Exchanges in America.

"A Lass of the Lumberlands," starring Helen Holmes, is just such a play as its title implies. The story is laid in the great timber regions of the North woods, amid the mighty sequoias, pines and cedars, which make that country famous. As the film unfolds, every detail in the operation of the great lumber industry will be revealed. The lumber camp, the sawmill, the swirling river, the log jams, suggest some of the backgrounds that make "A Lass of the Lumberlands" a particularly spectacular motion picture work. The title suggests the opportunity for big scenes. Miles of railroads and fleets of freighters are brought into play.

Helen Holmes in "A Lass of the Lumberlands" is a worthy successor to the successful serial, "The Girl and the Game." In this new production will be found even more sensational scenes and greater thrills than in Helen Holmes' previous success.

"A Lass of the Lumberlands" offers tremendous profit possibilities to the exhibitor. Here are fifteen chapters with tremendous cumulative value. The exhibitor securing this big feature this Fall is certain of big box office receipts for fifteen weeks thru the winter.

You Exhibitors who know of Helen Holmes' tremendous success in "The Girl and the Game" will be anxious to book this new Helen Holmes chapter-play, "A Lass of the Lumberlands," at once. Bookings are now being made at Mutual Exchanges.

For Bookings Wire or Write Your Nearest

MUTUAL EXCHANGE

(See Next Page)

SIGNAL FILM CORPORATION Presents
Popular HELEN HOLMES
IN A NEW STORY IN FIFTEEN SPECTACULAR CHAPTERS
A LASS OF THE LUMBERLANDS
BOOK THIS BIG FEATURE CHAPTER PLAY NOW! —At Any Mutual Exchange!
You exhibitors who are seeking big box office receipts—you who are seeking a steady patronage for a long period of time—here's a feature chapter-play that stands out pre-eminently in the film field.
Helen Holmes in "A Lass of the Lumberlands" is a production full of thrills and dramatic climaxes—a feature that is bound to be a powerful magnet for any house.
"A Lass of the Lumberlands" will be backed by a tremendous National Advertising Campaign. Every avenue of publicity will be used to bring this remarkable production to the attention of the public.
If you are looking for fifteen weeks of big box office receipts—if you are looking for something new in films—if you wish to take advantage of an unusual opportunity for BIG PROFITS—BOOK Helen Holmes in "A LASS OF THE LUMBERLANDS" NOW!
WIRE OR WRITE YOUR NEAREST MUTUAL EXCHANGE -AT ONCE!

IN the country of the blind the one-eyed man is king. Vision makes leaders. Foresight constantly brings new powers to the forefront. The ability to anticipate conditions—to estimate future developments—this quality is the stuff of which success is made.

The reign of the "one-eyed kings" is over in the moving picture industry—the exhibitor is no longer blind to his own best interests. A new deal is in the cards—one that means bigger profits for the film renter—better productions for the public and fairer terms for the star.

If you want a hand in this squarer game, book *Clara Kimball Young Pictures.*

First release now ready, "The Common Law," by Robert W. Chambers; Direction, Albert Capellani.

Lewis J. Selznick.

SELZNICK-PICTURES

KITTY GORDON

(The Hon. Mrs. H.H. Beresford.)

in

"VERA, THE MEDIUM"

by

RICHARD HARDING DAVIS

Produced under the supervision of

G.M. (Broncho Billy) ANDERSON

A SELZNICK SUPER-PICTURE FOR NOVEMBER

SELZNICK—PICTURES
HERBERT BRENON PRODUCTIONS
ONE OF THE TERRIFIC SCENES IN
HERBERT BRENON'S
PRESENTATION OF
NAZIMOVA
IN
"WAR BRIDES"
By Marion Craig Wentworth
TO BE RELEASED IN NOVEMBER THROUGH
LEWIS J. SELZNICK ENTERPRISES, Inc.
NEW YORK CITY

The Sensation of the Season—At the Private Exhibition at the

STRAND THEATRE, NEW YORK

BENJAMIN CHRISTIE'S Dynamic Classic of the Silent Stage

"BLIND JUSTICE"

A Photo-Drama Destined to Sweep the Country, Just as it Carried New York's Critics off Their Feet in a Maelstrom of Enthusiasm

Rarely, if Ever Before, Has Any Feature Been Showered with Such Unanimous Praise. Stands Every Box-Office Test

HERE IS WHAT SOME OF THEM SAY:

W. STEPHEN BUSH, in M. P. World.

"Blind Justice" is in the main a wonderfully artistic appeal to pity. Mr. Christie himself takes the leading part. He impersonates a half-witted man of exceptional physical strength, the victim of a justice which is blind. He is wrongfully accused of a murder. He escapes from prison, but is recaptured under highly dramatic and pathetic circumstances. A woman befriends the escaped convict and wishes to protect him, but her will is overborne by the other members of the household, and, in spite of herself, she becomes the betrayer of the man she had intended to shield. A series of sensational events leads him into the home of the woman whom he wishes to punish, and the interest of the spectator is stimulated to the highest degree, until a powerful climax ends the story.

Mr. Christie, the director, rivals in fertility of invention and in talents for expression with Mr. Christie, the actor. His characterization of the central figure of the story is a splendid bit of artistic work. Indeed, the acting throughout the play is of an uncommonly high character, even in the minor parts. A special word of praise is due to the settings, which were noticeable for their solidity and their impressive realism.

H. S. FULD, in The M. P. News.

At the Strand theatre a representative audience was present at the private showing of "Blind Justice," of which Benjamin Christie was the author, producer and leading man, and saw a masterpiece of foreign make. For an hour and a half they sat as if spellbound as the film unwound, and at the end were most generous with their applause. And the film well deserved it.

Superb photography, masterly acting on the part of the principals, an exceedingly interesting plot with many tense situations, all helped not a little. But what impressed one most was the attention paid to the minutest detail, whether in interiors or exteriors, that some American producers would do well to emulate. To bear out the title, the story deals with the present-day tendency to convict and punish on purely circumstantial evidence.

Benjamin Christie, director general of the Dansk Biograf Company of Copenhagen, Denmark, is to be congratulated, and special commendation might be given Katherine Sanders, for her rendition of Ann, the girl in the story.

ADAM HULL SHIRK, N. Y. Telegraph.

Two things stand out pre-eminently in this picture—the acting of Mr. Christie and the photography. Coupled with the latter is the remarkably fine lighting.

The role of John Sikes, the victim of an error of justice, condemned to penal servitude for life, for a crime of which he is innocent, and, when he escapes, accorded about as much pity as would be given a rat released from a trap, is one requiring superior powers and the exertion of a high degree of intelligence to make it convincing. That Mr. Christie has succeeded is beyond doubt.

Miss Sanders, in the part of Ann, does exceptionally pleasing work, and the other members of the company lend admirable support.

The details of direction are finely carried out. The settings are realistic, and there is the general impression created that the utmost care has been taken to prevent errors or inconsistencies creeping in.

The touches of pathos in the picture are introduced without being overdone; the travesty on justice is strongly portrayed, and the atmosphere of suspense is carried throughout the picture, with pronounced effect. "Blind Justice" is a fine picture.

GEO. W. PARDY, in The Dramatic Mirror.

The enthusiastic reception accorded "Blind Justice" at the Strand, last week, augurs well for its future value as a drawing card. The picture is one of the best specimens of high-class melodrama. The photography is a triumph of camera skill, including interiors of costly design, deep sets, and close-ups utilized with rare good judgment at crucial moments in the play.

Mr. Christie's appearance in the leading role adds fresh luster to the European actor's laurels, won in "legitimate" as well as the silent drama.

It is no easy matter to create and preserve an atmosphere of terrific suspense throughout seven reels of melodrama, but in the present instance this is most effectively accomplished. The author must be complimented no less for his clever shaping of the script than his brilliant acting, and the skill with which he directed the piece. Its perfect continuity makes the story easy to follow, and the lighting effects and settings are on a par with the general excellence of the feature.

"LENN," in The Billboard.

"Blind Justice," with a forty-piece symphony orchestra accompaniment, was shown for the first time at the Strand theatre.

The production is almost another "Les Miserables." One feels the eternal master touch of Victor Hugo visualized in the superb art of Benjamin Christie as "Strong John," though the treatment and handling of "Blind Justice," with the many novel touches of a foreign Danish atmosphere, has a tendency to draw one's thoughts away from the similiarty of the main plot, so universal is the appeal.

The photography is far above the average, the direction skillfully handled and uniquely artistic. Elaborate sets are used throughout this production. It is quite evident that there is still room for Americans to learn something from directors from abroad.

The scene where "Strong John," the fugitive, brushes aside the snow-laden branches of a Danish forest and emerges with his child, is exceptionally beautiful, as is also the one showing the circus orchestra. Where "Strong John" breaks down and weeps in the orphan home because he cannot find his child, will bring many a tear from the audience.

JOE LOWE, in "Variety."

"Blind Justice" was written and produced by the same man who is also the star. He is Benjamin Christie, Director General of the Dansk Biograf of Denmark. It is in many respects an even greater picture than "Sealed Orders," because of the inimitable acting of Mr. Christie.

It is as perfect a piece of melodramatic construction as has ever been seen in a moving picture. But it is not the play, the fine scenic detail or anything else—it is the remarkable acting of Benjamin Christie that makes "Blind Justice" a masterpiece of motion photography.

THOMAS C. KENNEDY, in Motography.

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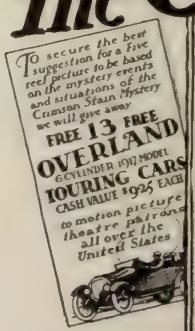
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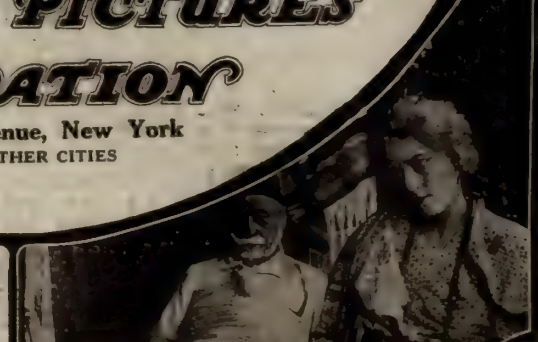

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Playing stars that are *paying* stars

LINCOLN used to tell a story about a steamboat on the Sangamon River that had such a loud whistle that after it blew there wasn't enough steam left to move it.

Organizations that bleat and blurt about *one* star—that hide behind that star's *good* reputation, a half dozen *bad* pictures—that force their inferior productions on credulous exhibitors—such organizations remind us of Lincoln's steamboat—

After the noise, *nothing!*

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MAURICE AND WALTON
FAMOUS PLAYERS STARS

THE PARAMOUNT PICTURES OF THE WEEK

RELEASED MONDAY, SEPT. 25th, 1916

DANIEL FROHMAN
PRESENTS

MAURICE and FLORENCE WALTON
IN
"THE QUEST OF LIFE"

"THE greatest dancers in the world." This is a title that Maurice and Florence Walton have established beyond thought of contradiction. They have only appeared in the capitals of Europe, America and South America. The people of your town have probably never seen them. With the present craze for dancing, they are on edge to witness the performance of this world-renowned couple. Imagine what volcanic effect the announcement of their first moving picture will cause! Imagine how eager your patrons will be to see them in the startling "Dance of Death," and other dances incorporated in the action of "The Quest of Life"! Imagine what a big thing it will be for *you* to be the first to show this wonderful picture! Remember this is *not* a mere dance picture, but a gripping story.

Produced by the

Famous Players Film Company

ADOLPH ZUKOR, President

FPLA LASKY Paramount Pictures

THEODORE ROBERTS
ANITA KING
LASKY STARS

PARAMOUNT PICTURES OF THE WEEK

RELEASED THURSDAY, SEPT. 28th, 1916

JESSE L. LASKY
PRESENTS

THEODORE ROBERTS
AND
ANITA KING
IN

ANTON THE TERRIBLE

THEODORE ROBERTS has long been known as the greatest living character actor on the American stage! You are familiar with his remarkable screen successes. Now we wish to say with all the emphasis we can enlist, that Theodore Roberts has never acted with such *terrific effect* as in the character of Anton, the brutal Cossack Chief of Police. Anita King is the famous Paramount girl who gained nation-wide publicity by her wonderful automobile dash cross-continent. Alone, either of these stars would create the sensation you expect from a Paramount feature. Together, they will arouse a tornado of interest. The picture is a dramatization by Jules Eckert Goodman, of the story that made such a stir when first published in the Saturday Evening Post. It is beautifully presented—but that is an unnecessary statement to make to Paramount exhibitors.

Produced by

Jesse L. Lasky Feature Play Co.

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer
CECIL B. DeMILLE, Director General

Paramount Pictures

VIVIAN MARTIN,
MOROSCO STAR

FORTHCOMING PARAMOUNT PICTURES

VIVIAN MARTIN

IN

HER FATHER'S SON

WHEN Miss Martin was first plucked from the legitimate stars of the stage to take her place with screendom's leading idols, we predicted that she would some day rise to the highest position in her profession. This picture proves that we were right! In her own particular field Vivian Martin has no equal. Months from now, when her name assumes the importance it deserves, "Her Father's Son" will be known as the first picture that gave Vivian Martin a opportunity to demonstrate her magical abilities. You must not overlook this chance to register an important victory in your patrons' eyes. In this extraordinary play of the picturesque old South, Miss Martin, masquerading as a Confederate spy, charms the heart of her Union lover, and brings a plot of tense situations to a happy-ever-after close. It is a picture we are really proud of.

Produced by the

Oliver Morosco Photoplay Co.

Released Thursday, October 12th

FF LASKY Paramount Pictures M P

OWEN MOORE
MARGUERITE COURTOT
FAMOUS PLAYERS STARS

FORTHCOMING PARAMOUNT PICTURES

OWEN MOORE

AND

MARGUERITE COURTOT

IN

THE KISS

OF all the irresistible man-and-woman combinations that have fascinated followers of the screen, Owen Moore and Marguerite Courtot are among the greatest. Their first appearance as Famous Players stars created a tremendous storm of demand all over the country in "Rolling Stones." The box office attraction of Moore's polished comedy and Miss Courtot's dainty grace cannot be overestimated. "The Kiss" is crammed with delicious humor and threaded with a love story so sweetly enacted that the man or woman never lived who could see it without a tingling spine and a quickened heart. The Moore-and-Courtot lovers in your neighborhood will greet the announcement of this release with enthusiasm and joy.

Produced by the

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President.

Released Thursday, October 19th

Paramount Pictures

FANNIE WARD
LASKY STAR

FORTHCOMING PARAMOUNT PICTURES

FANNIE WARD

IN

WITCHCRAFT

IF you have shown Fannie Ward's last picture, you will know without our telling you that she has become one of the half-dozen most popular stars in America. There's no mystery about it. Before she made her first appearance on the screen, Fannie Ward was one of the most popular actresses on the legitimate stage of Europe and America. Her latest picture shows this beautiful star at her best. "Witchcraft" is the Columbia Prize Play, written by Dr. R. Ralston Reed, and selected by Jesse L. Lasky from a host of scripts. It is a stirring tale of Puritan days, replete with gripping, breathless situations and splendid character delineation. The publicity given this release will create a strong demand in your town. You cannot afford to pass it by.

Produced by the

Jesse L. Lasky Feature Play Co.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, Director General

Released Monday, October 16th

FPL LASKY Paramount Pictures

BRIDGET'S BLUNDER

A PARAMOUNT COMEDY

PRODUCED BY THE UNITED STATES MOTION PICTURE CORPORATION

Released by Paramount October 16th

BRIDGET is a cook. Clarence is a cop. Bridget loves Clarence, but Clarence ———

There now, we almost spilled the plot of this new roar-reel.

See it at your Paramount Exchange.

"The 2d Black Diamond"

UNITED STATES MOTION PICTURE CORPORATION
WILKES-BARRE, PENNA.

J. O. WALSH, Pres. F. W. HARMON, Vice-Pres. DANIEL L. HART, Treas.

"Motion Picture Portrait Studies of President Wilson and His Cabinet—The U. S. Government in Action"

A Film of National Interest--the Only One of Its Kind Made in the World

Distributed by THE MOTION PICTURE FORUM

220 West 42nd Street, New York City

C. R. MACAULEY, President

RELEASED OCTOBER 2, 1916

Read These Indorsements

Lee A. Ochs, President of the Motion Picture Exhibitors' League of America:

"It has been demonstrated to my complete satisfaction that the public desires to see, and would welcome, the presentation upon the motion picture screen of subjects affecting its welfare.

"I earnestly favor a nation-wide use of the great power of the motion picture in defeating legislation aimed at the business life and prosperity of the exhibitors.

"Appreciating that the influence of the screen would be immensely broadened by opening it to the people as a great national forum or lyceum, and that the grave problem of censorship would thus be definitely solved, I wish to impress upon the members of the Motion Picture Exhibitors' League of America the desirability of showing pictures of national interest.

"While the principal mission of the motion picture will always be entertainment, the time has arrived when for purposes of protection and progress exhibitors themselves must place the screen on a plane with the newspaper and free speech.

(Signed) "LEE A. OCHS,
"President Motion Picture Exhibitors' League of America."

Samuel Gompers, President of the American Federation of Labor:

"AMERICAN FEDERATION OF LABOR,
"801-809 G Street, N. W.,
"Washington, D. C.
"September 13, 1916.

"Some time ago it was my good fortune to see the Motion Picture Portrait Studies of President Wilson and his Cabinet, when they were first shown in Washington. The pictures were marvelous; never had I seen more accurate portrayal of facial expression and characteristic mannerisms than in these pictures.

"It seems to me a most excellent thought that motion pictures should be made the medium through which there can be carried to all of the people of the country pictures that will make them feel that they have a personal acquaintance with those who control the national government. It is the personal touch that brings us close to individuals and enables us to understand their purposes and ideals. For the people of this country to have sufficient knowledge to judge of the work accomplished by their chief executive, there ought to be a personal touch. The motion picture portrait studies of President Wilson and his Cabinet will supply a long-felt want.

"Very truly yours,
(Signed) "SAMUEL GOMPERS,
"President American Federation of Labor."

David W. Griffith, master motion picture director of the world:

"September 11, 1916.

"I heartily favor a nation-wide use of the incomparable power of the motion picture in the discussion of questions affecting the public welfare.

"By opening their screens to the people as a great forum, the exhibitors of the United States will definitely set themselves in the front rank of public benefactors.

(Signed) "D. W. GRIFFITH."

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These short reel programs are great money getters, when you present strong plays with talented and popular players. This is what Essanay supplies.

MARGUERITE CLAYTON
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"An Old Fashioned Girl"
2 act drama *Oct. 3*

HARRY BEAUMONT
GERTRUDE GLOVER
THOMAS COMMERFORD
are presented in
"His Little Wife"
3 act drama *Oct. 7*

"The Fable of the Kid Who Shifted His Ideals to Golf"
By GEORGE ADE
1 act comedy *Oct. 4*

Book Now!
Essanay-Chaplin Comedy
"POLICE"

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WHY NOT MAKE MONEY?

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Pick one day of the week. Book a variety programme of short subjects. Look for STARS, UNUSUAL TALKING POINTS, QUALITY PRODUCTIONS. Make the weekly event a fixture--and ADVERTISE it.

Try "The Girl From Frisco," the two reel series with five reel stories. Or "The Hazards of Helen" and watch Helen Gibson's daring feats bring them back week after week. As for comedies -- what better drawing cards could you ask than "Ham Comedies?"

That average will take a wonderful boost -- you will be paying a common sense rental. YOU WILL BE MAKING MONEY! Why not -- just for a change?

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Featuring GEORGE LARKIN and OLLIE KIRKBY

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Gripping one-reel adventures, each complete,
By Robert Welles Ritchie.
Released Weekly in Regular General Film Service.

Some Suggestions:

MARIN SAIS and TRUE BOARDMAN
In "The Reformation of Dog Hole"
An Episode of "The Girl from Frisco"
Released Wednesday, Oct. 11th

HAM, BUD and ETHEL TEARE
In "One Step Too Far"
Three Stars and a Thousand Laughs
Released Tuesday, Oct. 3rd

FEARLESS HELEN GIBSON
In "The Blocked Track"
A Thrilling "Hazard of Helen" Episode
Released Saturday, Oct. 7th

HENRY MURDOCH and IVY CLOSE
In "Stolen Plumage"
A One-Reel Comedy You'll Never Forget
Released Friday, Oct. 6th

Ask Your General Film Office About
"The Social Pirates"
The Sure-Fire Fifteen Weeks' Series

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 7, 1916

Facts and Comments

NOT the least gratifying political news is the reported defeat of Dudley M. Hughes, the Congressman from Georgia who through the persuasion of Wilbur F. Crafts, the professional reformer, became known as the sponsor of the Federal Censorship Bill. We do not claim that his advocacy of Federal Censorship helped to encompass his defeat, though we have no doubt that the exhibitors in his district did their share. Federal Censorship is beyond all doubt the most stupid blunder committed in the history of Congress. We have never been able to understand how the party in power could advocate an unheard-of extension of Federal power consistent with its history and its traditions. The removal of the personally likable Mr. Hughes from the political scene will, we fear, be no hindrance to the renewed activities of Crafts. Crafts may after a while acquire a reputation as a political undertaker.

* * *

CONSTRUCTIVE work of a civic nature done by public-spirited men and women who understand and love the motion picture is one of the strongest antidotes against censorship. Such work is being done by the National Committee on Films for Young People. The men and women who are members of the committee belong in large part to organizations and institutions that have heretofore often been found aligned with the friends of some kind of censorship. Their influence with their own people is bound to help. Ignorance and prejudice will be dissipated. The MOVING PICTURE WORLD wishes the Committee well and is especially glad to note that the Committee sees the advantage of co-operating with the exhibitor.

* * *

THE great movement for organization which has lately been noticed in the ranks of exhibitors has by no means spent its force; on the contrary, there are indications of a steady growth of the idea. Reports from the Northwest are particularly gratifying. New York has seen the organization of new locals up the state, Maryland is active, West Virginia and Kansas are looming up strong and New Jersey will hold a state convention in the immediate future. The MOVING PICTURE WORLD rejoices in all this activity, because more power and more responsibility for the exhibitor means a lasting benefit to the industry as a whole.

* * *

WE DO not like to see this industry make any promises to the public which afterwards fail of performance. It was poor policy to send a statement to the daily press of motion picture stars coming into the district of Senator Cristman to appear before motion picture audiences and speak against censorship. An elaborate story to this effect was printed without the slightest foundation in fact. If Cristman is to be defeated it will be due entirely to the exhibitors, who actually did some work against him. We are not oversanguine in the matter. There are parts of the Senator's district where motion pictures are hardly known; vast tracts of forest lands sparsely settled. It is in these parts that the senatorial champion of censorship is particularly strong. What irony to think that the representative of a few backwoods counties is permitted to legislate for the sovereign people of the Empire state and ordain what pictures they shall or shall not see.

* * *

A LITTLE word of advice to foreign producers who have lately come into the country may not be amiss. It is elementary, but we make no apology for it, because it seems needed in view of recent happenings. The foreign-made film cannot expect to escape the conditions of the American market. It must be gauged by an American standard of values and the estimate placed upon it by a foreign producer or importer will not be accepted as final by our people here. We always have believed and still believe that the foreign-made film of quality ought to have a good market here in spite of a certain prejudice. We think that our belief has been justified by the facts. If the foreign producer would be more willing to adjust himself to the conditions of this market his chances of gaining a new foothold would grow immediately.

Perceiving the Invisible

By Louis Reeves Harrison

"BY way of illustration," as the orators say, a certain producer about to be established in a large way asked a certain writer of screen stories to provide one which should serve as an introductory release and be intensely American. The author happened to have a fine theme in mind and proceeded to develop it with great pains. He evolved what he had good reason to believe was an exceptional story and handed in his scenario. It was rudely rejected. He did not insist on getting paid for his effort because he was treated as a suspect—he was trying to get something for nothing.

He felt sure that another producer, who had visualized a number of his stories, would jump at the chance to get a superior one, but he was mistaken. He was again rebuffed. The script now went to a third producer, who was complaining of a dearth of good scenarios, but it met with the same fate. The author's faith in himself might now be well regarded as an exaggerated estimate of his own mental ability, mere conceit, but his temperament was not one to contemplate the possibility of defeat, and he went to Mr. Blackton of the Vitagraph Company and met with quick appreciation of what he had done.

Under Mr. Blackton's personal direction the story was visualized as written and attained marked success. Critics hailed it as the best of the year; it was shown by Mr. Blackton at a large club entertainment as an exceptional release; it won a popularity contest, letters from all over the country naming it as one of the strongest photo plays ever shown. These facts are cited merely to illustrate that the present dearth of good plays is not entirely due to a lack of capable authorship.

How about the three producers who rejected a story of decided merit at a time when the price paid for scenarios was so unimportant in proportion to the general cost that it scarcely called for exacting discrimination? The small outlay required had little or no bearing on decisions rendered against the script. Presented as a working scenario, designed purely for visualization, it might not have been expressed in terms stimulating to the imagination, but that is the case with nearly all skeleton librettos, because structure rather than treatment claims most of the photoplaywright's time and attention.

It is quite possible that there was lack of method in the examination. Scenarios of all kinds, good, bad and indifferent, were rarely assorted so that the best could be given more serious consideration. But it is likely that the subject matter did not suit certain preconceived ideals on the part of those entrusted with the work of selection. They were guided by personal preference. What kind of a critic would a reviewer be if he permitted his personal likes and dislikes to weigh in passing judgment? The critic learns that his own preference is too narrow—he must defer to the varied tastes of a mixed audience.

Give one of the leading producers of today a brief synopsis of a live story, and it is quite possible that he will not *like* that *kind* of a story, sometimes because he has one or more performers on salary to suit, quite as often because he unconsciously narrows the character of his output to what happens to suit his personal fancy. Plays of such a limited appeal might be written on assignment, but such restrictions are not calculated to encourage spontaneous composition of the kind most loved by mixed audiences, flowing direct from a font of originality.

The author who makes a living through something less superficial than mere cleverness in handling his medium is compelled by the very nature of his work to keep thoroughly posted by reading and observation. If he is to succeed at all, he must do even more than keep apace with the times. He must constantly forecast events and effects, and he must necessarily know what he is writing about in order to give entertainment or information to his audience. The audience becomes an object of anxious study—with it lies the final verdict. Experience teaches him that he must also be a severe and capable critic of his own imaginative creation.

Few producers of moving pictures have any such training. Some of them are largely guided in judging what is to be by what has been done. Sounder basis would be to eliminate mere imitations of what has been done in favor of what bright and new, if for nothing else than the sake of variety. If authors are compelled by the producers to keep on skilfully adapting from old stuff, a weary lack of progress is bound to ensue with a corresponding lack of interest on the part of the public in moving pictures. The highest value should not be placed on imitation, but on originality.

What a producer can do advantageously to all concerned when he is sincerely interested in his product is to give careful study to a scenario of fine quality and note down his objections to it in detail, together with any suggestions that may occur to him. He may be right in his criticism, and that chance makes it important. An author has a thousand and one things to think about during composition and may be guilty of an error of omission. If he has any sense he will give attention to such criticisms and utilize all there is of value in them. He is addressing an audience of many minds and should not hesitate to broaden his appeal.

An unusual visual sense, such as that exerted by a sailor acting as a lookout, which picks up and defines objects before the rest of us can discern anything but a formless haze, grows out of habitual attention to a particular set of impressions. In a similar manner imagination in art and science becomes specialized. Watt probably foresaw every detail in the workings of a "governor" before he attempted to make the steam engine what it is, one of the greatest factors in our progress, and so the glorious monuments of artists, sculptors and architects, of which we are so proud, were first perceived by the mind's eye, idealization.

We all possess this creative power in the wild—our fancies roam about aimlessly—but the author is compelled to put a halter on his and train it to harness, acquiring thereby what Shakespeare calls the "imagination all compact." He actually perceives on a little screen in his brain the two or three hundred scenes of a big story reeled off in regular order, and he can run the reel back and forth for new adjustments. He can briefly record what he has perceived so that his story will run true when visualized by fine interpreters under capable directors, but he can not provide them with his power to perceive the invisible.

Thousands of new stories must be provided to meet a demand that grows as long as it is satisfied, and they will flow from native genius unless the font is clogged with corruption, but our present imperative need is for men of trained ability to appreciate and rightly value products of creative imagination, and they must also possess some of that rare quality of mind which, guided by correct taste and artistic sensibility, has enabled the author of a story to perceive the invisible.

The Feature Market

By W. Stephen Bush.

THE one thing in which ninety-nine per cent. of the motion picture exhibitors of the country are interested in is the feature market. Rightly or wrongly, it has become an axiom in exhibiting circles that no program is stronger than its weakest feature.

Developments in the feature market are therefore watched most eagerly. The great trouble is the elusiveness of quality. Now exhibitors do watch quality. Their bread and butter depends upon it. If they want to make money they must follow quality. Is it possible to define "quality" in motion pictures? Possibly it is, but I shall not yield to the temptation. To discern quality, to feel it as it were, is much easier than to define it like a problem in logic. We are all agreed on one thing, however: Quality is elusive, fickle and hard to get. How often does it happen that features suffer a sudden decline in quality? There is no warning to the exhibitor. He is "tied up" by his contract. Things run along smoothly for a while and then comes a "feature" that makes the exhibitor's hair stand up like quills upon the fretful porcupine. Only last week an exhibitor subscribing for a well-known feature program gazed sadly upon the paper in his lobby announcing the coming of a certain feature. "Gee!" he said in an ejaculatory manner, with no particular aim at grammar, "how I wish this piece of fromage was over. I hate to look my audience in the face for the next three days." Perhaps this man is too sensitive, but he runs a big, beautiful house and he is an insistent and tireless searcher after quality. He is tied to a feature program and such things will happen in the best feature program which human ingenuity can put together. I tried to console him.

"Well," said I, "you have the regularity of supply. That ought to count for something."

He dissented vigorously.

"I know," he replied, "that if I could go out into the open market and do my own choosing I could increase my business considerably. Regularity of supply counts as a real advantage only when it is combined with a high average of quality."

Quality—that is the unceasing chorus.

Not all exhibitors feel like my friend of the big, beautiful house. A very successful and practical exhibitor disagreed with my friend. He thought that quality is too elusive to be hunted all the time and that the public itself was not always sure of how it liked a picture. He thought that buying in the open market for quality would jump the prices for service and increase the dangers of competition. In his opinion a fair average of quality coupled with regularity of supply was the best result attainable at present.

The exhibitor is interested in the feature market because of the kaleidescopic changes. The palm of supreme quality is never held very long by the same producer. Hence every bit of honest and genuine news of the feature market is of immediate practical value to the exhibitor in general and to the exhibitor with a big house in particular. Imagine a man who has "tied up" three big feature groups for a town of moderate size, hoping to keep out competition. He surely is interested in the feature market, for if quality shifts even temporarily to another group beyond his control it affects his business at once. The exhibitor who has tied up three feature programs is by no means rare. Indeed we know of many who in towns of twenty thousand inhabitants have tied up all the available feature productions. To them the coming in of new companies or combinations and mergers of old groups are of the utmost importance. They are not very much worried about single reels except comedies, of course, but every great change in the feature market means much.

In passing we may mention that in no other paper wholly or partly devoted to motion pictures will the exhibitors find better and more complete and more accurate information on the progress and on the doings of the feature market than in the columns of the Moving Picture World.

The most recent developments are always to be found in our news columns, as, for instance, the last issue fully demonstrated. When we speak of genuine and valuable information we do not mean the stuff sent in by the press agents.

The Screen in Politics

By W. Stephen Bush.

DID you know that both the Republican and the Democratic parties have a special motion picture department devoted to party propaganda? The National Campaign Committees of both parties are determined to utilize as fully as possible the wonderful possibilities of the screen.

The Moving Picture World had foreseen and foretold the coming of these things years ago. The question which confronts us now is: What attitude are the exhibitors to take in relation to this propaganda? To ask them for the use of their screen to promote partisan ends is ridiculous. No man will want to turn his temple of amusements into a political pagoda. He could not last long. We understand that this propaganda is to be done in a more subtle way. The films with a political or partisan flavor are to be shown as educational or instructive. They are to be disguised as much as possible and avoid giving offense to the political sensibilities of the audience.

We are tempted to advise our readers to exercise the utmost caution in allowing any picture with a poorly disguised political or partisan flavor to be shown on their screens. We understand that all these pictures are to be shown to the National League of Motion Picture Exhibitors. We are glad to hear that. They will know how to advise their members. To show the workings of departments, to reproduce on the screen some of the general welfare work done by the Federal Government may be all right. Such films are really interesting and instructive, but it is very necessary not to inject any propaganda into such pictures. It has come to our notice that one of the big political parties in showing certain Mexican pictures has accepted a scenario which is highly offensive to the professors of a certain religion. That sort of thing will not be tolerated for an instant by the exhibitors.

It seems to us that the best place for the exhibition of political or semi-political films is the hall in which political meetings are held and to which the public may be invited. Then there cannot be any objection, because every man who comes knows just what he may expect. It is a well-known fact that the theater-going public resent the intrusion of politics in their amusements.

The one great lesson which we draw from the use of the screens as a marvelously effective weapon for political propaganda is this: The screen ought to be free from censorship. Able men in both parties have said that the screen is more effective than the newspaper. The inference is irresistible: Therefore the screen ought to be as free as the newspaper. The censors in all the states now afflicted with this form of medievalism are political appointees. Will they not attempt to control the use of the screen by their political opponents? This argument has been freely used before legislative committees in various states and has mostly been met with incredulous smiles.

political parties shows that these smiles were not only incredulous but silly. It is a condition now and not a theory which confronts the men who want to make political converts with the aid of the motion picture screen.

The National League proposes to quizz the presidential candidates on their attitude toward censorship before it will make any concessions at all. From what we can hear both political parties now profess an abhorrence of Federal Censorship and the principle of censorship generally. These professions will be put on record. Unless all our information is wrong the dangers of Federal Censorship will be appreciably lessened after this national campaign regardless of which party will get into power. The advocates of National Censorship within the ranks of the industry will feel more lonesome than ever after the 6th of November. Their remaining ally, we fear, will be the Reverend Wilbur F. Crafts.

No Copyright Established

Proceedings Against Arthur Feighery for Alleged Infringement of Copyright on Dante's Inferno Dismissed by U. S. Commissioner McGoldrick of Brooklyn.

A HEARING of much interest to film men involving copyright questions was held before Commissioner McGoldrick for the U. S. Court for the Eastern District of New York, George Merrick being the complaining witness, and Arthur Feighery, a film broker, being the defendant. The proceedings had been instituted by the U. S. District Attorney, who, relying on information furnished him by the complainant Merrick, had caused a warrant to be issued against Feighery, alleging that Feighery by making unauthorized reproductions of Dante's Inferno (Milano Version), had committed a criminal offence by violating the copyright law. Merrick claimed to own the copyright of Dante's Inferno by virtue of an alleged assignment said to have been given to him by the Monopol Film Company of which Merrick was supposed to be a creditor.

The District Attorney had subpoenaed three employees of the Horsley printing and developing plant in Bayonne, where the alleged reproductions were claimed to have been made. Pliny P. Craft, formerly connected with the Monopol Film Company, was also subpoenaed as a witness for the prosecution. The Monopol Film Company went through bankruptcy proceedings.

Mr. Craft testified that the Monopol Film Company had acquired perpetual copyright in the Milano Film, and submitted several cards showing that application for a copyright had been made by the Monopol Film Company some time in June, 1911. He said Merrick had worked for the Monopol, and the latter, having no money left, gave Merrick an assignment of its alleged copyright. Mr. Craft said he had made diligent search for the assignment, but had been unable to locate it. He said he was not sure whether the film had been exhibited abroad before application for copyright was made in this country. Mr. Merrick, as the next witness, testified that he too had looked long and diligently for the assignment, but had been unable to find it. He said he had failed to record it in Washington. He too was uncertain as to the validity of the copyright.

At the close of the prosecution's case Counsellor Finkler, of Finkler and McEntire, who appeared for the defendant, moved for a dismissal of the case on the evidence submitted by the District Attorney. He said that no valid copyright had been proven, but if such had been the case he doubted the genuineness and validity of an assignment which took place four months before the bankruptcy of the assignor. Mr. Finkler said he had made an examination of the records in the Monopol Film bankruptcy, and declared that no schedules are on file, though there is an order that they be filed. When the attorney wanted to go deeper into the bankruptcy records he was stopped by the court on objection of the District Attorney. The Commissioner thought the bankruptcy matters were irrelevant on the issue in question before him.

Counsellor Finkler then renewed his motion for an immediate discharge of defendant. He said he had witnesses in plenty who would prove that the films had been exhibited for profit abroad before any attempt was made to copyright them here, which would absolutely defeat any claim for an American copyright. In his opinion, however, the prosecution had failed to make out a prima facie case, and he asked the court for an order acquitting the defendant. Commissioner McGoldrick discharged the defendant on the spot.

War Films America Wants to See

Extracts from a Contribution to the London Evening News by the Ex-Director of the English "Pathe Gazette," After an Eighteen Months Sojourn in America.

IN THE August 17 issue of the London Evening News, P. D. Hugon, who directed the English Pathe Gazette at the beginning of the war, expresses himself as follows, after an eighteen months' American experience of producing and selling news films, and directing the Pathe News:

Show me.

If there is a phrase that typifies the American attitude on all matters nowadays it is this. Originally it was used only by the men from "out West." But the phrase has caught on, because all Americans want to see.

Talk about the greatest thing ever invented, the best motor-car, the fastest engine, the richest gold mine, your American friend will interrupt with his "Show me." The war is no exception. Official and unofficial reports of victories, of huge armies, of a nation resolved to see it through, only arouse half-amused interest.

But directly you let an American see with his own eyes pictures that obviously cannot be faked, he becomes a warm propagandist, and vouches with characteristic vigor for the truth of your statements. "I saw it myself on the movies, and I bet you a thousand it was genuine," is an argument that squashes all controversy.

And it cuts both ways. If the Allies cannot or do not show on the screen proof of their statements, the statements will generally be disbelieved. For instance, they will say: "The Germans claim to have sunk the Warspite. The British say it is in port. Why don't they show us pictures of it in port, taken after the battle?"

He Wanted Smoke.

Whatever is shown, however, must not only be genuine, but look genuine, even to the untechnical mind.

When I issued the first French official war films, an exhibitor in Arkansas, who was not to be taken in, wired as soon as he received his copy: "War films faked; no smoke, soldiers laughing." I replied: "Will supply film with lots of smoke and men crying, at a dollar a foot, guaranteed made in America."

This exhibitor evidently thought hard for a few days, and solved the riddle of smokeless powder which had never before entered his brain. In a very polite letter (for Americans are perhaps the most polite, if the least concise, letter-writers in the world) he apologized for his complaint, adding, however: "If they use smokeless powder out there, it would be better to say so in the sub-title. Most people don't know that." Which is true wisdom in Arkansas.

Being totally ignorant of military necessities or restraint, the American public cannot even conceive the motives for British official reticence. In a country where Presidents and ex-Presidents, generals and admirals will pose for every camera that appears on the scene, where a Cabinet Minister depends as much on screen-advertising as on the conduct of his department for popular approval, where no army would start against an enemy without the "movie" men at its heels, where the inside workings of everything naval and military are open to the public gaze, it seems strange to be told that there can ever be reasons for suppressing evidence.

But as such reasons do exist, and as the American public nevertheless must have war films, it might be wise to give it something approximating its requirements.

The trouble is that British Government services appear to do just what individual British exporters have so often (and rightly) been accused of doing; they will try to sell the goods they have, instead of making the goods that the customer wants. * * *

What do they want?

They want the simplest, the most obvious pictures obtainable.

They want to see all about the German submarine that was at Temple Pier, her engines (easily photographed by means of portable arc lamps), her periscope, her mine-laying system. Americans simply gloat over anything mechanical, and they enjoy reading on the screen the longest descriptive titles.

They want to see the arrival of the week-end trains from the front; they want to see what the West End looks like in war time and whether the shops in Regent street are still open; they want to see the women conductors and the postwomen.

"Americans are not Squeamish."

They have been told that Zeppelins have wrecked the whole of Liverpool and most of London; that Trafalgar square is in ruins; and many of the more ignorant people even imagine that Londoners habitually sleep in their cellars for fear of air raids. I confess I was myself exceedingly surprised to find on my return how little fear of Zeppelins or coast raids the people have, and how cheerfully they carry on their business and their recreation. These things are what Americans want to see.

But above all they want to see the real article, war as it is, the actual capture of trenches, the actual surrender of prisoners, the actual entry into a retaken village, the first removal of the wounded—yes, they would not even mind seeing actual bayonet fighting in all its horror. Americans are not squeamish. It is useless to tone down anything for them; rather underline what you want them to see, and put plenty of strong descriptive sub-titles over it.

Films that will really convince America of England's effort can only be taken as news films are taken, by a staff of photographers, who receive notice of all expected spectacular deeds, and who are ready to rush anywhere. Special long-focus lenses and extension tripods to protect the operator are easily obtained.

We have the men, we have the outfits, we have the markets. What we want now is merely the will to please our best customers.

STREYCKMANS A BROKER.

H. J. Streyckmans, one of the best known motion picture men in the country, has given up the film business, and has accepted a position with Torrey & Co., dealing in motor securities, and specializing in Clyde Motor stock, an automobile truck proposition which will be marketed in a few weeks.

Mr. Streyckmans will open an office in the Ashland Block, Chicago, for Torrey & Co., who already have offices in Pittsburg and New York. He will have the Chicago agency for the truck, which is being assembled in Long Island, and of which it is said nearly a thousand have already been sold.

Film Men Firm Against Censorship

By W. Stephen Bush

Full Board of Directors of N. A. M. P. I. Take Important Action—Partial Plea for Federal Censorship Unanimously Rejected

EVENTS of momentous interest have taken place in filmdom in New York within the past week. At meetings of exchangemen and exhibitors the question of Federal Censorship had been taken up and discussed. On Wednesday, shortly after noon, September 20, the exchange men met at Shanley's Restaurant, and listened to arguments against censorship in general and Federal censorship in particular. Addresses were made by David W. Griffith, Mack Sennet and Thomas Ince. On the same day at 3 o'clock in the afternoon at the headquarters of the Exhibitors' League, 218 West 42nd street, the exhibitors gathered to listen to addresses made by Mr. Griffith and by Ex-Congressman Martin W. Littleton. At League headquarters Mr. Griffith made two addresses, one to the National Executive Committee of the Motion Picture Exhibitors' League of America, and another to the members of the local organization. Both addresses were masterly efforts.

The unusual activity of the distributing and exhibiting groups of the industry had been caused by the action of the producers' branch of the National Association of the Motion Picture Industry. This latter branch at a meeting held on Monday, September 18, not only went on record as favoring Federal censorship, but permitted a report of its action to get into the public prints. Their action caused no little excitement in the entire industry. In many quarters the excitement was coupled with alarm.

When, therefore, the thirty directors of the National Association of the Motion Picture Industry met in session at its offices in the Times Building, the interest in their proceedings was general and extraordinary. All the classes were fully represented by their directors. Lee A. Ochs filled the vacancy in the Board of Exhibitor-Directors created by the resignation of Mr. Philipps of Wisconsin. When the meeting was called to order by President William A. Brady the meeting room was crowded to its utmost capacity. Not only the directors were present, but many people prominent in filmdom who did not belong to the association were there. It was decided to make the meeting in the forenoon an open one and devote it to the discussion of Federal Censorship. The advocates of Federal Censorship were to have the first opportunity to be heard and then a chance was to be given to the opponents. When President Brady announced this order of discussion considerable silence followed.

From the first it was plain that the atmosphere was surcharged with an anti-censorship sentiment and that the task of the proponents of Federal censorship would be both ungracious and unpleasant. The silence had lasted for what seemed something like ten minutes, indeed it was beginning to be felt and threatening to become oppressive, when Mr. Sherrill arose and declared that he had no desire to appear as the sole champion of censorship. He said he had conferred and consulted with some of his fellow producers and at the time they seemed to have no hesitancy to speak in favor of censorship through the Federal Government. He looked, he continued, upon Federal Censorship as a measure of expediency and did not approve of it in principle, He emphasized the fact that he was open to conviction personally and would in any event abide by the decision of the majority of the directors. Mr. Sherrill was followed by William Wright of Kalem, who spoke along similar lines. He said he was convinced that all forms of censorship were wrong, and inflicted an unjustifiable injury upon the industry, but he believed that Federal censorship was the only relief in sight. Perhaps, he declared, if we yield to the men at Washington they will be influenced by our suggestions in formulating their legislation.

The next speaker in favor of Federal censorship was Arthur Friend, counsel for the Lasky Company. He took quite different ground from the previous speakers. As he was supposed to represent the main strength of the advocates of Federal censorship he was allowed all the time he wanted, the five minute limit for all speeches being suspended for his benefit. Mr. Friend characterized the men who fought for the principle of the freedom of the screen as being given to cant and not honest with themselves. He said that the producers had sinned and were bound to be punished and that the medicine of censorship was good for them.

Just about here some one in the room noticed that the reporters took a feverish interest in what Mr. Friend was saying, and it was proposed to exclude the reporters from the room. Some merriment followed this suggestion, several members remarking that the precaution was somewhat late in coming. Thereupon a plea was made to the reporters to give a fair and impartial account, and the reporters promised.

Mr. Friend, continuing his argument in favor of Federal censorship, said he thought such censorship would weaken and eventually eliminate all other form of censorship. He dwelt for some minutes on the legal aspect of the case, contending that Federal control was entirely legal. He abhorred the word censorship, he said, but in the measure which commended itself to his good judgment he would establish a court of the motion picture, just as there is a court of commerce. Mr. Friend in conclusion predicted the certain coming of Federal regulation of the motion picture.

Continued silence greeted the chairman's invitation to other and further advocates of Federal censorship, and the opponents of censorship were called upon to speak. Maurice Choyinski, one of the exhibitor directors from Chicago, called upon W. W. Irwin and William M. Seabury, both of whom are lawyers, and asked them to state whether in their opinion the enactment of a Federal censorship law would do away with all and any other forms of censorship. Both answered emphatically in the negative and having got this answer Choyinski made a strong plea against Federal censorship. He was followed by Exhibitor-director Frank J. Rembush from Indiana, who likewise spoke against Federal and every other kind of censorship.

W. Stephen Bush, of the staff of the Moving Picture World, was heard next. He said he sympathized with the condition of film men who by persecution and injustice of various kinds of censorship were driven to the false hope of Federal censorship. He proposed to confine himself to a reply to those who had spoken in favor of Federal censorship.

Mr. Friend, he said, may diagnose his own symptoms as he sees fit, but he has no right to speak for the industry. I do not question the sincerity of Mr. Friend, but I do protest against his remark that the enemies of Federal censorship are given to cant and are not honest with themselves. One does not have to be a lawyer to perceive that Federal control does by no means exclude state or municipal control. Boys and girls in the grammar class learn in their civics that the Federal Government exercises concurrent jurisdiction with state and municipal governments in the regulation of the liquor traffic or of the food problem or bankruptcy proceedings. Censorship is no new thing which might be tried on the frivolous theory that anything ought to be tried once. Censorship has been tried, not for a day, or a month, or a year, or a hundred years, but it has been tried for centuries, and it has always turned out to be an engine of oppression, hostile to free institutions and always incapable of effecting the things which it was intended to effect. To business the idea of compromising rather than fighting for a principle might have an alluring appeal. A principle is something that eludes figures, defies calculations and refuses to be weighed and measured; hence many men who are adepts in piling up money fail utterly to grasp the importance of a principle. If these men had had their way in the past there would be very little human progress to record. Nothing was more bitterly fought than the freedom of the press. In your own state the struggle for the liberty of the printed word forms a magnificent chapter of history. If the Tories and reactionaries of that day had prevailed your newspaper would still require a royal license and freedom of the press would be nothing more than a pretty expression. It has been said that "censorship is bound to come," that we must "have some form of it." Where is the proof for this loose and sweeping assertion? Of the eight and forty states of this Union but four have adopted legalized censorship and in none of the four has such legislation been demanded by the people. Why, if there were such an overwhelming demand and such a genuine sentiment for motion picture censorship, we would, by this time, have it firmly established in every state. I deny from my own personal knowledge and observation that the public want censorship. Co-operating on behalf of the Moving Picture World with the exhibitors in this state, I addressed over forty motion picture audiences on the question of censorship, and I know from their expressions and from the expressions of the exhibitors who know their public that if the clean-cut issue of censorship is ever carried to the polls it will be beaten by a majority vast enough to bury it beyond all resurrection. I do not own a dollar's worth of film; I am not interested in any distributing or exhibiting business, but I love the motion picture. I am convinced that it is a wonderful agency for the progress of mankind, for its enlightenment and for its entertainment, and, therefore, I feel that any attempt to take it away from the control of the people and to put it in the hands of a few ought to be resisted to the end. We do not claim license when we ask for the freedom of the screen. The press has liberty, but no license, and it is punished for an abuse of its liberty. That is what we want and what we are entitled to. We do not want to be punished because somebody anticipates that we might want to break the law. It is significant, gentlemen, that the exhibitors are an absolute unit against censorship—out of fifteen thousand I have heard but a baker's dozen who want censorship. The larger your body the more democratic it is by instinct. After all, gentlemen, it makes but little difference what we do here this afternoon. We may fail to rise to a great opportunity to put ourselves

on record as having faith in free government and motion pictures continuing to exist together. I tell you that in five or ten years from now agitation for censorship will be confined to isolated cranks, the sound common sense of the American people, its love for free government will kill it; no government can exist half arbitrary and half despotic. This alien and exotic heresy of censorship cannot grow on our soil. Of course, we all want clean pictures and we want to banish and punish the man who abuses the screen. There are two ways in which we can do this. One way is the application of the law as it exists at present. There have been convictions of men who have shown indecent exhibitions. The other way is by education. Get together with the people who are prejudiced against motion pictures because they are ignorant. I belong to the National Committee on films for Young People. The men and women composing this committee are connected with great civic bodies with welfare institutions national in scope. They want to co-operate with you producers and distributors and exhibitors. In many places there is such co-operation today between exhibitors and civic bodies. That is the real constructive work which will bring the results we all desire; the results which censorship can never achieve. We must fight for the freedom of the screen. We cannot expect results to drop into our laps as gifts from heaven. I am glad to see the directors here, the men on whose gifts and efforts we depend. They feel by instinct that censorship must destroy their art.

Mr. Bush was followed by David W. Griffith, who made a splendid speech full of wit and wisdom. Mr. Griffith gently ridiculed the assertion of Mr. Friend that the industry was sinful. He said in his opinion the motion picture of all mediums of expression and of all forms of amusement was the least guilty.

"Federal censorship," Mr. Griffith continued, "in my judgment, is the most pernicious of all forms of censorship. Fighting with your local enemies often results in victory, such as we have recently achieved in San Francisco, when a censorship ordinance was killed in the Board of Aldermen. When the Federal government lays its hands on a film the action, however unreasonable and arbitrary, is final and beyond all appeal. What guarantee have we that the Federal censors are infallible and different from other censors? I tell you, gentlemen, with the utmost seriousness, that the establishment of Federal motion picture censorship means nothing less than the destruction of the art and industry. You will see the theatrical interests feasting at the table which you were foolish enough to give up. If you cannot grasp the fact that the theatrical interests are the deadly foe of the motion picture and that Federal censorship is the one thing they most ardently pray and most secretly wish for you are not able to see the obvious. What are we directors going to do if we have to work every day in our lives with the black shadow of Federal censorship hovering over us? If we have to wonder at every turn how much such a scene will please the board of censors in Washington what constructive work can we be expected to accomplish?"

Mr. Griffith read telegrams from a score or more of directors on the coast who protest against Federal censorship. Mr. Griffith's remarks were tremendously applauded. He was followed by National President Lee A. Ochs and former President Herrington, both of whom made stirring addresses against Federal or any other form of censorship.

When a vote of the directors was taken it was unanimous against Federal and every other form of censorship.

Vice Film Suppressed

Justice Cohalan Sustains the Action of License Commissioner Bell.

THE promoters of the vice film which had been running at the Maxine Elliott theater anticipating an adverse decision by the court, moved the objectionable picture out of the theater three days before the decision came.

The adverse decision was rendered by Justice Cohalan at the Special Term of the Supreme Court in New York County. Judge Cohalan fully sustains the License Commissioner who had threatened to revoke the license of the theater in which the film had been exhibited. The decision reads as follows:

Anti-Vice Motion Picture Co., Inc., v. Bell, &c.—Application for an injunction pendente lite to restrain the defendant from interfering with the exhibition by the plaintiff of a motion picture photoplay entitled "Is Any Girl Safe?" The Commissioner of Licenses of the City of New York asserts the right to prohibit the exhibition of this play upon the ground that it is immoral and indecent and in violation of law; in other words, that it would tend to the corruption of the morals of the public under section 114a of the Penal Law. The film or photoplay is now being produced at one of the city theaters and it depicts the methods by which certain types of men procure young girls for houses of prostitution. It further pictures scenes in a house of prostitution and purports to show how young girls are led to ruin. The papers in opposition convince me that if the play is not of a revolting character it certainly has many objectionable features, all of which are sufficient to condemn it. One affidavit sets forth that the play is a crude presentation, wholly devoid of moral or educational value, and that it caters to the lower and sensual side of human nature. Communications from many reputable citizens interested in the welfare of the stage and of motion picture theaters condemn this effort to appeal to a morbid public taste. The statements of these people, many of them experienced in the work of setting proper standards for moving picture houses and the productions made therein, and in protecting the morals of society, particularly the young members thereof, are of the utmost importance on this application. The preponderance of proof adduced herein shows that the City of New York is not benefited by such a realistic depiction of the sordid side of human life. The declaration is made in behalf of the scenario that "it is literally a picturized sermon." Such a statement does not appeal to me. Moving pictures may point a way or teach a lesson, but no depicted film that leads the beholder through scenes of such depravity and degradation can influence or help society. I think that such a play offends public decency and tends to the injury not only of the young of the community, but of all persons who witness it. It tends to deprave and corrupt the morals of those whose minds are open to such influences. Even if there was nothing so openly displayed, as is here claimed on behalf of the defendant, there is danger in an appeal to the imagination, and when the suggestion is immoral, and the more that is left to the imagination the more subtle and seductive is the influence (People v. Doris, 14 App. Div. 119). Moreover, the act of the commissioner of licenses in acting in the manner complained of is reasonable and is a proper exercise of the powers vested in him. The courts of this state have repeatedly held that they will not interfere with the exercise of the discretion vested by law in a departmental official unless such official has abused his discretion by acting in an unreasonable and tyrannical manner (People ex rel. Rota v. Baker, 136 App. Div. 7; People ex rel. Armstrong v. Murphy, 65 App. Div., 123). The defendant shows that the photoplay is not a proper production to be presented in licensed theaters of this city, and the motion is denied.

Morosco Makes Denial

Declares He Did not Say the Things the Green Book Made Him Say.

OLIVER MOROSCO, the well-known theatrical and motion picture producer, has issued a denial to the alleged statements that were spread broadcast as having come from him, through a magazine, in which he was quoted as having predicted the ultimate doom of the motion picture and that it is waning at present, but would go down fighting. Mr. Morosco's denial comes in the form of an open letter to the motion picture industry and its allied interests, addressed to President Hiram Abrams, of the Paramount Picture Corporation, distributors of the production of the Famous Players, Lasky, Morosco and Pallas. In his communication to Mr. Abrams, Mr. Morosco says:

New York, Sept. 20, 1916.

Mr. Hiram Abrams, [illegible] New York City.

My Dear Mr. Abrams: Since talking with you tae other day, I have carefully gone over the article in the Green Book. A great many of the things quoted as coming from me staggered me quite a little. I do not believe the interviewer intended in any way to misquote me, but merely misunderstood me in several instances.

My article was based on the moving pictures, and I stated emphatically to the interviewer that I thought the future of the moving picture business would depend on the manner in which pictures would be made; that I thought the cheap class of moving picture films would not succeed as they had in the past, but that the high class, well constructed, well acted story would live forever; that I intended in our picture company to make our productions with as much merit and quality as I would the biggest production I made on the legitimate stage, and that I would fight my own moving picture company with my dramatic productions throughout the country, not as an opposition, but in the making of the same. In other words, that in the making of a play or the making of a picture, I would try to make one outdo the other in artistic endeavor.

I also said that the moving picture industry of the future would prove a "survival of the fittest." At no time did I intend to be quoted as saying that the high class picture, or the worthy picture, was on the decline. How foolhardy that would be of me, when I am in the picture business, making pictures for the public; and if you will take one clause in the article referred to I think it undoubtedly speaks for itself I quote as follows:

> "There will be a place and a demand for photoplays containing good stories, good acting, fine production and all that goes to make a good picture, and it will be the companies and producers capable of giving these pictures that will survive."

Yours truly,
(Signed) OLIVER MOROSCO.

The misquoted interview placed Mr. Morosco in an extremely embarrassing and serious position. It has been his earnest endeavor to have the erroneous impression corrected everywhere. Immediately upon the issuance of the interview, President Abrams called the attention of Mr. Morosco to the averred statements, impressing upon him the fact that the misquotations would be detrimental to the entire motion picture industry.

Among some of the alleged quotations which have been denied by Mr. Morosco are that "the motion picture will go down fighting, but will go down nevertheless," "I intend to give battle to the motion picture business with every once of strength at my command," "already the sun of the motion pictures is setting," "as I believe the future will show the moving picture industry is on the wane," and "there is no question that the motion picture demand and popularity is waning."

On the face of the interview, particularly when the industry realizes what wonderful advancement has been made by Morosco productions on the Paramount Program, during the past year, the whole statement was a fallacy. From the beginning, Mr. Morosco has been a firm believer in Paramount policies, that of better pictures, for better theaters and a better public and has been urging the exhibitors of the country to build for business permanency with a program of pictures of quality.

The Moving Picture in Politics

By Edward Weitzel

The Democratic and Republican Parties to Use the Screen for Campaign Purposes

DURING a now famous speech made by a certain gentleman at a banquet given at the Astor Hotel last winter, the speaker, who was referred to by the chairman as "the greatest living editor," said many new and surprising things about the moving picture industry, and made one prediction, concerning its use for the spreading of political propaganda, that is now an assured fact. The National Committees of both the Democratic and Republican parties have added a motion picture department to their campaigns, and are prepared to put forth pictorial arguments in support of the merits of their respective presidential candidates. These pictures are to be supplied to the State Committees and, aside from being shown at political meetings, are to be distributed to the regular moving picture exhibitors on very advantageous terms—probably the bare cost of distribution. An agreement is now being considered by which the films of both parties may be shown on the same program, when the manager of the theatre so desires. Interviews with the gentlemen in charge of the two departments brought out some interesting facts regarding the nature of the pictures to be used by the two leading political parties.

The Plans of the Republicans.

"Believing that the moving picture is the best medium for getting facts before the public," said Mortimer D. Metcalfe, who is prominently connected with the picture department of the Republican Committee, "we are now preparing a number of pictures for campaign purposes. The first will be released October 1, and others will follow. They will show Hughes and Roosevelt on tour, and will also be of a nature to acquaint the public with matters that are of vital importance to the welfare of the nation. It is our intention to use every legitimate means of driving our arguments home, through the wonderful visualizing power of the screen. Vincent Astor has donated a building on lower Broadway to the cause, and the Hughes Alliance will have charge of the program. Admission will be free."

"How about the picture recently released which a New York daily publication says has been discarded by the heads of the National Committee, on account of its personal nature?"

"The picture was founded on historical facts, and has not been suppressed."

"Is your party willing to co-operate with the Democrats to the extent of allowing your pictures to be shown on the same program with theirs, in the regular moving picture houses?"

"The matter has not been settled, but we are in favor of it."

"Is it the intention of your department to make any moving pictures with a connected story?"

"I shall be able to give you a better answer to that question next week. One thing I can promise you: our reels will present dignified and truthful arguments in favor of the Republican candidate."

The Democratic Moving Picture Campaign.

"An appeal to patriotism, not to partisanship," is the claim made by T. M. Alexander for the one-reel campaign document put out by the motion picture bureau of the Democratic National Committee. The picture is called "The United States Government in Action," and is the work of C. R. Macauley. It shows President Wilson at his desk, who is then supposed to address the spectators. Each member of the cabinet is treated in the same way, the speeches serving to remind the spectator of some act of importance accomplished by the secretary's department. Mr. Macauley has caught excellent likenesses of all his subjects. This reel was shown in a number of the leading motion picture houses in Maine last week and, according to the press of the state, was very favorably received. Three hundred copies of the reel are to be released, fifty to be used in New York City. The next picture to be released will be a two-reel subject, showing scenes from the lives of Washington and Lincoln and giving views of President Wilson at the dedication ceremonies in connection with the birthplace of the Great Emancipator.

"The one outstanding fact of the entrance of the moving picture into politics," said T. M. Alexander, who is managing this department for the Democratic Committee, "is the effect it will have on the question of censorship. It will bring home to the public our contention: that the industry should enjoy the same rights as the press. They will be helped to realize that the moving picture can be made to rival the daily newspaper as a means of disseminating the thoughts and deeds of humanity, and should enjoy the same freedom in its choice of subject matter."

Sherman-Elliott Comes East

Open Offices in New York to Exploit "The Crisis."—To Sell State Rights."

SHERMAN-ELLIOTT, Inc., who recently purchased the William N. Selig production, "The Crisis," have opened offices at 220 West 42nd street, New York City, and have perfected the plans for the exploitation of this production. H. A. Sherman announces he will offer "The Crisis" as a Broadway production shortly and will release it on a state rights basis, but will retain Chicago and all territories west where he personally will exploit this big film drama in a manner commensurate with its worth, using special music and booking the production in the same manner as a theatrical company, as he is now doing with "The Birth of a Nation" and "Ramona."

"The Crisis," a ten reel master-play dealing with the period preceding the Civil War and with the stirring incidents of that conflict, presents the greatest crisis in the life of the nation with splendid power and with a sympathy, a sincerity and a patriotism that are inspiring, and which was triumphantly overcome.

It was produced by Colin Campbell under the personal direction of Mr. Selig. Those who have seen advance presentations of "The Crisis" state that it is the most costly photo-drama that Mr. Selig has ever produced.

The making into a photo-drama of "The Crisis" is a fitting climax to the great popularity attained by the book and the play seen throughout the country a few years ago. "The Crisis" marked a departure in the field of fiction and is considered the greatest work of Winston Churchill.

"It took only a short time for me to decide to buy 'The Crisis.'" declared Mr. Sherman recently. "For 'The Crisis' is a great picture. It is the practice of every film producer to refer to their latest production as 'Equal to the Birth of a Nation.' I am not going to do that. 'The Crisis' is a great enough conception that has been magnificently worked out and produced by a master producer to stand alone. I will not limit its scope by reference to any film that may have gone before."

Added interest is attached to the historical worth of "The Crisis" owing to the fact that a company of Selig players went to Vicksburg, where, with the aid of the Mississippi National Guard, scenes called for by Winston Churchill's novel were filmed. These scenes include the historical fortifications erected in and near Vicksburg during the Civil War. Over two thousand members of the Mississippi State Militia were engaged in the battle scenes.

The cast of players selected by Mr. Selig for "The Crisis" includes George W. Fawcett as Judge Silas Whipple; Matt B. Snyder as Colonel Comyn Carvel; Bessie Eyton as Virginia Carvel; Thomas Santschi as Stephen Brice; Eugenie Besserer as Stephen Brice's mother; Marshall Neilan as Clarence Colfax; Frank Weed as Eliphalet Hopper; Will Nachin as Captain Lige Brent; Sam D. Drane as Abraham Lincoln; Cecil Holland as General W. T. Sherman and others.

On Tuesday, September 19, Mr. Sherman tendered a luncheon to representatives of the motion picture trade papers at the Hotel McAlpin. It was well attended.

MURPHY IN NEW YORK.

Fred B. Murphy, Eastern division manager, and J. E. Willis, Western division manager, were in New York last week in conference with General Manager Schlank, of the Unicorn Film Service Corporation. Plans were laid for taking care of the fall business which has been booked ahead by Unicorn exchanges.

The Motion Picture Exhibitor

UTICA EXHIBITORS ORGANIZE.

Meet at Hotel Martin and Elect Temporary Officers and Committee on Organization.

A CALL had recently been issued to exhibitors in and around Utica by the state organization to get together and organize. In addition to the call, Thomas Howard, the secretary of the state league, had been sent into the territory and had made visits and issued invitations to exhibitors. In response to these invitations the following exhibitors attended a meeting held on Sunday, September 17, at the Hotel Martin in Utica: John Angello, Lyric theater, Utica; Albert Kaufman and Wesley B. Shane, Star theater, Rome; William P. Donlon, Orpheum theater, Utica; George Hauf and E. G. Hauf, of the Highland theater, Utica; William Fait, Jr., manager of the Avon theater, Utica, and Charles Kirkland, also of the Avon theater; H. J. Lux, Arthur J. Lux and F. G. Lux, of the De Luxe and the Alhambra theaters; F. E. Duffy, Hibernian Hall, Utica; C. J. Morse, Grand theater, Frankfort; A. Jarvis, Temple theater, Ilion.

State President Ochs addressed the meeting at some length, urging the need of organization and reciting the advantages which had come to the New York City exhibitors through intelligent organization work. He spoke of the abuses of the deposit system and of plans to arbitrarily increase the price of service, which he said was under consideration in certain exchanges. Dwelling on the subject of the growing importance of the motion picture he called attention to the fact that both of the great political parties had started a special motion picture department for campaign purposes. He said it was gratifying to know that the heads of both parties had seen fit to consult the exhibitors' organization in regard to films that were to be put out for campaign purposes. Mr. Ochs said that Mr. Tumulty, the secretary of President Wilson, had assured him and other exhibitors that President Wilson was not at all in sympathy with censorship ideas and that he had received similar assurances from Everett Colby on behalf of the Republican party. He said he was opposed to showing any films which were merely partisan and which, under the cloak of political propaganda, assailed any religious creed.

W. Stephen Bush, of the Moving Picture World, was called upon for a few words. He assured the organized exhibitors of the support of the Moving Picture World. "We believe," he said, "and always have believed that the progress and the prosperity of the exhibitor means the progress and the prosperity of the entire industry. In the early days conditions were against the exhibitors, who had little chance to assert a spirit of enterprise and initiative. I am glad to say that things are changed and we will go on in the direction of greater power for the exhibitor for a good many years to come. The spirit of organization is abroad in the land in spite of pessimists and professional knockers."

Mr. Bush urged all those exhibitors who were located in the 32d Senatorial District, the political home of Cristman, to defeat this champion of censorship in the Republican primaries or at least to reduce his majority, as it was felt that Cristman had a strong following in the district. The district has but two cities of any size, the rest being mostly small farming communities, where motion pictures are hardly known.

President Ochs suggested that the meeting elect temporary officers, which was done after a short conference. Henry G. Lux, Jr., was elected president and William Fait, Jr., was chosen secretary. The president, on behalf of the meeting, thanked the Moving Picture World for its support and friendly attitude. The meeting likewise thanked Mr. Ochs and the state organization for its interest. A charter for the Utica local will be issued shortly.

MIAMI VALLEY EXHIBITORS MEET.

At a meeting of the Miami Valley Motion Picture Exhibitors' League, held in Dayton on September 11, a resolution was adopted favoring Federal control of moving picture production. Copies of the resolution were ordered sent to leading film manufacturers, to members of Congress and to the press. Max Stern, of Columbus, president of Ohio Branch No. 1 of the Motion Picture Exhibitors' League of America, was the principal speaker, expressing himself strongly on the matter before the organization. The Miami Valley league was organized only a short time ago, and is made up of exhibitors from Dayton, Springfield, Piqua, Miamisburg and Eaton, with D. H. Thompson as president; Albert Kinzeler, secretary, and George Haas, treasurer. The meeting was well attended. Regular meetings will be held every Monday afternoon in the future.

NEW JERSEY CONVENTION.

Great Enthusiasm Displayed Over the Big Jersey Gathering at Newark on October 4.

SECRETARY F. J. Lischke is in receipt of numerous requests for information regarding the big state convention of the New Jersey Exhibitors' League, set for October 4, at Achtelsteller's Hall, 842 Broad street, Newark, N. J., and wishes to inform all exhibitors throughout the state that a record-breaking attendance for a meeting of this kind is expected.

Mayor Thomas L. Raymond of Newark has promised to make the opening address; William A. Brady, president of the National Association of the Motion Picture Industry; Lee A. Ochs, president of the M. P. E. L. of America; W. W. Irwin, general manager of V-L-S-E; W. Stephen Bush of the Moving Picture World; Wm. A. Johnston of the Motion Picture News, and H. H. Hill of the C. & C. Electric & Manufacturing Company, will address the meeting on topics of vital interest to the exhibitor. Such matters as the recent unfair actions of the Film Club of New York, an organization of exchange managers; the abolition of the deposit system; the discussion of a political and legislative program; the reduction of the electric light and power rate and other matters that will materially assist the exhibitor in the conduct of his business will be acted upon.

The gubernatorial candidates are expected to attend and declare themselves regarding censorship and other matters. No exhibitor can afford to miss this meeting.

NAT C. GOODWIN PHOTOPLAY CORPORATION.

A one-million-dollar company has been incorporated under the laws of the state of New York, to be known as the "Nat C. Goodwin Photoplay Corporation." It has taken over the 960-acre estate of Mr. Goodwin at San Francisco, Cal., where the studios will be located; the executive office will be established in New York City.

It is the intention of the company to produce four eight-reel features a year, in which Mr. Goodwin will be the principal. There will be four other subsidiary producing companies, to make shorter subjects.

The first feature to be produced will be "The Prince of Broadway," featuring Nat C. Goodwin, from a scenario written by John W. Gorman and directed by Byron Totten. They will start operations about October 15.

Those associated with Mr. Goodwin are: John W. Gorman, Jas. Byron Totten, B. F. Moran and Walter McNamara.

ALEC LORRIMORE MEETS WITH PAINFUL ACCIDENT.

In attempting to board a Broadway street car, Alec Lorrimore of the sales department of "Civilization" met with an accident that might have been more serious had conditions not been with him. Catching his foot in a loose plank he fell headlong into the street, the result being that some of the ligaments were torn and the foot otherwise injured. By a great effort Mr. Lorrimore is able to get to and from his office.

Chicago News Letter

By JAS. S. McQUADE

LAUNCHING BIG SELIG FEATURE.

H. A. Sherman Outlines His Plans for Handling "The Crisis"—First Invitation Showing at the Strand, New York, September 29.

H. A. SHERMAN, America's leading exploiter of super films, arrived in Chicago from New York Thursday morning, September 21, and left the same evening for Minneapolis to attend to the general business of Sherman-Elliott, Inc.

During his stay in New York, Mr. Sherman arranged for an invitation showing of "The Crisis" at the Strand theater, that will be given Friday, September 29, at 10 o'clock a. m. This special presentation will be given for the benefit of the trade generally, including state-right buyers, producers, directors, etc., and representatives of the trade and daily press. All those who are expected to attend will receive personal invitations by mail, which, on presentation at the door, will admit the bearers.

The announcement of the first Chicago private exhibition of "The Crisis" will be made later. It is expected that this will be held some time within the next sixty days, just as soon as a suitable theater has been secured.

It is too early as yet in the active campaign, in the exploitation of "The Crisis," to judge fully of the interest taken in the national showing of Selig's great film edition of Winston Churchill's novel, but Mr. Sherman informed me during a brief interview that numerous inquiries are already pouring into the New York office in Suite 1702, in the Candler building, West Forty-second street, and also into the general offices of the Selig Polyscope Company, Chicago. These inquiries are chiefly concerned with state rights and bookings.

For the benefit of those interested, Mr. Sherman announces that all territory from Chicago, west, will be handled by Sherman-Elliott, Inc., on the road booking plan, similar to that used in the exploitation of "The Birth of a Nation." All other territory in the United States, including the South, will be sold on the state-rights basis. The entire territory of the Dominion of Canada will also be disposed of on this basis.

The head offices of Sherman-Elliott, Inc., in connection with the campaign of "The Crisis" will be located in Chicago, and the address will be announced later. All mail, in the meantime, should be addressed in care of the Selig Polyscope Company, Chicago, or to the New York office.

Many inquiries by wire and letter have been received from prominent Western exhibitors for dates and terms for "The Crisis." Among these is one from W. H. Clune, of Los Angeles, who wants the Selig photoplay for his Auditorium in that city.

Mr. Sherman informed me that he has received reports of excellent business from his seven road companies now showing "The Birth of a Nation," and also reports of good business from his five "Ramona" companies.

Big Demand for Kleine-Edison-Selig-Essanay Releases.

W. H. Jenner, manager of the Chicago office of George Kleine, states that bookings for the Kleine-Edison-Selig-Essanay service are very promising. Chicago exhibitors, some of them owners of the largest theaters, are anxious to secure the service. About eight of the largest theaters have already signed up, and by release date, October 2, at least fifty Chicago theaters will be using the new service.

The books were opened on Monday, September 18, and contracts with eight houses throughout Illinois were closed during the first four days.

Six traveling representatives were sent out from the Chicago office on Monday, September 18, and they are covering thoroughly northern Illinois, western Iowa, southern Wiscousin, the northern peninsula of Michigan, and the Northern section of Indiana.

At the meeting held in the Chicago office, September 10 and 11, which was attended by all the western and southern branch managers, great enthusiasm was manifested. Every branch manager was of the opinion that by turning out fewer features, of better quality, the maximum results can be obtained.

Chicago Film Brevities.

Col. W. N. Selig has contracted with August Hermann, chairman of the National Base Ball Commission, for the exclusive right to film the World's Championship series of games for this year.

* * *

Andrew J. Cobe, vice-president of the Unity Sales Corporation, was in the city during the week looking after the interests of "The Yellow Menace," which is now being placed on the market. The offices of this corporation have been recently opened in the Chicago Business College Building, southeast corner of Wabash avenue and Adams street. Simeon Greiver, general manager of the Balaban-Hershberg Film Attractions, of this city, which company has secured the rights to "The Yellow Menace" in Illinois and Wisconsin, reports a big business for the serial in Chicago. He announces that 194 theaters in the city have booked the attraction since its release on Labor Day. Three episodes have already been run in the Rose theater, on Madison street, where it is attracting considerable attention by means of a novel advertising scheme. Four persons representing the various characters in the picture and robed in the costumes worn by the original members, are seen in front of the theater, while the picture is being presented. There is also a curio case in front of the house which contains several of the Oriental properties used in the picture, which attract considerable attention.

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Logan Rozelle was recently appointed manager of the Chicago office of the World Film Corporation, succeeding E. C. Jensen, who has been advanced to the staff of the company, in New York.

* * *

The first trade presentations of "The Country That God Forgot" (Selig) and "The Return of Eve" (Essanay), the initial releases of the Kleine-Edison-Selig-Essanay service, were given at the Studebaker theater Friday morning, September 22. The large theater was well filled by exhibitors and members of the press, and great enthusiasm was manifested over the merits of these fine features.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, informs me that his company has made a reel of moving pictures for W. H. Krohmer, president of the Goes Lithographing Company, this city, which illustrate the happenings at the National Lithographers' Association, held in Chicago during the week of Monday, September 18. A section of the pictures was taken at the Hotel Sherman and the balance at the South Shore Country Club, where a dinner was given in honor of the ladies of the Association. The completed picture was shown at the official banquet, which was given at the Hotel Sherman Thursday night, September 21. Tom Quill, representative of the Goes Lithographing Company, made arrangements for the taking of the pictures.

* * *

Wallie Decker, the new publicity manager of Paramount in Chicago, tells me that moving picture fans throughout the country have been somewhat anxious over the question as to whether Marguerite Clark, popular star of the Famous Players, would still remain under that banner or be under the management of some one of the other well-known film concerns. Mr. Decker announces for the Paramount offices

that Miss Clark will remain absolutely under the management of the Famous Players for another year, at least, and that the pictures in which she appears will be released on the regular Paramount program. Mr. Decker states that W. B. Sudduth, of Clinton, Ill., is building a new moving picture theater, which will be known as the "R" theater. The new house will seat over 600 people, and will show Paramount programs exclusively.

* * *

"Lena," one of the two very valuable giraffes owned by William N. Selig, recently died at the Selig Zoo, Los Angeles. Mr. Selig had the skin mounted, and presented it to the Los Angeles Museum.

* * *

Grace Darmond, the clever and attractive Pathe star, arrived in the city Friday, September 15, on a visit to her family, after which she will continue her work at the Pathe studios. Miss Darmond will shortly be seen in Pathe's serial, entitled "The Shielding Shadow."

* * *

Moving pictures of camp life and drilling on the Mexican border are at present being used by the First Illinois Cavalry recruiting detail, sent to Chicago, from Brownsville, Tex., to secure sufficient men to bring the regiment up to the newly-prescribed war strength. A moving picture theater has been installed in the armory of the regiment, 1,330 North Clark street, where two reels of film are being shown to intending recruits. Fully ten reels of film showing the regiment at work will be presented at the armory, until the required number of recruits is secured.

* * *

The news of the sudden death of Arthur Hoops in New York City recently created great regret in the minds of numerous moving picture lovers who viewed his fine characterizations in some of the George Kleine feature comedies and other pictures. For myself the sad news was received with great sorrow, as Mr. Hoops was a photoplay actor of fine ability and distinction. Mr. Hoops was born in Chicago and will be interred here.

* * *

Douglas Fairbanks passed through the city quietly last week to spend a vacation somewhere in Wyoming, on a big ranch, where the fall roundup is being held. He was accompanied by a New York City man who is a tenderfoot in such matters, and who is unaware of the pleasant time that is in store for him. Mr. Fairbanks thought he could get through the city without being observed, but Miss Kitty Kelly, of the Chicago Tribune, chanced to run into him on Michigan avenue, much to his and her surprise. During his interview with Miss Kelly, Mr. Fairbanks, among other interesting statements, made the following:

"There's a lot of opportunity ahead, and I think 'state rights' is the big thing in releasing. Your pictures have got to circulate, and that is the coming way to make them. You do a good picture and sell it on its merits and you keep making money on it. Then you don't need to make another picture till you can do a good one.

"I'd be happy if I had a studio and Anita Loos, who writes the funny captions, and John Emerson to direct me. That's all I ask for."

* * *

The Unicorn Film Service Corporation has established an office in this city, in the Mallers Building, and has twenty-seven other branch offices throughout the United States, including the office in New York City. A. J. Normal is manager of the Chicago branch. A copy of The Unicorn Banner, the official publication of the corporation, was received recently at this office. For a new sheet it has considerable interesting news that will be of value to exhibitors using the service.

* * *

A handsome page, newspaper size, illustrating the weekly news devoted to moving pictures, by the Chicago American, has been received at this office. "Rob Reel," the photoplay editor of the American, is to be congratulated on his comprehensive work in the interests of the screen. The news matter is always made prominent by illustrations of leading people engaged in the production of moving pictures.

* * *

Mr. and Mrs. Winston Churchill have promised to be in Chicago when the premiere of "The Crisis" is given. This presentation will take place some time within the next sixty days, according to H. A. Sherman, president of Sherman-Elliott, Inc., who purchased the rights to the United States and Canada for the great photoplay. Mr. Churchill has written to William N. Selig that he is greatly interested in the filmed edition of his book.

William N. Selig says that quality and not quantity will be the policy of the Kleine-Edison-Selig-Essanay service. "I believe that a feature film drama should be carefully produced; that plenty of time should be given the writer of the play, the director and the players to get everything possible out of their work," Mr. Selig states. "The turning out of films with machine-like regularity, without due regard to quality, is what detracts from merit in many instances today. I propose to go slowly and to give plenty of time for each of my feature plays to be released through the new distributing agency, and the rushing through of a picture to meet advance schedules will not be necessary. 'The Country That God Forgot,' our first new release through the Kleine-Edison-Selig-Essanay service is, I think, deserving of the many good things said and written about it. I understand the production has already been booked solidly on the Poli and other circuits."

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker.—Clara Kimball Young in "The Common Law" (Clara Kimball Young Film Corporation), and other pictures.

Fine Arts.—Thomas Dixon's "The Fall of a Nation," reduced to seven reels.

V-L-S-E theater.—Lucille Lee Stewart (Mrs. Ralph Ince) in "His Wife's Good Name" (Vitagraph), the Selig Athletic series, and other short subjects.

Orchestra Hall.—"The Quest of Life" (Famous Players), featuring Maurice and Florence Walton; a Paramount-Bray cartoon; "Around the World in Fifteen Minutes," the last of the series of "Scenes from Many Lands"; a special series of games by the Universal Company, entitled "American Sports and Pastimes," and Bertha Lotta Sorenson, contralto. This is the last week of the cinema-concerts at this theater, and Manager H. W. Hill states that the season has been a successful one.

Colonial.—Beginning Thursday, September 28, "The Birth of a Nation" (D. W. Griffith) will succeed "Ramona" for a short run, when it will be succeeded by "Intolerance." The admissions for "The Birth of a Nation" are: Matinees, 25 cents to $1; nights, 25 cents to $1.50. N. E. Fields, the popular house manager, will have charge of the Colonial theater forces. "Ramona" closed Sunday, September 24, and the house will be dark until September 28.

* * *

The first regular meeting of the Chicago members of the Photodrama Club, for the season 1916-1917, will be held Monday evening, October 2, in the clubrooms on the fifth floor, 110 North Wabash avenue, and thereafter on the first and third Monday evenings every month. The meetings will be in personal charge of President Frambers. The regular program of the meetings will consist of distribution of market tips, general business, criticism of scenarios, practical experience talks and lectures by the president, and assignment of future work. Since the policy of the club has been changed to universal membership, the club has on its books 3,200 members, including both amateur and successful scenario writers. The club hopes to have 5,000 members by January and, therefore, solicits the co-operation of every scenario writer. "The benefits derived from being a member are many," says Mr. Frambers, "and full particulars will be given to inquiries addressed to C. A. Frambers, 3018 Jackson boulevard, Chicago."

* * *

The Strand theater, 2111 West Division street, Chicago, owned by Auerbach and Perlmutter, was wrecked by a bomb early Friday morning, September 22. The large organ, valued at $10,000, was destroyed, the rear wall of the building partly blown out, and windows in stores and residences within a block of the theater blown out and shattered. This outrage is also placed to the credit of the warring operators' union. It is about time that these anarchistic outbreaks should cease. They are a disgrace to the business and to civilized society.

OLD PATHE MEN WITH WORLD FILM.

Wilbur F. Hurst and D. L. Faralla, formerly connected with Pathe, Inc., have joined the World Film forces on the office staff. Both men are well known in the business, Mr. Hurst having been connected with Pathe for the past ten years.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

THE ARGONAUTS OF CALIFORNIA.

An Elaborate Ten-Reel Cinema Spectacle Released by the Grafton Film Publishing Company.

THE Argonauts of California," a spectacular ten-reel photo drama of early California, depicting the wild days of "49" when the gold lust drew a polyglot population to the shores of San Francisco bay and the valley of the Sacramento, is now being released by the Grafton Publishing Company of Los Angeles, and will soon have its

Scene from "The Argonauts" (Grafton).

initial presentation in many of the large cities throughout the country.

The play deals with the discovery of gold at Sutter's Mill in '48, the subsequent rush of the "Forty-niners" and the wild days when San Francisco was the mecca of gold-maddened adventurers from all over the world. The time of the action runs from 1848 to 1856. The story revolves around the famous Vigilantes and their picturesque achievements in fighting the lawless elements of the primitive young city with organized lynch law. There are mob scenes in which thousands of people appear and are said to be the biggest and most realistic episodes ever filmed. Many historical characters like Sutter and Marshall, Vigilante leaders and others who figured in the life of the period, are shown and the scenes reproducing historic buildings and localities are said to be exact facsimiles. The atmosphere of the time is accurately preserved and the writers of the scenario have gone deeply into history in order to be accurate in all details. The assassination of James King, of William and Richardson, the execution of Cora and Casey, the Reign of Terror when the "Hounds" and "Sydney Coves" ruled the town and many other stirring incidents of the first years of San Francisco figure prominently in the action.

The frontier features are also important, these including the attack on a pioneer wagon train by a war party of Comanches. The white-topped line of prairie schooners is seen defiling through a pass in the foothills of the Rockies, intent on reaching the placer camps. Indian scouts discovered watching it, gallop madly back to the encampment of their band and quickly muster the savages who, in some of the most spectacular riding ever attempted, descend upon the Argonauts.

Edward L. Grafton, a Los Angeles publisher and president of the Grafton Publishing Company, is the producer of this great film. Mr. Grafton and John Steven McGroarty, author of the now world famous "Mission Play" and dearly beloved writer of California lore, have been associated in business for the past ten years. During this time Mr. McGroarty wrote the history of California, entitled "California: Its History and Romance." It is on the third chapter of this book the "Mission Play" is based.

After this great work had been accomplished and it had been decided not to film the "Mission Play," Mr. Grafton states that he conceived the idea of putting the glamorous and romantic history of California into film and at once began to lay his plans for the first production to be entitled "The Argonauts of California," which was to be based upon the eighth chapter of Mr. McGroarty's book.

Mr. Grafton then secured the services of Mrs. Elizabeth Baker Bohan, well known author and writer, to lay out the love plot, while he used a number of persons on historical data, after which the real labor of production was to begin.

Next in order was the most advantageous place in which to make this historic film. Various localities, with their varied natural and climatic conditions, were carefully considered, with the result that Mr. Grafton finally decided upon Monrovia, California, as the most advantageous of all, inasmuch as its climatic conditions were especially favorable and its natural surroundings very nearly the exact counterpart of those in which the historic scenes to be produced were lived and enacted.

After having spent much time in advance preparation, Mr. Grafton settled on Henry Kabierske, well known director of American pageants, as the director for the "Argonauts," having been formerly associated with him throughout the production of the "Mission Play," which Mr. Kabierske had directed for Mr. McGroarty.

Under Mr. Grafton's personal supervision, careful selection was made by the director of all actors, with particular attention to the types required to play the parts of the historic persons whom they were to represent. So carefully was the work done along this line that today, as old "Forty-niners," who had gone through the period set and view the scenic production, it is said they declare the likenesses are exact, and their eyes well up with tears as they live again the old life which they lived so many years ago.

So much exaggeration has been used in this late day in regard to the cost of great pictures that Mr. Grafton refuses to say how much his film has cost, merely intimating that the public are more interested in what they see on the screen than the amount the picture cost. However, associates of Mr. Grafton who know say the film cost over one hundred thousand dollars.

Enormous mobs were used throughout, while hundreds of horses, mules and oxen found their way into this production. All exterior sets were built in exact reproduction of what they represented, while it took over twenty different actors and actresses to play leading and prominent roles. The "Argonauts of California" was begun the latter part of September, 1915, and was not completed until the early summer months of 1916.

The "Argonauts of California" will be released on the state right's plan and all inquiries with regard to this film should be addressed to the Grafton Publishing Film Company, 828 South Los Angeles street, Los Angeles, Cal.

TO PRODUCE CHILDREN'S PICTURES.

Lule Warrenton, Former Universal Directress, Forms Company of Her Own to Supply Program for Children's Matinees.

J. H. Welch, representing the Warrenton Children's Photoplay Company, with offices at 419 Security Bldg., paid us a visit this week. Mr. Welch stated that Mrs. Lule Warrenton, formerly directress at the Pacific Coast studios of the Universal Film Manufacturing Company, has formed a photoplay company of her own to produce children's pictures. Mrs. Warrenton, we understand from Mr. Welch, has secured the backing of some of the most prominent club women in the city and expects to produce pictures on quite

an elaborate scale. Mrs. Warrenton has for quite some time realized the demand for children's pictures and the desire of exhibitors all over the country to run children's matinees if they only could secure a suitable program. Remarkable as it may sound, there are very few of these pictures on the market and many exhibitors have had to give up the idea of children's matinees on account of the scarcity of suitable subjects. Mr. Welch states that Mrs. Warrenton's idea about child pictures are a little bit different and that she will endeavor to add educational value to her subjects so children will learn something besides being amused. This has never been tried before and in the writer's opinion this idea is most excellent. The Moving Picture World and particularly our esteemed old friend, James S. McQuade, has written several editorials on the desirability of these children's matinees with an educational purpose. We therefore hope that Mrs. Warrenton will be entirely successful in her new enterprise.

The Warrenton Children's Photo Play Company plans to turn out about fifty plays a year and most of them will be one reel in length, unless the story requires longer treatment. Mrs. Warrenton has already signed up a number of players and secured the rights to film numerous fairy stories and stories especially written for children.

CLUNE TO BUILD NEW HOUSE.

W. H. Clune, theater owner and manager, studio owner and photoplay producer, announces his intention of building a new theater in Los Angeles. It is planned to make this the most magnificent house on the coast. It is to be erected at the corner of Ninth and Broadway, at the southern end of the theater district.

Plans have been drawn for the structure which will cost $500,000. It is to be built on property owned by Mr.Clune, and valued at close to half a million dollars. The lot is a large one and has a frontage on Broadway, the main street, of 100 feet, while on Ninth it will have 150 feet. The building will be primarily for the moving picture theater, but the corner will be made into a big store, while other similar spaces will be at the sides, while the upper stories will be for offices. The house will have two entrances, one on each street, like Clune's old theater at Fifth and Main streets. The seating capacity is set at 2,500, but this might be increased. The stage will be modern and full, so that traveling shows, grand opera companies, and other organizations might be accommodated at any time. In addition, the lower floor will be so constructed that it can be used for public gatherings, balls, conventions, and so on.

Mr. Clune is confident that the city's growth will go south, toward and beyond where he intends building. In the same block now are Tally's, Woodley's, Majestic and Garrick theaters, while at Ninth and Spring and Main is Miller's theater. Mr. Clune owns Clune's Auditorium, Clune's Broadway, and Clune's Comedy theaters, and besides has an interest in other picture projects, including his studio.

A VISIT TO THE CHRISTIE STUDIOS.

This week we made a trip out to the Christie studios on Sunset boulevard at Gower street. We found Al Christie, director general, on one of the stages making preparations for the filming of a comedy scene. The place was humming with activity and a small army of carpenters and decorators at work on a pretentious looking set.

Scene from "His Wedding Night" (Christie).

Said Mr. Christie, when we commented on the rather elaborate preparations for one-reel comedy pictures: "The public has been educated to such a high standard of motion picture entertainment that the successful producer these days must maintain the very highest of quality. Our aim is to produce bright and original comedies just a little bit different from anybody else. We have made comedies under the Nestor brand for the last five years and you know that our comedies and the people in them have been very popular, but I never realized how popular until I made the announcement that the Christie comedies would be released on the open market. Immediately we were overflooded with letters and telegrams demanding bookings and reserved territory. This, of course, is very gratifying to us and we will show our appreciation by even greater efforts that will make past standard low water mark in the Christie productions. Our laboratories are now completed and we have most unusual facilities for printing and developing. All the work is done under my personal supervision," continued Mr. Christie, "so I can guarantee a uniform quality of prints. This, of course, is most important as many times you see a really well produced picture spoiled by poor laboratory work."

Betty Compson.

The Christie Film Company completed last week a one-reel comedy entitled "His Wedding Night," a farce quite elaborately staged with Billie Rhodes as the bride, and Nolan Leary as the groom. Others in the cast were Harry Ham, George Frank, Eddie Barry and Ethel Lynne.

The company is now working on a two-reel comedy entitled "Bride and Gloom." This is a two-reel special feature in addition to the regular one-reel releases. The cast includes Billie Rhodes, Harry Ham, Eddie Barry, Stella Adams, Ethel Lynne and Jane Waller.

Mr. Christie stated that these two reel specials will be real comedies de luxe and a regular feature on the Christie program from now on. Betty Compson, who is one of the prettiest girls in pictures, will be featured in one of these comedies at an early date.

CARL LAEMMLE RETURNS EAST.

Carl Laemmle, president of the Universal Film Manufacturing Company, returned to New York on Thursday, September 14, after a four weeks' visit on the Pacific Coast. During his stay at Universal City, President Laemmle, with Vice-President and General Manager H. O. Davis, was in close contact with the departments and the thirty-eight producing directors and the daily exchange of ideas has resulted in a great many improvements and a new departure along many different lines in the production of films at the Big U plant.

Many exhibitors from the Pacific Coast states were entertained at Universal City by President Laemmle during his four weeks' sojourn out here and these exhibitors viewed many of the forthcoming productions in the seven projecting theaters at Universal City.

A number of notable visitors were entertained by Mr. Laemmle at the big film plant, including the Republican presidential candidate, Charles Evans Hughes, Madame Schumann-Heink, the world famous grand opera singer, and Mrs. Mollie Netchel Neuberger, Chicago's merchant queen, the sole owner of the Boston Store, one of the biggest department stores in the world, and which does a tremendous volume of retail business and in which Mr. Laemmle once upon a time worked as an humble messenger boy.

President Laemmle spent several days and nights at the projection room viewing the picturization of Jules Verne's "Twenty Thousand Leagues Under the Sea," the wonderful submarine picture which was made by Director Stuart Paton, who spent more than a year in the Bahamas securing marvelous under-water pictures and who finished the production at Universal City. The film made by Director Paton ran into more than 200,000 feet and President Laemmle declared it to be the most wonderful film spectacle he had ever gazed upon during the many years that he has been associated with the motion picture business.

FLIVVER MANUFACTURER VISITS UNIVERSAL.

Henry Ford was a visitor at Universal City this week as guest of Carl Laemmle and H. O. Davis. He spoke to over a thousand professionals, posed for a picture with an elephant and a camel, and saw a few reels of new pictures run off in the projection room. The Animated Weekly cameraman shot Mr. Ford and his party for the news film. After lunching with the genial host, the big manufacturer viewed the plant and then departed.

Los Angeles Film Brevities.

V. R. Day, special representative for the Essanay Film Manufacturing Company, arrived in the city September 15 and will stay in Los Angeles a week or ten days. Mr. Day stated that the Essanay does not intend to send any companies out to California, neither to open up the studios at Niles. This information was promiscuously given out by a former employee of this company and whom we thought would be posted on this matter. V. R. is the same as ever, and we certainly were glad to see one of our friends from old "Chi." Nothing like that burg any way.

* * *

We are informed that D. W. Griffith will return from New York and other eastern centers about October 15. He has already wired his general manager, Frank E. Woods, and his publicity man, W. E. Keefe, to make preparations for the Los Angeles premier of "Intolerance."

* * *

Mr. Kerrigan's press agent announced this week that J. Warren will open a studio of his own, which will be, of course, located in Los Angeles. We are informed that Mr. Kerrigan's contract with Universal expires within about five weeks. Frederick Robertson, capitalist of New York and Pittsburgh, and an old time friend of the Kerrigans, will arrive in Los Angeles next week. He is Mr. Kerrigan's backer and he will then make the preliminary preparations for the opening of the new Kerrigan studio.

* * *

The Continental Producing Company, recently formed, has engaged the old Rolin studio on Santa Monica boulevard, and assembled its company. It will begin active operation next Monday on the production of the big twelve-reel feature, "The Spirit of '76," embodying historical events and characters of the American Revolution. Frank Montgomery will direct, assisted by Carl Leviness.

The company includes Jane Novak, Doris Pawn, Adda Gleason, Lottie Crews, Howard Gaye, Babe Lawrence, George Chesboro, the Indian actor, Dark Cloud; W. Freeman and Jack McCready.

It is said that much painstaking historical research has preceded the production of the picture.

* * *

After a long life of strenuous activity, N. Z. Wood, or "Daddy" Wood, as he was affectionately known to the members of the Signal Film Corporation, on Thursday last week passed away at his home in Glendale. The end to a four weeks' illness came quietly. He leaves a widow.

Ever since the company's organization a year ago Mr. Wood had been playing character roles, appearing in "The Girl and the Game," "Whispering Smith," "The Diamond Runners" and "The Manager of the B. & A." It was shortly after having been cast for an important part in "The Lass of the Lumberlands" that he was stricken ill and forced to abandon his work in the picture.

Prior to entering motion pictures he had been in active railroad work all his life, and it was this fact that made him so valuable to the Signal Company. He was for thirty-six years an engineer on the Chicago & Eastern Illinois, and following that for a number of years he drove an engine between Mexico City and the Mexican International. He remained in Mexico until about a year after the outbreak of the Madero revolution, when he returned to this country with his family.

John J. Glavey, formerly assistant editor of the Keystone scenario department, has joined the Fox Film Corporation as manager of comedy production.

* * *

Director Colin Campbell and the large company of players appearing in "The Garden of Allah" have been working at the Selig Zoo studios this week far into the night obtaining some beautiful effects depicting night life in an Oriental city. These scenes give promise of being among the most beautiful of this spectacular feature.

* * *

Director E. A. Martin, who is producing the ten-reel western feature, "The Light of the Western Stars," for Selig, is a crack rifle shot. In recognition of his markmanship, he was presented recently with a beautiful and unusual rifle, the gift of the Remington Arms Company. This is the only case on record of a motion picture director having been the recipent of such a gift from this company.

* * *

Tom Santschi, who plays the leading male role in "The Garden of Allah," is a great favorite among all who know him, and particularly do the "extra" men swear by him. Recently those engaged in the many big scenes of "The Garden of Allah" presented him with a sterling silver and leather decanter and four sterling cups. Santschi's initials are engraved on each piece.

* * *

Sydney Ayres, who for years has been well known in the stage and film game, died at the Fifth Avenue Hospital, Oakland, Saturday night, September 9, as the result of a general breakdown.

After leaving the American Mr. Ayres went with the Universal Company and his hard work in the moving picture field led in part to the illness which terminated fatally.

Six months ago, because of the stress of his work, Ayres suffered a nervous collapse. He returned to his former Oakland home and entered the sanatorium, where he has been ever since, gradually growing weaker.

Mr. Ayres' fame as an actor extended all over the United States, although he was particularly well known as a stock player in the larger cities of the Pacific Coast.

My Ayres is survived by his widow, a two-year-old daughter, two sisters and his parents, Mr. and Mrs. James H. Ayres, of Oakland. Ayres was 37 years old.

Sidney Ayres was a stage name, his real name being Daniel S. Ayres.

* * *

We received a telegram from the Liberty theater in Long Beach, Saturday last week, to attend a Keystone Night, a midnight matinee where Keystone stars were stated to appear in person. We are sorry to state that we did not have the opportunity to go, but we read from the papers that the house was crowded to a capacity and many novel entertainment features were provided the enthusiastic audience.

"Slim" Summerville and Bobbie Dunn, together with Fred Cline, of the Keystone forces, rendered an impromptu skit which brought down the house, while Harry Williams, the well-known song writer, greatly amused his audience with a short talk and the rendition of one of his own songs.

Louise Fazenda, who was starred in one of the Keystone comedies thrown on the screen, made her first appearance in person before an audience, and won much applause in her "stall" act. "A Game Knight" and "Crooked to the End," two Keystone comedy screams, drew a constant laugh all around.

The program had been arranged by a committee from the Keystone studios through a special offer made by Manager Hoyt, of the Liberty, which is considered one of the prettiest motion picture theaters on the Pacific Coast. A number of Keystone stars who had promised to take part in the entertainment were unable to attend, but even at that the event was entirely successful and Manager Hovt deserves a lot of credit for his enterprising and unique affair.

* * *

At the Symphony theater, Harold Lockwood and May Allison will present this week autographed copies of "Mister 44," to the writers of the three best constructed essays on the picture, written during the run of said photoplay at the Symphony. Two complimentary tickets admitting the recipients to the Symphony will be bestowed upon each of the writers of the next best twenty-five essays.

* * *

We met J. Warren Kerrigan out at Universal City this week after the big star had returned from a trip to the big tree country in Northern California. Jack looks hale and hearty and said that he enjoyed the trip a great deal. He

also said that they secured some very fine pictures among the giant denizens of the forest.

The company was under the direction of Jack Conway, and they made a film called "The Measure of Man," with Louise Lovely playing the leading feminine part opposite Big Jack. They went all the way to Humboldt County to get these scenes, and from what Director Conway says the films will be well worth seeing.

* * *

Although our stay at the Keystone studio was cut short by an over enthusiastic and extra zealous workman, who carried a badge of watchman, we did manage to say Hello to Fred Mace and to see Charlie Murray, the everlasting comedian of the Emerald Isle. Charlie said he was just doing the last scenes with one of his departed brothers, and we show a picture of one of the scenes here.

Charley Murray and the Skeleton.

This picture will be on the Sennett Triangle program. Murray has a little tete a tete with a skeleton and he said that even though the thing was operated by a man, and there were strong wires attached to it, he wanted to stay as far away as possible.

* * *

Abe Stern, manager of the L-Ko comedy studio in Los Angeles, has made this place what he calls "Universal City Junior." Mr. Stern, when not being chased by speed cops to and from the studio, is busy directing the big organization, or planning new pictures and methods of production. Not since the Universal moved away from the old Gower street studios has the lot taken on such an active aspect. Alice Howell has just finished another big three-reel comedy directed by J. G. Blystone. She has signed another contract for two years. Craig Hutchinson is working with Dan Russell on a big picture. Louie Jacobs, business manager, has gone to New York on business. En route he will visit one of his big houses, the Palace theater in Burlington, Ia. He owns several large theaters in the East and is quite an exhibitor. Dave Kirkland is working on a feature comedy, and as usual is putting some very fine comical touches to it.

* * *

The management of the Symphony theater has started a contest for one week during the showing of the Lockwood-Allison feature, "Mister 44." They will give away, for the best essay on the picture, autographed photographs of the two stars, in addition a number of reserved seats will be given.

* * *

A new producing company was launched this week at Glendale, the home of Kalem pictures, where Dr. C. W. Bachmann, a dramatist and producer has organized a company to make child pictures. The firm will be known as The Sierra Photoplay Company, and will have Dr. Bachmann as its director. They will make and market child plays and old fairy tales and like stories. It is said that the new concern has secured the old Selig studio at 303 West Ninth street, once used by Tom Mix. Work will start shortly.

ARTHUR HOOPS DIES SUDDENLY.

Arthur Hoops, popular screen star, who has been appearing lately in Metro pictures, died suddenly on Saturday, September 16, while on his way to his home in Bayside, New York.

Mr. Hoops was one of the best-known leading men on the screen. He appeared in support of Mary Pickford and Marguerite Clark in several notable screen productions before he came to Metro. He has been in many big features with Mme. Petrova, including "Playing With Fire," "The Soul Market," "The Eternal Question," "Extravagance," "The Weaker Sex" and "The Orchid Lady." Before going into motion pictures Mr. Hoops was well known on Broadway, where he appeared in several stage successes. He was forty-six years old.

New Grouping of Independent Manufacturers

Art Dramas, Inc., Will Release Fifty-two Five Reelers Yearly—Big State Right Men to Distribute Product.

ANNOUNCEMENT is made of the organization of Art Dramas, Inc., the policy of which will be the production of fifty-two five-reel pictures a year. At the head of the company is a group of independent manufacturers, and these are represented in the principal executive positions. W. L. Sherrill, well known to the trade through his activities with the Frohman Amusement Corporation, is president; George H. Wiley of the Van Dyke Film Production Company is vice-president and general manager, and Herbert Blache, long-time motion picture manufacturer, is secretary and treasurer.

General Manager Wiley states that the plans have been under way for four months, that these are practically completed, and that within a fortnight he will be able to give out the titles of the initial productions. With the exception of Atlanta, Dallas, Seattle and Canada the territory has been allotted to some of the most prominent states rights men in the United States. The plan of distribution will be somewhat similar to that of the Metro company, the dominant idea being direct co-operation between manufacturer and exchangeman.

The distributors so far signed up are: The Art Dramas Company of New England, 100 Boylston street, Boston; Art Dramas Company of New York City, 729 Seventh avenue, New York City; Electric Theater Supply Company, 13 Vine street, Philadelphia; Silverman Brothers, 619 Penn avenue, Pittsburg; J. A. Fitzgerald, 75 Broadway, Detroit; Art Dramas Company, Mallers Building, Chicago; Sherman-Elliott, Inc., Minneapolis and Kansas City, and the Lasky Amusement Enterprises, of San Francisco and Los Angeles.

"One of the main principles on which Art Dramas is built," said Mr. Wiley, "will be attention to scenarios, to books, to the stories, which we will produce in the manner the exhibitor and the public now demand. While our players will be fully competent and experienced, we are not going to emphasize the stars. Our chief aim will be the story. Our first release will be about October 30. In addition to the manufacturers I have named there will be two others announced shortly. These combined will enable us easily to fulfill our contracts of one five-reel subject a week."

VITAGRAPHS ON GENERAL FILM.

On Monday, October 2, General Film will release the Vitagraph comedy, "Making an Impression." It was directed by Frank Currier. On Friday, October 6, General Film will release a Vitagraph one-part comedy, entitled "A Vampire Out of Work." This is a screaming burlesque on the vampire type of picture and Josephine Earle is featured. As a vamp of all she surveys, her dominion over restaurant patrons makes excellent comedy. On October 7 a Broadway Star Feature in three parts, entitled "Cantrell's Madonna," is scheduled. Gordon Gray and Virginia Hammond are featured. The director of "Cantrell's Madonna" is Thomas R. Mills. This three-part production is entitled to rank with lengthier features, because it contains a powerful story and is superbly acted.

Scene from "Making an Impression" (Vitagraph).

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Mishaps of Musty Suffer"

The Last Three Comedies of the Second Series Reveal Strange and Mirthful Incidents in which Harry Watson, Jr., Is the Prominent Figure.

Reviewed by James S. McQuade.

WHIRLS 8, 9 and 10 of the second series of "The Mishaps of Musty Suffer" cannot fail to exact from spectators a rich harvest of laughs. Nos. 8 and 10, especially, should excite uproarious peals of merriment, because of the fanciful strangeness of the incidents, combined with their mirthful appeal.

"Active Service" is the title of whirl No. 8, and that is all too incomprehensive when the service rendered includes a shave

Scene from "Active Service" (Kleine).

by a vacuum hair remover, the pressing of a suit while it is worn by the owner; the furnishing of a wife and the preacher to tie the nuptial knot while the wife-seeker waits; the instantaneous satisfying of a hungry man's appetite by shooting the food (liquid and solid) into his mouth by a huge squirt and a rifle, and so on, until the end of this chapter of amusing incidents. The ease with which "Musty" gets rid of his quickly-secured wife, by means of a fairer corespondent and a dictagraph, is just about the limit in such delicate matters, and there is little fear of the method being adopted by any wife-tired spectator.

The scene showing the photographing of "Musty" and his newly wedded wife will cause an explosion of mirth that will accord well with the wreck of the studio by the powder used in the taking of the flash-light picture.

Della Connor and Rosa Gore, as the co-respondent and the wife, sustain their roles well in the atmosphere of broad comedy that surrounds them.

"Partly Cloudy" is the surname of whirl No. 9. In it "Musty" fills a job at a dime museum that calls for a jack-of-all trades. He is even a moving picture operator during his stay, and succeeds in driving everybody out of the theater. In an extreme emergency he is selected to play the part of the "African Dodger" in the museum, who has just been killed by an angry customer, who substituted a brick for the ball that he should have thrown. "Musty" might have taken a chance; but he knows that the late deceased has been the sixth victim within a few days, and his heart fails him. His get-away shows all the energy of despair, and our brutal hearts fail to suppress the laughter that gloats over his misery.

In Whirl No. 10, the last of the second series, "Musty" appears amid nautical settings. It is, therefore, appropriately entitled "Fore and Aft." At the outset we see "Musty" scoffing at the window of an old King Canute, by trying to sweep back the incoming tide with a broom. Soon afterwards we watch him boarding the good ship I. C. W., an old pleasure boat that skims the water in strange fashion, though judging from the water door in her hold, she should scoot to the bottom.

With his customary curiosity, "Musty" soon acquaints himself with every cranny of the vessel and meets the engineer. This old sea dog is just as mysterious as the machinery of which he is caretaker and manipulator. On one occasion "Musty" gives the signal to go ahead, but the vessel persists in hugging the landing. The engineer is puzzled to find that the machinery stops, notwithstanding that the lever is full back. Musty, who is on deck, is also mightily perplexed, until he discovers that the small sail of the vessel is broadside to the wind which is blowing from the point sought by the course. He sets the sail edgewise to the wind, and the I. C. W. skims forward like a streak.

One of the passengers discovers that a cup and saucer are lacking at the tea party held on deck. In order to save time "Musty" dives under the vessel, comes up through the door in the hold, and thence up three flights of stairs to the deck, where he proudly delivers the needed articles. He had thus saved the time it would have required to go slowly down three flighs of perpendicular stairs!

When the disgusted passengers leave the I. C. W., "Musty" happily engages in fishing. Soon a wild goofusfish swallows his bait and shoots away at a fearful speed, dragging the I. C. W., as if she were a cork. "Musty" is pulled off into the sea, and in a flash leaves the vessel far behind. His fate the spectator will learn for himself.

"The Chalice of Sorrow"

Five-part Bluebird Production Presents Cleo Madison in Tragic Story Written and Produced by Rex Ingram.

Reviewed by Margaret I. MacDonald.

BUILT along the lines of heavy tragedy, "The Chalice of Sorrow" is attractive as a play of this kind. Those who like heavy tragedy will find in this production much that is pleasing. Cleo Madison plays a clever feminine lead, with an excellent support consisting of Blanch White, Charles Cum-

Scene from "The Chalice of Sorrow" (Bluebird).

mings, John McDermott, Wedgewood Nowell, Howard Crampton, Albert McQuarrie and Rhea Haines.

The scene of the story is laid in Mexico, and treats largely of the villainies of Scarpina, governor of the province, who glories in cruelty and presents an altogether detestable type which is well portrayed by Wedgewood Nowell. An American prima donna known as Lorelei, and betrothed to a sculptor, Marion Leslie, is coveted by Scarpina. An opportunity presents itself which affords the tyrant ample scope in which to pursue his cruel persecutions when it is discovered that Leslie has shielded an enemy of Scarpina's. Seemingly yielding to the pleadings of Lorelei for her imprisoned lover, Scarpina, about to extract from the girl a heavy toll, is finally stabbed by her after signing passports by means of which she and her lover are to escape over the border. A fine situation is arrived at where Lorelei watches the Mexicans fire upon Leslie with rifles she has been told by Scarpina will be loaded with blank cartridges.

Rushing forward at the departure of the soldiers she tries in vain to arouse her lover, realizing at last the awful truth, and the cruel vengeance carried out by the brutal Mexican even in death.

* * *

"The Rescuers" is the title of the two-reel Triangle comedy, featuring Tully Marshall, now receiving its finishing touches at the Fine Arts studio, under the direction of Tod Browning.

Two Biograph Reissues

"A Pueblo Legend," Two Reels, and "The White Rose of the Wilds," One Reel, for Release this Month.

Reviewed by Ben H. Grimm.

"A Pueblo Legend."

AS CHARMING and interesting as the legend itself is this Griffith-produced two-reel Biograph reissue. The cast is headed by Mary Pickford and Wilfred Lucas. Their support includes Robert Harron, Jack Pickford and W. Christy Cabanne. Short-reel subjects of the calibre of this one are

Scene from "A Pueblo Legend" (Biograph).

unusual today. The picture makes live the ancient Pueblo Indian legend of the Great Brother's search for the Sky Stone of Happiness. The scenes were taken in the Pueblo village of Isleta, New Mexico.

Mary Pickford plays the part of the adopted white stranger. She is in love with the Great Brother, who goes in search of the Sky Stone. His battles and years-long search for the stone are in vain, for it is found by the white stranger at her doorstep. Despairing, the Great Brother returns to find happiness and its talisman at the door of his loved one.

"The White Rose of the Wilds."

Although there is not much to the story of "The White Rose of the Wilds," the hand of David W. Griffith is seen in this one-reel reissue, in whose cast are found Blanche Sweet, Wilfred Lucas, Robert Harron and Joseph Graybell. The picture tells the romantic tale of three children orphaned when their prospector-father dies. The boy finds gold and during his absence from the cabin, the girl is accosted by three outlaws. She is forcibly embraced by one. A second of the trio takes issue with him and kills the girl's assailant in a duel. He comes back into the cabin and is given hope when the girl gives him a white rose as an indication that he may come back.

"The Fires of Conscience"

William Farnum and Nell Shipman Make Interesting Characters in Fox Picture—Are Supported by Able Cast.

Reviewed by Hanford C. Judson.

THERE is no doubt that this film by the Fox players will be referred to as "a good picture." We do not use quotes because we do not agree—there is nothing displeasing in the film. But it is a phrase we hear now and then in restaurants and like places. It pays to listen to strangers talking about films.

This picture is good because the players, especially Nell Shipman and William Farnum, have put real work into it and made its story human. It is ably handled all through. Oscar Apfel was the director and has screened it in good, workmanship fashion.

A couple of hundred feet out of the five reels show a chase of a bandit gang by a posse. The reviewer had been wondering whether cowboy pictures were not due back soon. This chase was pretty flat. The right kind of Western would be welcome to many just now; but not the old chase picture as long as this generation lives.

The story is a narrative, rather loose in construction, but it deals with emotions and these, though many of them are only related distantly to the main theme to which the scenes at length arrive, keep the spectator interested until the hero fleeing after the shooting of a man whom he finds with his wife, meets in the West "Nell of the Golden Voice," a singer in a saloon. She makes him go back home and take his medicine, which turns out to be an acquittal on the "unwritten law." He returns and marries the girl. And it is this part of the film that will win it, we think, high favor with all kinds of spectators. It is really pretty fine.

"Through the Wall"

Gripping Six-Reel Detective Drama from the Novel by Cleveland Moffett, Produced by the Vitagraph Company.

Reviewed by Edward Weitzel.

IT WOULD be interesting to know which came first—the fairy tale or the detective story, both have so many traits in common. They are both spun from the gossamer of their respective authors' imagination, and have always had a large clientele of delighted admirers, who follow the marvelous adventures of Jack the Giant Killer or of Sherlock Holmes, with breathless attention. Once one has entered the enchanted realms where either the magic beanstalk grows or the mysterious house is found, with its trap doors, sliding panels, ingenious death chamber and remarkable villain who is able to glue a little false hair on his face and walk undetected before all men in the bright light of day—an achievement, by the way, which puts the best bit of fairy magic completely in the shade—the only wise thing to do is to check one's critical faculties at the door, settle back comfortably in one's seat and sup to the full on thrills and scenes of a highly flavored and most satisfying unreality.

"Through the Wall," the six-reel Vitagraph Blue Ribbon feature picture from the novel by Cleveland Moffett, has all the engrossing attributes of the well-made detective play. In point of fact, Mr. Moffett, although he employs the customary machinery in fabricating his story, displays uncommon skill in the use of his materials. The master criminal, with his miraculous dexterity in the art of disguise and his manifold devices for the confounding of his enemies, is the leading character. A keen-eyed, quick-witted and finely-developed detective runs him a close second in power to fascinate the imagination; and an engaging heroine and half a dozen other cleverly-drawn characters complete the proper selection of accepted types.

The title of the place applies to a murder committed by the criminal expert, for the purpose of removing one enemy and fastening the crime on another. Two adjoining supper rooms are used in performing the crime, a jealous young woman being tricked into boring a hole in the dividing wall, in order to spy upon her lover. The unfortunate man is shot in this manner. The situations leading up to the murder are dramatic in the extreme, and involve a life-like and thrilling marine disaster, when an undersea boat torpedoes a large passenger ship. The escape of the detective and his sweetheart from the rapidly rising water in the vault-like passage under the house of the criminal furnishes another strong climax. As

Scene from "Through the Wall" (Vitagraph).

previously indicated, put yourself in the hands of the author and you are borne along on a swiftly-moving flood of exciting events. Rollin S. Sturgeon, the director of the picture, exhibits a clear perception of the requirements of the scenario, and has been given a free rein in the matter of expense. George Holt, William Duncan, Webster Campbell, Nell Shipman, Corrinne Griffith, Anne Schaefer, Otto Lederer and George Kinkel are members of the cast. They all justify their selection.

The entire Spanish quarters of Los Angeles were searched for types to appear in the fiesta scenes in the Triangle-Fine Arts production, "The Defenders," starring Bessie Love.

* * *

William A. Brady has arranged with Lady Duff Gordon, arbiter of New York fashions, to supply the gowns for future World-Brady picture plays containing society episodes.

"The Revolt"

Five-Reel Screen Version of Edward Locke's Play of Today, Produced by Peerless and Released by the World Film Corporation.

Reviewed by Edward Weitzel.

"THE REVOLT," the five-reel screen version of Edward Locke's stage drama, produced by the Peerless, scenario by Frances Marion, was written originally as a starring vehicle for Helen Ware. The play dealt almost exclusively with sordid and repellent phases of life, and the screen version follows closely in its footsteps. The work has the merit of culminative action and consistent plot development. The character drawing, also, is convincing; but the persons in the play are either without strength of will or deficient in moral fiber, the two leading characters being no exception to the rest.

"The Revolt" applies to the action of Anna Stevens, when she finds that her husband is neglecting her for another woman. Anna leaves her child with her bibulous stepmother and goes to an evening party at the home of a former shopgirl, who is now treading the "primrose" path. One of the guests attempts to assault Anna and she is saved by an early admirer—a doctor, who is also instrumental in restoring Anna's child to health, and reuniting the estranged couple. The opening scenes showing Anna's career as a shopgirl, the temptations that beset her, and the downfall of her companion, Lena Schmidt, are truthful enough, but the realism is unrelieved by any indications of goodness of heart, except the faith of Lena's mother in her wayward daughter.

Frances Nelson is the Anna Stevens and contributes an excellent piece of acting to the performance. Arthur Ashley was equally successful as the husband, and Clara Whipple gives the right touches to the character of Lena Schmidt. Frank Beamish, George McQuarrie, Miss Burneister, Ada Price

Scene from "The Revolt" (World).

and Madge Evans are the remaining members of a well-selected cast. Barry O'Neil's direction of the picture is up to the mark.

"Ashes of the Embers"

Five-Reel Photoplay Produced by the Famous Players Film Co.—Pauline Frederick in a Dual Role.

Reviewed by Edward Weitzel.

THE author of "Ashes of Embers," the five-reel photo-drama produced by the Famous Players Film Company, in which Pauline Frederick plays a dual role, has provided the star with a number of strong situations. Forrest Halsey understands dramatic values and has secured them for his play by the introduction of unlovely but authentic pictures of human experience. One of his characters is a moral degenerate, another is a weakling who cannot resist temptation when fortified by the love of a good woman. But after all is said, it is the criminal, and not the uninteresting good man, that sees his name on the front page of the daily paper. Sin and sorrow are the roots of drama, and "Ashes of Embers" has a full supply of both.

The two characters played by Pauline Frederick are twin sisters, one an industrious shopgirl, the other lacking every instinct for good. Laura, the moral pervert, loves a young architect, but marries an elderly man of wealth, and then carries on an intrigue with her former lover. Her sister, Agnes, has been made to serve a term in prison for a theft committed by Laura. At the time of her release, Agnes is penniless, and her sister is living in luxury. Laura's husband has got wind of her affair with Leigh, however, and a rascally lawyer aids the wife in throwing him off the track. Without knowing whom she is impersonating, Agnes is persuaded to pass herself off as her sister, Mrs. Benedict, and keep an appointment with the architect at his rooms. The deceived husband rushes in and confronts the wrong woman. Laura is saved by the trick, and Agnes and the architect become interested in each other. The young fellow is the victim of drink,

Scene from "Ashes of Embers" (Famous Players).

but Agnes devotes herself to his reformation. Later, the two are married. Chance throws Laura and Richard Leigh together again. She tries to renew the old relation, is found out and shot by her husband. Leigh was unable to resist the wine offered him by Laura, and is seen clinging to Agnes, in an agony of fear and remorse, as the play ends.

Such a story will not stand close analysis, either from a logical or a moral point of view. It does, however, offer many skillfully constructed dramatic scenes. The workmanship after Agnes and Leigh are married is not so expert as that in the preceding reels and come dangerously near to being anti-climax. To return to the moral aspect of the story, the marriage of Leigh to the sister of his paramour is not a pleasant thought, especially as happiness with so weak a nature is a matter of considerable doubt.

It goes without saying that the unmoral sister is the better acting part. Pauline Frederick carries her impersonation of Laura to the nth degree of realism. The methods she used in "Zaza" and "Bella Donna" are repeated with telling effect in the part of Laura Ward. The woman she enacts is without moral perception or one redeeming quality. The sister is the direct antithesis to Laura in thought and act. Miss Frederick experiences no difficulty in giving life and expression to the character.

The supporting company is made up of such dependable actors as Earl Foxe, Frank Losee, Herbert J. Frank, Jay Wilson and Maggie Halloway Fisher. The production has the Famous Players hallmark on every scene.

"The Light That Failed"

Five-Part Adaptation of Rudyard Kipling's Story for Pathe Gold Rooster Program Features Robert Edeson.

Reviewed by Margaret I. MacDonald.

THE screen version of "The Light That Failed" was evidently made at a time when inspiration was not uppermost; as an adaptation there is no praise coming its way. In the scenes illustrative of the mental suffering of the artist

Scene from "The Light That Failed" (Pathe).

at the loss of his sight, Robert Edeson has risen to fine dramatic heights. His excellent work in these scenes is, however, overshadowed to a degree by the mediocrity of the rest of the picture.

The opening scenes showing the caravan crossing the desert are effective and give promise of artistic development to follow. Unfortunately at various points, one is forced to jump at conclusions, there being a lack of explanatory detail; and now and then a distinct commercialism, such as the attractive close-up of Jose Collins' back as she poses in the role of Bessie the model, crops in.

Rudyard Kipling's story is admirably adapted to the screen, containing at its climax one of those all-absorbing highly dramatic situations which stand on their own merits. The director has evidently warmed up considerably to this situation, which, as before hinted, contains decidedly the best efforts of the production.

In the cast in addition to Robert Edeson and Jose Collins, Lillian Tucker, Claude Fleming and other competent players appear.

Triangle Program

"The Rummy," Five-Reel Fine Arts of Sympathetic Realism, and "The Vagabond Prince," a Mythical Kingdom Romance, in Contrast with Modernity.

Reviewed by Louis Reeves Harrison.

"THE RUMMY," in spite of its unattractive title, is a delightful piece of realism, admirably constructed, consistent, plausible and presented without theatricalism. It is a simple story of human weakness developed into human sweetness through the splendid optimism of a character interpreted by Wilfred Lucas, that of a newspaper man whose high faith in woman is rudely shocked. He preaches that the mother sex may be wronged but can really do no wrong except through natural affection. He lodges near a working girl who is turned into the streets, who is unable to make an honest living and who is brought into a night court where "Rummy" is substituting for a reporter. He offers to protect the helpless creature, and, out of pity, he marries her, an extremity of reformation.

The girl is pursued by an insidious villain, our old friend the political boss, with a cigar in one corner of his mouth, and he compromises her in the eyes of her optimistic husband, transforming him to a pessimistic drunkard. He loses out at the office and becomes a mere vagabond, merely existing on rum and the good nature of old friends. She barely exists as a seamstress and scrubwoman, confirming his idea that women do not descend to low life voluntarily when they are normal. A quarrel between the political boss and his right-hand man, a saloon-keeper, brings revelation, restoration to happiness and

Scene from "The Vagabond Prince" (Triangle).

a new life to Rummy and his wife. All this is delicately interpreted by Wilfred Lucas and Pauline Stark. Mr. Lucas is also the author of the story and is to be congratulated upon achieving the unusual.

"The Vagabond Prince" starts out as a mythical kingdom romance of the stereotyped "Prisoner of Zenda" kind, but it expands into a story of fine human interest when the wandering "Prince of Bothalia" meets a true affinity in a lively and robust girl of coarse environment as far as her means of living are concerned—she is a singer in one of the Barbary Coast resorts. She is not seriously affected by her low surroundings and associates when the Vagabond Prince, now a common sailor, shows his fine athletic training in rescuing her from our dear old friend in the pictures, the villainous political boss.

Through a former acquaintance, an American artist, the Prince establishes himself as a maitre d'armes and gains self respect by earning an honest living. The girl gives up her Barbary Coast associations and joins the bohemian colony of artists as a model. Prince and model fall in love and are at the point of marriage when ambassadors from "Bothalia" arrive with the announcement that he has succeeded to the throne. In the conflict beween love and duty he reverses the Prisoner of Zenda verdict, though his contention is the same—that love is all.

A Quartet of Kalem

"The Web of Guilt," Eighth Episode of "The Girl From 'Frisco" Series; a New "Hazard of Helen," "One Step Too Far," a Ham and Bud Comedy, and "Stolen Plumage," an Ivy Close Comedy.

Reviewed by Ben H. Grimm.

"The Web of Guilt."

A MURDER mystery and its clever and logical solution by Barbara Brent (Marin Sais) and John Wallace (True Boardman) form the plot for "The Web of Guilt," the eighth two-reel episode in Robert Welles Ritchie's "The Girl From 'Frisco" series. The story was suggested by an actual

Scene from "The Web of Guilt" (Kalem).

murder mystery of some years ago, and the author has adroitly wrought his facts and his fiction into a melodramatically interesting photoplay. The element of mystery is uppermost, and moments of tenseness are many. The two reels embrace some good night photography.

A masked figure rides to the bunk house of the ranch foreman on a bicycle and places a gun in the house in such a manner that it will explode when the door is opened. A Chinese servant is the victim. Barbara and John become detectives and the bicycle tracks and a green strand in the rope used to set off the gun gives them a start. Suspicion at first pointed to a ranch hand who has threatened to "get" the foreman, but it is soon shifted to the owner of a hardware store. He is put through a third degree and is forced to watch a repetition of the actions of the masked murderer. He confesses. In the cast are Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Edwin Clisbee and Steve Murphy. Directed by James W. Horne.

"The Blocked Track."

This number of the "Hazards of Helen" railroad series is up to average. The thrill in this reel comes when Helen prevents a gang from holding up the pay car. During the action of the melodramatic story she is chased by one of the plotters. She climbs hand over hand across a wire to a telegraph pole, down the pole and up into a tree. The branches of the tree overhang the railroad track and Helen, forced out on the end of a limb, leaps to the tender of the locomotive that is hauling the pay car into the trap set by the hold-up men. She foils the plot.

Helen Gibson is supported by P. S. Pembroke, George Routh and G. A. Williams.

"One Step Too Far."

This Ham and Bud reel is a fair comedy number. Ham becomes a policeman and Bud becomes a burglar. Bud is taken in hand by Ethel, a lady crook. But Ham insists on splitting fifty-fifty with every lawbreaker, and when he catches Bud and Ethel he takes the silverware himself. He hides it under his uniform and is just about to get a medal for his bravery when it is discovered that he is a living silver mine. Instead of a hero's medal he gets a cell, which is also the fate of Bud and Ethel.

"Stolen Plumage."

There are quite a number of laughs in this number, in which Ivy Close is featured. The story is a burlesque on many of the mysterious plots of Far Eastern intrigue that have been so plentiful of late. Nell's sweetheart, Algy, returns from the wilds of the jungle with the sacred feathers of the Dik Dik bird. He has stolen them from the bird belonging to the much-feared Babzebe. Babzebe comes to America and ferrets out Algy, whom he finds at a party in Nell's House. The reel contains much passable knockabout work by Ivy Close, Henry Murdoch and Arthur Albertson.

"The Scarlet Runner"

Vitagraph Shows Episodes 8, 9 and 11 of the Williamson Serial Story—Each of the Pictures Is in Two Parts.

Reviewed by Hanford C. Judson.

"The Glove and the Ring."

THE eighth episode is called "The Glove and the Ring," and in this the hero, Earle Williams, picks up a friend, played by Adolphe Menyou, in Italy and cures him of love sickness in an exciting adventure in which they rescue a beautiful Russian, played by Jean Stewart, from political bandits. It is remarkable what verisimilitude the producer

Scene from "The Scarlet Runner" (Vitagraph).

has reached in suggesting Italian backgrounds. In this episode, too, the story which seems very Italian is acted to decidedly heighten the impression of actuality.

In the Italian Alps they find a cart, its horses untended and traveling at will. A glove and ring stabbed through with a dagger is in the cart. They turn the horses back and follow to a romantic Italian-looking farm. At first suspected, they at length lead the farm hands after the real bandits whom by a ruse they capture.

"The Gold Cigarette Case."

The ninth episode is called, "The Gold Cigarette Case," and is a highly romantic adventure with Mid-Victorian flavor. It also is set in delightfully appropriate backgrounds wholly in keeping with its story. In it Gypsy O'Brien plays the heroine and is discovered looking out of a high window at the hero. She throws a gold cigarette case to him before she is yanked back into the castle by a villainous old man. In the case is a photograph of a young man and a scrap of paper with a string of letters running across it. In this episode the hero reunites two lovers, rescuing the girl from the clutches of her hard-hearted uncle. It has many very exciting moments and is, on the whole, markedly likable in spite of a few cut-backs that are not needed and one or two other minor defects.

"The Missing Chapter."

The eleventh episode, called "The Missing Chapter," has humor in one of its characters, played by Hattie Delaro, a rich widow who falls in love with the hero acting as her chauffeur. It is also brightened by some excellent acting on the part of Edith Storey as the heroine, a rich English girl fond of driving her own car. The tale is not so true to the romantic spirit nor quite so interesting as the two we have just noticed. Julia Swayne Gordon is the villainess. The backgrounds are in and near a grand hotel.

"The Common Law"

Clara Kimball Young Irresistible in Seven-Reel Adaptation of Robert W. Chambers' Novel Presented by Lewis J. Selznick.

Reviewed by Ben H. Grimm.

"THE Common Law," a seven-reel picturization of the novel by Robert W. Chambers, presented by Lewis J. Selznick and Clara Kimball Young Film Corporation, is truly a remarkable production. The appeal of Clara Kimball Young in this picture is irresistible, and she is surrounded by an excellent cast. If the characters in Mr. Chambers's novel had walked out of the pages of his book they could scarcely have been more true to type than they appear in this picture. The seven reels are a quite faithful visualization of the sociological plot, with the exception that several of the more objectionable—or what could have been made more objectionable—situations are noticeable by their propriety.

Continuity throughout the picture could hardly be improved upon, and the story is smoothly narrated on the screen with the use of fewer subtitles than many productions of shorter length. The subtitles, too, are made artistically attractive by the use of decorative designs. Director-General Albert Capellani has lent artistic touches to the whole that add to the production's worth. Many of the settings, particularly in the studio scenes, are magnificent.

Throughout the development of the character of a young girl of education and refinement who is forced to seek employment as an artists' model, Clara Kimball Young draws the spectator into a state of sympathetic solicitude for her. The story abounds with dramatic situations which are interpreted to their fullest possibilities by Miss Young, as Valerie West, artist's model, and Conway Tearles as Louis Neville, the artist. A situation in which Miss Young is called upon to reach the highest degree of her ability occurs when Valerie, pure in heart, sets a day upon which she tells Neville she will come to him as his common law wife. In this scene Miss Young is supreme. She compels the sympathy of the spectator, especially so when the spectator has followed her through the previous action in which the adopted daughter of Neville's parents, who is also in love with the artist, has extracted Valerie's promise not to marry Neville because it would ruin his career if he were to marry his model. In fact the role of Valerie is a difficult one, which has been handled by Miss Young in a manner that proves she is an emotional actress of high calibre.

The heavy role in the production—Querida—has been ably and forcefully portrayed by Paul Capellani, and a personality that charms is that of Lillian Cook, who plays the adopted daughter of the Nevilles. Edna Hunter plays the rather sympathetic part of Rita. Others in the cast are Julia Stuart, Edward Kimball, Lydia Knott, D. J. Flannigan and Edmund Mortimer.

On the whole, "The Common Law" will prove a box office magnet.

"Idle Wives"

Seven-Reel Universal Photoplay That Has Much to Recommend It, in Spite of Its Sensational Title.

Reviewed by Edward Weitzel.

"IDLE WIVES" contains an excellent plea for the moving picture drama. This seven-reel Universal photoplay was written by Lois Weber. In spite of its sensational title, it contains nothing vicious; and, although several of the scenes take place in a low dance hall and a young girl is betrayed and her child is born in a shelter for such unfortunates, the subject is handled without dirt or drivel.

Its plea for the moving picture drama consists in the fact that three sets of characters are about to commit acts of folly. They all attend a moving picture theater and, in a play called "Life's Mirror," see the results of their proposed courses of action. The three sets of characters are a young girl and her lover, a married couple, and the family of a workingman. The "counterfeit presentment" of their own cases, upon the screen, turns their feet into the right paths.

Such a plot is farfetched, but the incidents are treated with a due regard for the truth, and there is no unnecessary flaunting of vice. In one particular the character played by Lois Weber fails to convince. She is a woman who has been a settlement worker and has married a wealthy man. When she tires of the sham and selfishness of the people around her, she leaves her husband and her two young children and returns to her old duties among the slums. Such a woman would not abandon her children, and the fact that she goes back to them several months later does not justify her conduct.

The work of the director demands commendation. Nothing has been slighted or allowed to detract from the seriousness of the theme. The human touches throughout the seven reels are many and show a keen appreciation of the minds and the souls of the people in the play. "Idle Wives" aims to tell the truth, and generally succeeds in hitting the mark. Miss Weber plays the settlement worker. Her artistic equipment and her understanding of the character, make the task a congenial one. Phillips Smalley, Mary MacLean, Chas. Perley and Neva Gerber are important and valuable members of the cast.

"The Land of Lizards"

Five-Reel Mutual Featuring Anna Little and Borzage.

Reviewed by Louis Reeves Harrison.

A STORY of Arizona mining life, "The Land of the Lizards" rises out of the picture of movement through the fine personalities of Anna Little and Frank Borzage. They attempt on their own account to raise a story of movement to the plane of true drama, always found in the human being, not in mere situation, as many directors still think. Riding up hill and down dale by ranchmen and ruffians while continually popping blank cartridges at one another, and shooting up the town by gangs of lawless marauders, all this is of other days. Out of this one-reel cowboy stuff emerges two genuine characterizations, that of "The Stranger," an emotionless and fearless wanderer, played by Frank Borzage with a fine sense of what is impressive in the portrayal of peculiar characters, and by Anna Little in the role of a sheep herder's daughter, dressed as a boy because of the near presence of an organized gang of ruffians to her father's ranch.

The story of these two is of strong human interest, but that interest is constantly dissipated for the sake of side issues, a fault of careless construction. Where interest eventually narrows down to two such characters the audience should not be left so long in doubt as to where sympathy is to go. The story

is naturally that of an old sheep herder who locates a gold claim and records his find in spite of the near proximity of ruffians, only to meet with death at their hands at the moment of his triumph, when he is about to fulfill the many promises made to keep his daughter near him. She falls into the hands of the gang and is rescued by the stranger, and love is their compensation in addition to her inheritance of a rich mining property.

"A Romance of Billy Goat Hill"

Five-Reel Red Feather, Adapted by Lynn Reynolds, Tells Entertaining Story of the Sunny South.

Reviewed by Robert C. McElravy.

THIS five-reel number, based on a story by Alice Hegan Rice, is one of rounded interest and satisfying qualities. It is well constructed, has splendid atmosphere, and is filled with quiet, human touches throughout. The plot is one of the less fervid type, but has a strong and dramatic close.

Myrtle Gonzalez is very pleasing as the Southern girl, known the country over as Miss Lady. She falls in love with a young man named Don Morley, well-portrayed by Val Paul. Morley is a youth of wild tendencies, but promises the girl that he will leave off gambling and drinking if she will marry him. A shooting then occurs and Morley leaves the country to avoid testifying against a friend.

During his absence the friend permits the country at large to believe Morley did the shooting. Miss Lady, heart broken, marries an old professor in order to save her home. Morley returns on the night of the ball. There are some splendid lighting effects in the snow storm and ball scenes. The trial of Morley later is also well handled. He is saved by the testimony of Chick Flathers, formerly a dumb boy, who was present during the shooting.

The parts are all in capable hands: Joseph Jefferson appears as Professor Queerington, Fred Church as Lee Dillingham and George Hernandez as the Colonel.

To Produce "The Whip"

Famous Drury Lane Melodramatic Spectacle Now Being Pictured at Paragon Studio.

"THE WHIP," under the direction of Maurice Tourneur, is in process of production at the Paragon studio, Fort Lee, upon a scale of extraordinary magnitude. In fact, when Mr. Tourneur received the manuscript of this internationally famous drama, the official word came with it that he was to have carte blanche in executing its transference from the speaking stage to the screen, and he threw himself into the task with undivided enthusiasm.

Beginning with the cast the director engaged all the members of the original company who were available, and these actors and actresses will appear under the camera in the roles they have already familiarized across the footlights. The remaining characters are to be assumed by players of uncommon distinction in motion pictures.

The opportunities for animated pictorial elaboration provided by "The Whip" are entirely remarkable in extent and variety. These include a fox hunt with a great pack of hounds 'cross country; an exciting and realistic automobile collision; an attempt on a moving English railway train to commit a daring crime; a railroad smashup produced in the effort to wreck the car in which the greatest racehorse in Britain is on his way to the course; and the big race itself upon which the fortunes of the hero and heroine hang as by a single strand of thread.

These scenes, startling as they were in the environment of the world's largest theatres, will in the natural course of events become vastly more realistic and effective under photography with none of the limitations of space or numbers which regulate theater productions.

It is believed, with apparently excellent reasons, that "The Whip" will benefit immensely through its interpretation upon the screen, by reason of the large opportunities for spectacular development, and that, of the hundreds of thousands who flocked to see the spoken version here and abroad, great numbers will be attracted to view the play in its new and expanded form.

"The Whip" as a play was first produced at the Theatre Royal, Drury Lane, London—"Old Drury," as the world-famous home of scenic drama is affectionately known to Englishmen and women the world over. Here it was acclaimed the biggest and best play in the history of the great playhouse, and it was performed before tremendous audiences for two years, withdrawn and revived for another year.

With the complete original production the drama was brought to New York by William A. Brady and his associates, the Messrs. Shubert, and presented at the huge Manhattan Opera House, where it not alone registered a wonderful sensation, but enormously eclipsed all American records for attendance.

This great run, extending over a year, was followed by a series of engagements in other cities of the United States and Canada which have never been duplicated in either the volume of patronage or enthusiasm of spectators.

The wonderful vogue of "The Whip" was further illustrated by the fact that it turned away thousands for a week at a time in cities like Springfield, Mass., Rochester, N. Y., etc., where in the ordinary course of events the largest theatrical attractions exhaust all possibilities in a single performance.

In this situation there seems to be very good reason to regard the play as one of the most valuable acquisitions in the history of stage drama taken over by the motion pictures. The screen version of "The Whip" will be in eight reels; produced by The Whip Motion Pictures Company, Inc., Fort Lee, New Jersey.

Little Mary's New Picture

Story of "Less Than the Dust," in which Mary Pickford Makes Her Debut on the Artcraft Program.

WITH all the scenes of Mary Pickford's new Artcraft Picture "Less than the Dust" completed and the assembling under full headway so that there may be no delay in the release announced for October, it is now possible to give a detailed synopsis of the play in which Miss Pickford will make her first appearance as an independent star. Chief interest naturally centers about the character which the star has selected for her new debut. From several scenarios she selected Hector Turnbull's story inspired by Laurence Hope's poem included in "India's Love Lyrics," and will be seen as a little English girl deserted by her father soon after the death of the mother, who sacrificed her own life in giving birth to the child. The girl, dwelling among the lower caste of a city of modern India, is the adopted child of a swordmaker when the natives start a rebellion because of certain policies of their English rulers which excite their protest. This uprising is the turning point in the girl's life. She meets Captain Townsend, commander of the local garrison, is greatly impressed by his position and looks upon him as a personage exalted and apart from the common people with whose life she has always been a part. This infatuation increases when the captain rescues her from an infuriated mob of fanatical natives who accused her of desecrating the sacred pool in the temple when in a playful mood she fell in and got a ducking.

Greater sorrow than she has ever known now comes into the young girl's life. In the lower caste she has been a pathetic figure because of the native attitude toward her, but her natural exuberance of spirit and the loyal friendship of the native children have more than offset the scorn and ridicule of their elders. Now, because of Townsend's attentions to her she becomes the victim of the wife of another officer who really loves the captain and is intensely jealous of him.

In spite of all opposition Rahda, as the little English girl is known in India, clings to her childish affection and admiration for Townsend. She risks her life to save him when he is wounded in a skirmish with the natives. Townsend is sent to England to recover his health. During his absence her foster father is thrown into prison and she organizes a rescuing party to effect his release. When she is about to be killed for her foolish bravado, the prisoner reveals the fact that he is not her real father, but that she is the child of an English derelict who formerly stood high in the military caste. In pity for this man's unfortunate condition Rahda had often displayed great sympathy for him, of course in absolute ignorance of their relationship.

This derelict is related to a wealthy Englishman and Rahda is sent to him. It develops that Townsend is also related to this rich man, who dies before Rahda arrives and leaves his fortune to the captain. Townsend is in charge of the estate when Rahda arrives. He at once exerts his influence to obtain the swordmaker's release from prison and Rahda remains in England to go to school. Here their affection becomes love and they are married. Townsend, thoroughly recovered, takes her back to India.

They find that the other woman has been made a widow by the rebellion. Now free to impose her affection on Townsend, she persuades Rahda that she has no right to be the wife of the captain and tricks her into leaving her husband. Overcome with grief, Rhada obtains a poison from a chemist and flees into the desert to die. Townsend discovers the deception in time to trace his young wife and overtake her in the desert before she can take her life.

Nearly fifty principal players are required to portray the story of "Less Than the Dust." David Powell is the Captain Townsend, Mary Alden the jealous woman, whose husband in the play is Frank Losee, and Francis Joyner is the derelict. Other prominent roles are in the hands of Mario Majeroni, Cesare Gravina, Russell Bassett, Walter Morgan and Mercita Esmonde.

"A SOUL AT STAKE" (Universal).

The present vogue for silhouette effects among Fifth Avenue photographers has had its reflex at Universal City. In producing "A Soul At Stake," an Imp two-reel Oriental drama, which will be released on October 13, Director Garwood, who also plays a principal role with Lois Wilson, has introduced some novel effects in black and white chiaroscuro.

The drama in some of the scenes might be called a study in black and white and the shapes which move back and forth lose nothing in impressiveness by being thrown up against the sun in silhouette.

"A Soul At Stake" was scenarioized by Calder Johnstone from the story by John Fleming Wilson, and was produced by William Garwood. Besides Mr. Garwood, Lois Wilson, Andrew Arbuckle, Edward Brady and Al Barzan play important roles. Many of the scenes were taken aboard a steamer playing between San Francisco and Los Angeles.

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Conducted by EPES WINTHROP SARGENT

Meet Miss Spurr.

WHEN we asked Miss Dolly Spurr for a photograph she sent a couple, one to show how she looks in the theater and another to show how she looks when she is all fixed up as not a business woman. But under the "Pickford curls" there is a mighty level head. Miss Spurr runs the Royal-Grand, at Marion, Ind., and the whole family work for her like most of the Mastbaums in Philadelphia work for Brother Stanley. She has a smaller house than Mastbaum, and only one, but in her small way she is as much

a factor in the business. Some years ago we used to make extracts from the two house organs she then ran, but she dropped out because business got better and now she is running Films and Footprints because she realizes that this gives her a mouthpiece that cannot be equaled. Just now she is fighting the Sunday closing laws. She does not see why she cannot keep open the same as any other public utility, and she is fighting a game fight. She says she never expects to get married, and for that reason has adopted a kiddie, reference to whom, in her programs, occasionally lead to her being called "Mrs." Spurr, but look at the pictures and—well we're married, but not everyone is. But she may be wedded to her art, at any rate she has kept the house going longer than most managers run a theater (any one theater) and it is evident that she is there to stay. Lately we copied her comments on home-grown critics and here is another taste of her penmanship:

THE INJUSTICE OF JUSTICE.

Last week in the city court we were convicted and fined for opening our theater on Sunday, July 16th.

A "Six Cylinder" jury tried us, and before they had been seated five minutes, we knew just what we would get. This jury was made up of six men who had us convicted before they even got to the court room. At the first "count" our attorney found that the whole bunch belonged to the First Christian church, a church of whom 99 out of every 100 of its members are KNOWN to be AGAINST a Sunday opening!

Now, if the city authorities were determined to try us before a CHURCH jury, WHY didn't they give us a variety? Or were they afraid that SOME churches might be a little more fair minded and liberal, and if some of their members were put on this jury, they might not CONVICT us so easily?

The trial was a rank FARCE, and such a plain frame-up on the part of our opposers that we immediately appealed the case to the Circuit Court. "Grin and keep fighting" is our motto, and although we may have to take a rest once in a while, we've still got enough spirit and nerve to take us through the present administration if we have to, and into the next one also, if it takes us that long to obtain JUSTICE.

The citizens of this town who are indignant over the proposed Sunday opening here want to remember that there are thousands of people in Marion who are just as indignant because moving pictures on Sunday have been DENIED them. These people want FAIR treatment for themselves as well as the theaters, and they are going to DEMAND it! They either want the theaters open on Sunday so that they can enjoy a clean and inexpensive recreation, or that OTHER places which are open should be treated the SAME as the theaters. All around us we hear the remark, "If they won't let the picture theater run on Sunday, then let them close everything else." And that's just what some broad minded person will start one of these days, if the theaters cannot obtain fair treatment from the city officials.

The Royal Grand management has no inclination to "close the town," as our hands are full with our own battles at present. We would hate to see such a thing happen. Anyone who has lived or visited in such a town knows what it means. YOU don't want it, and neither do WE, but it is NOT FAIR for some places to be kept closed and others to remain open.

In other cities, moving pictures on Sunday have become a CUSTOM just the same as cigar stores, candy shops, drug stores and a whole lot of other things are a CUSTOM in MARION. This word CUSTOM seems to be the root of all the present trouble. It is "customary" for a man to dress warm in winter, and people would hold up their hands in horror if they saw a man braving a snow storm in a pair of flannel trousers and a silk sport shirt. They would call him a "NUT," and that's just the way some people who are opposed to Sunday shows feel about US. They think we are "awful" because we are trying to do something that has never been done in Marion before.

There is more to the article, but space is limited. When Col. Roosevelt was a Police Commissioner in New York he shut the saloons up so tight a couple of Sundays that not even the police could get their beer. Being a practical man, as he later explained to some Wall Street magnates, he did not persevere in the endeavor, but he had the right idea when he said that the one way to repeal an obnoxious law was to enforce it.

Much Free.

C. A. Fulton, who signs himself "A Picture Fan," and who writes from Ogden, Utah, says:

> Seventeen reels for nothing! This must be the world's record for picture suicide. Ogden has about 25,000 population; the Alhambra seats 2,400, and there are three other houses seating from 250 to 450 each. The large house is run by millionaires whose main object seems to be to kill off the little fellows. They run from nine to seventeen reels every change, and sometimes vaudeville; generally two, and sometimes three, five-reel subjects, besides three or four short subjects. Admission is fivet and ten cents, children free if with adults. They also sell books of tickets—$1.20 for $1.00. About a thousand passes are distributed each week to the stores and homes. The Alhambra is a magnificent house and could easily get fifteen cents for seven reels. After seeing this long show the people feel that they do not care to see any more pictures for a long time. They are not only killing the little fellows, but are killing the business for themselves as well.

We reproduce one throwaway and part of another to show the free tickets. One of these is a lady's ticket that does not have to be validated at the box office. The other is a child's ticket good for two children for five cents. Another form of ticket is good for one admission if accompanied by a five cent paid admission, which amounts to the same thing. But we do not see where Mr. Fulton gets his

Alhambra Tonight & Tues. JULY 31st AUG. 1st
RITA JOLIVET in "An International Marriage"

FREE LADIES TICKET
Admit One Lady to The ALHAMBRA Theatre Mon. eve July 31 or Tues. eve. Aug 1st.
Present this ticket to door keeper
The admission is given as an advertising medium.

COMING WED. AND THURS.
CARLYSLE BLACKWELL
and MURIEL OSTRICH in "Sally in our Alley"
MISS BILLIE BURKE in "Gloria's Romance"

Coming Friday, and Sat. Marie Doro in
"THE COMMAND"

Coming Sunday and Monday 2 days
Mary Pickford in "HULDA from HOLLAND"

Admit One Lady
to the Alhambra Theatre
Wed eve, July 30 or Thur eve July 31
This admission is issued as an advertising medium, courtesy time Electric producer of the Susie Burke features
Present this Ticket to the door keeper
H. E. SACHTLEBEN, Mgr.

CHILDREN'S
Free Ticket
This Ticket with one 5c paid admission will admit Two Children 1st July 28 or Sat. July 29 at any hour to the
Alhambra Theatre

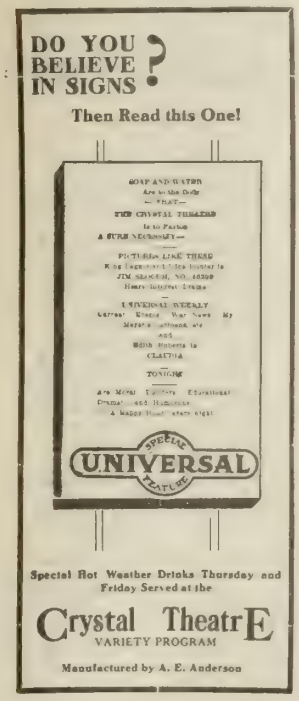
"An International Marriage"
RITA JOLIVET
Comes to the Alhambra Next Sunday

The Baby Carriage Parade
of Pioneer Day will be shown Sunday eve. July 30
The Morning Parade will be shown later
Watch for the date

seventeen reels. The best we can make it is two five reelers, two singles and a repeat—but twelve reels for five cents and ten cents is bad enough and twelve for nothing at all is worse, and, as Mr. Fulton suggests, such a course spoils business for all the houses. No one is picture hungry after a gorge of twelve reels and if another five is piled on top of that—good night. About time for the other fellows to print fables about the hog.

Udelis.

Dave Udell sends in another batch of good things from the Majestic and Crystal theaters, Paxton, Ill. He adds that a recent article on contests saved him from signing up with one of the schemers and that he is several hundred dollars in. Dave knows where to go for prizes and we do not think he needs any help in getting down to business on the hustling. We reproduce a couple of odd styles of advertising. This all costs extra composition, but now and then it pays to get an oddity—


DO YOU BELIEVE IN SIGNS ?
Then Read this One!
SPECIAL FEATURE
UNIVERSAL
Special Hot Weather Drinks Thursday and Friday Served at the
Crystal TheatrE
VARIETY PROGRAM
Manufactured by A. E. Anderson

WRINKLES
Are Caused by Worry
Take an hour off each evening and see our program.
You will forget your cares and cure the wrinkles.
Try These TO-NIGHT
HARRY BENHAM and EDNA HUNTER in "Through Flames To Save"
In Two Acts
and
VICTOR POTEL in "The Town That Tried To Come Back."
Comedy, also
Eddie Lyons, Lee Moran in "A Leap Year Tangle"
TOMORROW
STELLA ROSETA in
The Purple Maze

just as it pays to vary text and get people guessing what you will do next. Mr. Udell is prolific with ideas and keeps ringing the changes. We reproduce in type one of his letters. This is the only one he seems to have run lately:

Onceover, Ohio.

Miss Argue Barrelhug;

Dear Argie:—Your a devil. I mean "HE'S A DEVIL" is about the cussidest thing i ever see nowhere. I reckon u b going to c setch things tho b4 long at the Crystal Theatre in Paxton, heh? Nye Goodserch is visitin' here, he seys your goin' to heve He's a Devil at the Crystal Tonight. Don't miss it, Argie. It'll make your laugher sore before two seconds. Aint it. I c the "Secret of the Submarine" here too.

Did you ever c ut? The second one is a corker. There all corked in the sumarine down there out of the air and by gee I'l never thunk it that they'd git up. You kin c tho fer yourself how they do it. It's the best flp I ever did herd of. Aint it? Did you ever had a grouch on, Argie? Or a smile on? Then c GROUCHES AND SMILES Tonight. Its a comedy-dramer and will cure the grouch and run the smiles up and down your collarmarkit. It aint rained here for a hole month and I reckon it'll b kinder dry if it don't rain purty soon. Aint it.

Well So long,
Mister Slim Achfunny.

This is not quite up to the old standard, but is clever enough to suggest a line to others. A series of these, run in body type, daily, with merely a trade-mark device, should work well if they are well done, but merely misspelling will not work. The text must be really amusing, characteristic and correct.

A Complete Catalogue.

A man may be known by the company he keeps, but a business concern is known by the quality of its advertising. One of the best trade catalogues, in any line, that we have seen for many a long day, comes in from G. A. Metcalf, of San Francisco and Seattle. It qualifies for a medal from every angle, from A for arrangement, to Z for the zest with which the book is read. It is 176 pages and cover and is styled the A. B. C. of Moving Pictures. The title refers to the layout of the book which starts with A for act announcer and ends with W, see Moving Picture World. The article is properly entered under its classification and again is listed wherever it may be looked for. If, for example, you are looking for a belt coupler, and look under C, you are told that "C stands for coupler (see Belting)" and under the latter you find belting and accessories. They give you only one guess instead of three or more. The arrangement is singularly lucid and this alone would distinguish it. But it is not alone well planned, but comprehensive. You can order a copy of Picture Theater Advertising or any other standard book or you can subscribe to the trade journals. You can order a projection machine or a camera, a reel hub or a can of oil. They seem to supply everything except the lot and building, though we do not find that M stands for Manager. But apart from the scheme of the booklet itself, there are other oddities. The back cover is slightly more than double width, to permit it to fold over and tuck in to be self contained. The envelope is done away with. Then the address is so written that when the excess cover is torn off, this flap becomes a post card addressed to the home office and stating that the address is correct or corrected. The rest of the flap tears into three mailing cards, one each addressed to the home and the Seattle office with a third left blank to use to either address. They do not print on the edges of the catologue, but apart from that the scheme of things is as unique as the fictional slaughter house that uses even the dying gasps of its victims. Every square inch is made to work. If you are within the zone of the concern send for a copy to see how completely well a thing may be done with a little study—then give more time to your advertising. The address is 117 Golden Gate avenue, which is free advertising, but they have it coming.

How He Changed It.

Jack Henderson, of the Royal, Newcastle-on-Tyne, writes that he gets a lot of good ideas out of this department, and to prove it he sends in a booklet that utilizes the blank pages idea, but to get it up to the moment he letters the front "What I know about the great war." It's a fine thing to flash on the man who knows more about the war than the authorities and who wants to tell you all he knows, and the timeliness of the title will keep these little booklets circulating until they are worn out. The idea is old—admittedly so—but the application is timely and ingenious.

Postcards and Promises.

The Regent, Pittsburgh, introduced Vivian Martin to its patrons with a postcard announcing her first appearance and offering an autographed photograph for the return of the postcard—which of course contained the address. It checks the mailing list, and since you are interested enough to turn the post card in at the box office the chances are that you drop in to see the show; which is advertising in triplicate with a cash return. Here we think the Regent makes an error in mailing under permit. On a postcard the stamp should suggest intimacy just as Mr. Wall recently suggested.

Its Own Stamps.

The Majestic, Grand Junction, Colorado, is using its own stamps to replace the old Universal stamps. Charles Decker used to use the now unobtainable Universal stamps and now has his own printed up. The advertisement is a card 6½ by 8 inches with spaces for 36 stamps on one side and the explanation of the scheme on the other. As six stamps will admit an adult and half that many a child, the card holder is directed to cut off the required stamps instead of presenting the entire card. Each stamp is good for a face value of 2½ cents in admissions and is given by merchants with each twenty-five cents in purchases. Other exhibitors who may wish to get out their own stamps are cautioned to first obtain a recent reading of the state and local laws. Some states require that trading stamps shall have a cash redemption value clearly stated, and we imagine that this would be in excess of the income were the stamps taken at their supposed face value. A ten per cent. redemption value, even in admissions, seems to us to be rather high. We can supply the address of stamp printers if a return self-addressed envelope is sent, but we do not recommend the idea save in exceptional cases. The general stamp scheme is based on three factors, the desire of the exhibitor or vendor for more business, the percentage of unusual stamps and the ability of the donor to make a greater showing than he can with a cash discount. Probably the stamps are sold in the expectation that not more than a certain percentage will be used. This permits the user to make—say—a hundred per cent. show on a sixty per cent. investment.

Too Ornate.

The St. Denis, Montreal, has a good idea in a postcard program, but it makes the mistake of using a house cut that is too fancifully lettered. Of course, the patrons know in time that the arrangement means the St. Denis, but it is better to use a plainly lettered cut that he who runs may read, even if a policeman is chasing him. This is

not said so much for the benefit of the St. Denis, as for managers who are thinking of but have not yet originated a title design. The program is nicely laid out, save that it is better to date the days. A novelty is an added comedy reel on Wednesday and Thursday, presumably the off days of the week for matinee business. This is suggested in Picture Theater Advertising and seems to work well for matinee building, but we have not seen the scheme used only on one section of the program, though this has its advantages.

Do It Now.

Steve Farrar, of the Casino, Eldorado, Ill., writes that he has some schemes up his sleeve for when the cool nights come. If we had a house and some schemes we would use them hardest when the hot nights are still here. The cool nights are better able to care for themselves and anyhow we may get ideas by then. Steve is getting out some throw-a-ways through the summer, varying the style to gain interest and novelty, though of course novelty is synonymous with interest.

A Gem Crowd.

Edgar N. Hirsch, of the Gem, Hattiesburg, Miss., sends in this photograph of a matinee crowd in front of his house. The attraction was a Chaplin comedy—and it is hot down around the Gulf this time of

year. And it was a photograph to gladden the heart of an electrotyper, clean cut, good color and glazed, but not too glossy.

Jay Vacates.

Jay Emanuel, of the Ridge Avenue, Philadelphia, sends in a receipt for a Presbyterian highball, and the announcement for his reopening with a redecorated house. It is a nicely illuminated card—a part of that carload of stock he got—and a convincing story of the opening. It is not always possible to get a whole carload of stock from a bankrupt printer, but if you keep your eyes open you can pick up a job now and then that will give you a chance to make a real flash at the cost of plain white paper. There is not a house in the country getting out better stuff than Emanuel has (even if he does sometimes have two Mondays in one week), and it is making the others talk. Even Tarleton Winchester, of Pathe, sent in one of his small cards for the "Iron Claw" that reads in large letters "The End Has Come," and in small type explains that it is not the end of the world but the end of the serial. It is a good line for the last instalment of any serial. And having gotten the house all fixed up and running again the boss is down at Atlantic City looking over the bathing suits. And he encloses a slip sent out in letters from Julian M. ("Kink") Solomon. It speaks for itself and it goes on all correspondence:

IF anything should occur in our handling of your business that is not entirely satisfactory to you be kind enough to let us know at once. Our exhibitors MUST be satisfied for we cannot afford to have one dissatisfied customer and we will not, if there is any way within our power to prevent it.

THE OLIVER MOROSCO PHOTOPLAY CO.
PALLAS PICTURES
220 W. 42nd St., New York City

The Better Way.

Something went wrong with a baby show at the Royal, Calumet, Mich., as this extract from the program seems to show:

NO MORE BABY SHOWS
We Made a Big Mistake.

We sure did make a mistake in booking that Baby Show two days last week. But it won't happen again. The men that ran it came around and made what seemed like a good proposition to us, and while I believe they are honest and tried to do what they said, they were not able to. The baby pictures were tiresome to most of us, and we assure each and everyone of you that we shall stick to *the best pictures obtainable* after this.

Now the moral of this is not to avoid baby shows, but to do yourself anything you want to do in this line. Don't listen to the men who come around with interesting propositions. Half of them are frauds, and most of the rest are fools. If you want to do something, do it yourself and do it right. A baby show on the screen is not tiresome if done properly, and it is easy to do it properly. Limit the number of entries to thirty or less, have the local photographer make new pictures. You can probably get him to make the slides free for the pictures he sells to the mothers of the kiddies, or at least you can get them cheaply. Buy your own prizes, print and control your own voting tickets, and you'll have a fifteen minute feature that will make talk and make money, and it will not bore. But keep away from all traveling managers of voting or other schemes. The carnival queen is a standard and profitable graft in the show business, and they will work your house in the same way. Do it honestly and you'll not have to apologize. All of these schemes are described in Picture Theater Advertising. If you want to run any get a copy and study up. You will save money and prestige alike.

A Norther.

Tom North has been thinking again. Perhaps he got the idea from the mid-west exhibitor who sold tickets for the "Battle Cry of Peace" redeemable at the bank if the feature did not show because not enough tickets were sold. But that doesn't matter. The important point is that he has an even better kink for the small town exhibitor who finds it costly to take a chance. It is nothing more than a course ticket for five big features at the cost of four, say five for a dollar. The ticket is issued with a stub and five coupons, and sold with the proviso that the money will be returned if a sufficient number is not sold to make it possible to bring the films to town. Almost always when put in this direct fashion enough tickets will be sold to make the engagement feasible, where it might not be possible to interest them to the point of support if they were not presented as a series. The scheme was tried in one way several years ago when an Exhibitor used to sell advance tickets to the state rights features at a reduction until the day before the showing. He always got his rental money in before the crowd knew what the weather would be. The North suggestion gives five quarter tickets for a dollar, but we think it would be better to be a bit stiffer in price and make the tardy ones give up thirty-five cents for being slow to act. If the scheme is worked well the house will be sold out anyway, or a large percentage; the expense is all in. Soak the others thirty-five cents, and if you want to repeat the scheme they'll know you mean it and be one of the early birds. If you live in a town of 5,000 or less paste this on the office wall and bless Tom North, and if you are trying to raise admission prices, what better starting scheme could you ask?

Why?

Paramount Pep, of Kansas City, lists the following women managers in its jurisdiction:

> How is this for lady managers, and they are all PARAMOUNT boosters and exhibitors: Miss Marie Smith, Pictureland theater, Fort Scott, Kans.; Mrs. George Miller, Blue theater, Girard, Kans.; Mrs. Bertha Simon, Barrymore theater, Kansas City, Mo.; Mrs. Rose Cornelius, West End Lyric, Royal, Lyric, Skydome, and Lyric theaters, St. Louis, Mo.; Mrs. Ida M. Walden, Wonderland theater, Hastings, Neb.; Mrs. J. H. Heffner, Bijou theater, Mason City, Iowa.

And not one has ever sent anything in that we recall. Don't *any* of them advertise?

Would Cost More.

George F. Callahan, of the Exhibitors Publishing Co., of Pittsburgh, who gets out the vest pocket booklet recently commented upon in this department, writes that he cannot date the days as suggested without entailing an amount of work that would raise the cost. So many different issues are turned out that to watch the dates would be something of a job, and would necessitate a raising of the price, and the price of $4.50 a thousand for a sixteen page, wire stitched booklet, is assuredly a talking point. He sends in quite a package of different issues all of them on the same lines. We are strong for the local organ, written by a local man, but a scheme of this sort is next best to it, for the exhibitor who cannot write or who has not the time to write has only to send in his program and they do all the copy writing.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Real Technique.

STUDENTS are too apt to give greater attention to the technique of form than to the real technique of the photoplay, and some never reach the point where they consider the medium in which they work. This should be the first real study following plotting or perhaps taken up at the same time that plotting is studied.

The technique of the picture differs from the technique of the stage and from the technique of the story, though it partakes of the nature of both of these mediums. On the stage, for instance, a too free use of scene changes is forbidden by reasons of economy as well as the perhaps greater reason that a too rapid change of scene disturbs the spectator and to some extent bewilders him. The scene changes in the story may be more numerous and more rapid, but neither of these forms permits the rapid return to related or contrasting action that the photoplay not only permits, but seems to require at times. This cutting back should be studied, not as a trick, but as an art. It should be the aim of the author to use the device for its proper purpose and not merely as an artifice. Cutting back is effective in the true sense only when cutting back is required by the nature of the narrative. The true technique of the cut back is not so much its use as the study of the need for its use. In the same way each point of technique should be taken up and studied, not as a trick, but as a factor of the perfect play. In a story a character or the author minutely describes some object. On the stage a player talks a description if the object is too small to be seen by the audience in all its details. On the screen the object, with no disturbing factors, is shown, briefly but clearly, and yet the bust picture is not a trick effect, but an aid to the full and complete understanding of the story.

Not many authors realize this and fewer still are free from the temptation to use the device not to gain clarity of narrative, but to enhance the supposed effect. A bust wrongly used is always an error, for it centers attention upon an unimportant object and gives it an emphasis that is as confusing as it is undeserved. Trick work, too, is another pitfall the student of true technique must avoid. Trick work introduced merely "to make it more interesting," as so many authors explain, has a reverse effect. Trick work must not only be *needed* to gain an effect, but the effect thus gained must be such as cannot be gained in any other way. Then and only then is the use of trick work excused.

Each component of photoplay has its use and its misuse and the true study of technique is both the use and the avoidance of material. It is only when the student fully and perfectly comprehends this that he is qualified to write stories and not merely pictures.

The artist who paints miniatures and he who works large canvases are both artists, but each has his own technique as well as an individuality of style. The student of photoplay technique should master his mechanics and then, through the use of these mechanics, establish a style. There is no literary style possible in photoplay other than in the leaders, but there is an individuality of style possible to the writer who will first master the components of his art and then seek to use these in an individual and distinctive manner. The expert telegrapher can recognize the sending of a man he has never seen, artists give their work an individuality that is unmistakable, even the jig saw puzzle craze brought out men and women who professed to cut puzzles in a certain style that could be recognized. The photoplay writer, too, should cultivate a style through study and application. Some day soon it will be gotten over to the screen.

Clean Plays.

Now and then it does seem that the only way to sell plays is to write indecency, but we are in pretty close touch with the exhibitors and their likes and dislikes and you'll find that now and then there comes along a play that they try to get back because so many people ask for it. Nine times out of ten it is a play with charm rather than indecency as its appeal, and if only editors would go in search of authors who can write these stories we should have more successful feature offerings and less soft coal smoke. If you can write clean plays with charm cultivate the trick. It will come in handy some day, and that may be soon. Clean plays do not mean drab, uninteresting plays. The hero does not have to be so good that he dies too young to be a hero, but he does not need to have a lurid past and a very recent clean bill of health.

Clean plays are apt to show more the psychology of the person than intricacy of plot. This is something for which certain of the well informed have been asking. Character drawing—as distinct from character sketching—is important and helps to humanize the players. One of the most valuable features of the third edition of Technique of the Photoplay is the reproduction of two pages of a Bannister Merwin script. One of the secrets of his success is the skill with which he shows the director how to get his effects. Study how to make your actions real to the director and perhaps he'll try and get these over to the audience.

Work.

Lately, taking a hint from something said by a pseudo student, we have been thinking over our most offensive points and we have come to the conclusion that the most offensive remark we can make is to urge the student to work and work hard. Most novices do not want to be told to work. They do not desire advice as to how to study. They want only to know how to get money quickly and all we can say is that the quickest way to get money and to keep on getting it is to learn how to work. Don't wait until an idea comes to you. Go after it. After a time you'll get them so they will come when they are called. Do not write a continuity every now and then. Write every day if only for a little while. Write even if continuities are not wanted. Get the habit of work and quit being an inspirational author, which is merely another name for a lucky loafer.

Read Munsterberg.

Evidently the price is scaring some from the Munsterberg book, one correspondent writing that he supposed it cost two or three dollars and asking an opinion as to the value of the work to an author. As a matter of fact the book sells for a dollar, but at any price it would be worth reading, for Professor Munsterberg writes of the photoplay of tomorrow, and his views are worth while. Between the somewhat fantastic speculation of Vachel Lindsay and the scientific exactness of Munsterberg lies the photoplay of the future. Both write of the photoplay from new points of view and both write interestingly. Both write within the mental grasp of the average reader.

Selling Hints.

Ninety-nine out of every hundred requests for advice that concern lost or overdue scripts suggest that the writer found the address in some alleged list of studio wants. These are largely taken from the magazines such as The Editor, which lists all wants reported without guarantee. A market list is desired, and one is given with the understanding that the reliability of the concerns is not assured. It is better to lose an occasional—a very occasional—sale than to lose half a dozen scripts. Keep to the companies that will be around next week and next month. It is safer and as remunerative in the end.

Motive Power.

A costly automobile will be as useless as a Ford without gasoline and the most carefully written story ever turned out is useless without the punch. Punch and heart interest are the motive power of the plot. Without it the plot is nothing.

Usury.

If they will not buy your one and two reel stories and you feel that they are good, keep them a few months. Soon you can sell them with usurious interest for the delay.

Take Your Choice.

Announcing his retirement from the photoplay writing business, a young man hotly declares that no company gives the least consideration to the scripts of the outsider. And the next letter is from a woman who has been working for three years, telling of her second sale to Famous Players in a single month. One half-baked aspirant is minus his postage and his temper. A sticker is in $500. Take your choice as to your own fate.

Looking Ahead.

Don't get a reputation for writing sex stuff. It may make you a little money now, but when the reaction comes you'll be known as a sex writer and passed over for others more versatile.

THE
THIRD
EDITION
OF EPES WINTHROP SARGENT'S
Technique of the Photoplay
Will come from the press some time in June. This is **not** a reprint of the second edition, but a new work of seventy-two chapters and appendix.
Watch for announcement.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 157.

What slope ought the main auditorium floor to have? How would you determine it?

From Ohio.

George Cavelaris, Elyria, Ohio, says:

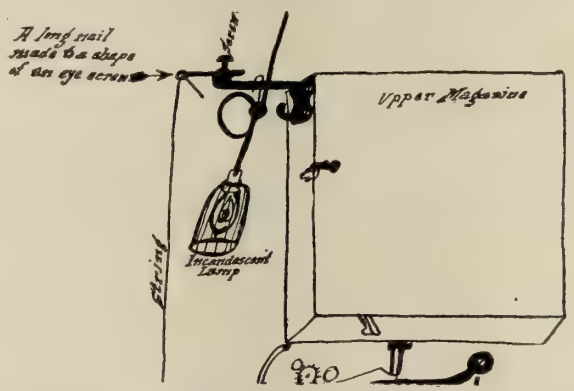
I wrote you two weeks ago and have been watching the department, but have found no answer. However, I won't give up yet. I have both the second and third editions of the Handbook, which I very greatly admire. Here is a little stunt which may be of benefit. I bolted a long cast iron clothes hook, costing 10 cents, to the front wall of the upper magazine, so that the top of the hook comes even with the top of the magazine, as per sketch. This hook serves, for one thing, to hang my light on so that I can see when threading, and which I use for various purposes around the machine. At the end of this hook I drilled two holes, one receiving a piece of thick wire made as shown, the other being tapped and threaded to receive the screw, as shown. Through the upper hole I ran a string, at the lower end of which is a metal shutter. This shutter is held square by two weights attached to its outer edges and hanging on either side of the machine. The other machine is fixed the same way and the two strings are tied together so that the lowering of one shutter raises the other, and vice versa. In changing over this works perfectly to cut off the light from the machine which has stopped, and at the same instant turns on the other. The string really ought to be carried to the ceiling, but my ceiling is so hard I could not get a nail or anything else into it. The same thing can be used as a dissolver for two stereo lenses, one being attached to each machine.

And now here is a question. I am operating two Power's Six A motor driven machines, taking D. C. through Edison rheostats, marked 40 amperes, 110 volts. When both machines are running 60 ampere fuses blow after two or three minutes. That is to say, it happened that way one day when I went on the roof where the rheostats are and cut out all the resistance I could in order to get more light. The arc burns noisy at times. The test lamp when placed across the arc burns to its full C. P. Test lamp shows a large spark between positive wire and the pipe, and a small one between the negative and pipe. One of the wires is grounded purposely and the other accidentally. Is this it? What can be done? If there was an overload, don't you think the 100 ampere fuses would blow instead of the 60?

It is utterly useless to expect an immediate reply through the department, as there is always from three to seven weeks matter in type, with piles of mail waiting. Very important matter, only, is put through special. Send four cents in stamps for carbon copy of reply if you are in a hurry.

I publish the drawing simply as an oddity. The dissolver rigged this way is nothing new, but ordinarily the strings are carried up to iron bolts in the ceiling, and that is where they should be.

As to the trouble, you have not told me what the wiring system is, but if one wire is grounded purposely and the other accidentally, why it is up to you to find the accidental ground and remove it, and the quicker you do this the less trouble you will have. You have not told me where the 100 ampere and 60 ampere fuses are located. How, therefore, can you expect me to answer with any degree of intelligence? My dear Cavelaris, *in asking questions you should be very careful to describe conditions minutely, and in detail.* If you are using 40 amperes on each machine and the 60 ampere fuses are carrying both lamps, why certainly they ought to blow when both arcs are burning, but if they are only carrying one lamp, and the 100 ampere fuses are carrying both, there is no reason why the 100 ampere fuses should blow because the 60 do.



Your 60 ampere fuses blowing would seem to indicate something very radically wrong somewhere, and it is probably due to the ground which you say already exists. Better test those rheostats for ground also—see page 260 of the new Handbook.

Warning Signal.

H. T. Eaves, Galveston, Texas, says:

Pardon me for butting in, but I note that the matter of a warning or cue for the operator to cut in on the next reel is being discussed at some length, and it certainly is a matter which should hold the attention of every operator. The matter of punch marks has not troubled me very greatly, since all the films I run are quite new and some of them as green as grass, I think when a fellow says use "wax" he might also add what kind of wax to use on the tension shoes. To get back to the cue question, however, I would like to submit my method. When the reels are received for the opening, I being the guy who opens the show, get the cues and write them down on paper so I will know on the second show just where to cut in. For instance, today we are running a six-part play, "The Whirl of Life," the cue for the first reel change-over is: Men and women give tramp money; then scene of tramp alone. Cut in. No. 2, Mr. and Mrs. Castle start from room. Castle in doorway; cut in. Therefore, you see any operator who is not blind can see exactly when to make the change-over. I have used this method for quite some time, and it has proven successful. Another thing which has made a hit with all who have seen it, is a little gag I use to make the change-over from one machine to the other, same being a device to cut out one light instantly and cut the other in at the same time. For the green film I use paraffine wax placed on the edge of the film, and after the first show am never bothered with the film sticking.

In regard to waxing the film, Brother Eaves, I would refer you to "General Instruction No. 10," page 464, Figures 228 and 229 of the Handbook, in which a very practical film waxer is illustrated. This film waxer is something that ought to be in every operating room where first-run films are used. As to the change-over, most up-to-date operators either connect the two dowsers together by a chain running up across the ceiling, so that the closing of one opens the other, or else they rig up a dissolving shutter for the objective lens by means of a bar properly hung on the front wall, so the closing of one lens opens the other. Your method is all right as far as it goes, but it does not help on the first show; also it requires very close attention on the part of the operator, unless he has a gauge which shows the amount of film left in the upper magazine. But "close attention on the part of the operator" is something I thoroughly agree with.

Operators' Schools.

Turners Falls, Mass., says:

Would you kindly inform me as to what you know about the "Edwards' School" for operators? I believe there is such a school in your city. Does it amount to anything, or is it an

easy way to unload a little coin? I have a young man working for me who wants to learn to become an operator, and if there is a possibility that this school would be of any use I might send him.

Well, Turners Falls, the best answer I can give you on that proposition is that it would indeed be a queer institution which would not teach the young man anything, but if you ask whether any operator's school can make of the man in question a practical and competent moving picture machine operator, I most emphatically answer no, because the profession of operating is made up of two things, just the same as every other trade or profession is made up of two things, and those two things is a combination of technical knowledge and *practical experience*, and to expect any man to acquire even an intelligent smattering of the technical end of operating, which comprises optics, electrics, mechanics, and a close observation of nature, in a space of two or three months, is rank nonsense—is utterly impossible. What would you think of the doctor who would give up money to a medical school which promised to make a competent physician of him in three months, or even six months? You would think the man was insane. You know it requires from five to eight years apprenticeship as a fireman to produce a locomotive engineer. What would you think of the railroad company who undertook to put an apprentice into a school, where he obtained absolutely no road practice, and make an engineer of him in three or four months? You would not want to ride on that road, would you? No, of course you would not. Well, just why it is that you should give credence to schools which claim to produce competent operators in two to three, or even four months, or five months passes my understanding. If they make claims of this kind, which are utterly absurd, have you any reason to believe that any of their assertions are true? I have said, and I say again, that the best possible method which any young man can adopt to become a moving picture machine operator is to serve an apprenticeship, combined with study of such works as the Handbook and Hawkin's Electrical Guides. It is not only the best way, but the only way. The operators' school is a place where you can "unload a little coin" all right, but I myself would not like to give you any guarantee whatsoever as to the value of what you would get in return.

New Kind of Splice.

The editor thought he had seen them all, but from M. M. Moon, Sherman, Texas, comes a new one. He says:

> I enclose an idea that I think would be a practical and valuable addition to the Power's machine. Please pass it up to them for consideration. I also send a piece of film I cut from a reel which was shipped to me from the Rex theater, Denison, Texas. Yes, it is just plain, ordinary chewing gum. A fine way to keep the film from unwinding in the box all right; also, incidentally, to force the next operator to make an unnecessary splice. You may roast them through the department if you wish, and put my name at the top of it.

I wonder who pulled off that stunt anyhow. Surely not the operator at the Rex. Looks to me more like the act of an irresponsible kid. He has, as Friend Moon intimates, stuck a wad of gum on the outside of the roll of film and pressed the end of the film down into it. It is not only a highly unsanitary thing, but in a case of a consumptive might be extremely dangerous to the operator receiving it; also, as Brother Moon suggests, it compels the cutting of the film and the putting in of an unnecessary splice.

As to the suggestion for the Power's, it amounts to drilling a hole, probably one-half inch in diameter, in the face of the lower side of the oil well cover, and putting in a glass so that the level of the oil may be seen. No, Brother Moon, I don't think much of that. It sounds good, and looks good at first glance, but I remember paying a couple of perfectly good dollars for precisely that kind of oil gauge and placing it on the crankcase of my motorcycle. It worked fine for a little while, and then the inside of the glass became so gummed up that you could not see the level of the oil at all. Possibly it would not work that way in a projector oil well, but I am afraid it would. The matter, however, is referred to my good friend Nicholas Power, who I imagine will simply say: "Keep the oil well as full as the oil cup will allow, and you are all right without any gauge." It costs money to put these things on, and the selling price of the Power's machine is already too low, considering the number and necessary accuracy of its parts.

Has Courage.

John Solar, Watertown, N. Y., referring to Brother Griffith's article, August 5th issue, writes:

> I was much pleased to see that he has advanced his theory of the advantage of spherical aberration. I must say I admire his courage. I have studied this theory along the same lines, and have arrived at the same conclusion. If a system of condensers is ever devised free from aberration I believe his theory will be vindicated. Let us consider the A. C. arc. In this case many operators use both craters. The image of these will be two bright spots with a dark horizontal streak through the center. Cover the condenser with sheet brass, with two or three pin holes punched at equal distances from the center of the condenser, and in this case we have four crater images from one zone of the lens, and there will be no spherical aberration. With the screen in position to focus these images we can observe the condition as above stated. Now if the condensers are free from aberration the whole condenser will have the same appearance as it will from the four pin holes. The crater will be sharply focused at the aperture, and will be reproduced at the screen. The practical result will be a dark streak through the center of the glass. (Yes, if you use both craters, but, Brother Solar, the up-to-date operator who follows the best and accepted practice does NOT use both craters.—Ed.) With the D. C. arc the effect would not be so pronounced, but the illumination would nevertheless be uneven. The center of the crater is much brighter than its outer edge, and if reproduced sharply at the aperture, the spot will be much brighter at the center than at the border. Referring to the editor's remarks regarding aberration, etc., I don't know of any practical optical instrument that has more or as much spherical aberration as a pair of condensers under the condition in which they are used for projection, and a perfect condenser will have as much aberration as an imperfect one. The difference as between the perfect and imperfect lens will be, however, that the imperfect one will give uneven spherical aberration, whereas the perfect one will give equal aberration for each zone. Spherical aberration is due entirely to the shape or curvature of the lens and the angle of incidence, and follows strictly mathematical laws. As to the amount of spherical aberration, Griffith's demonstration gives the lateral aberration as approximate. For the longitudinal aberration cover the condenser with a sheet of brass in which four holes are punched about two inches from the center of the condenser. Focus the four images of the crater thus obtained and measure the distance from the condenser to the screen, which gives us the focal length of the zone two inches from the center. Now take another piece of brass with four inch holes one-quarter inch from the center. Focus and measure as before, and we have the focal distance for a zone one-fourth inch from the center, and the difference between this measurement and the first is the longitudinal aberration. Those who try this will, I think, be surprised to find so great an amount of difference between the focal points of the two lens' zones. The amount of lateral and longitudinal aberration for any lens under any circumstances may be calculated from mathematical formulas, but it is quite complicated and difficult.

All of which is passed along to our readers without comment. It is possible that I am wrong in this matter, but I am not entirely convinced of that fact as yet.

He Says It's Useless.

Ralph W. Martin, Los Angeles, Cal., says:

> In issue of August 26 there are several items concerning the E. F. of the condensers which may be worth noting. In your answer to Friend Allen you give a rule for finding the E. F., viz: E. F. = sum of the foci of the two lenses divided by four. I am of opinion that the E. F.'s of Table 2 in the handbook were determined by the following rule: E. F. = product of the foci of the two lenses divided by their sum. There is little difference between the results obtained by the two formulas, for one method is about as useless as the other. I say useless, since the E. F. of the condenser set as ordinarily used and spoken of amounts to little more than a myth. We find such ideas as the following floating around and actually meeting with approval: "The E. F. of the condenser set should match the E. F. of the objective." "The action of any two condenser sets are the same when their respective E. F.'s are equal."
>
> Now I do not presume to criticise the above ideas merely on the grounds of their incorrectness, for it seems that such things must be, at least for the present; but the really important point to be noted is what a long ways from Tipperary we still are in the understanding of the exact action of the condensers when such ideas can pass muster.
>
> Sure enough, the exact E. F. of the condenser set can be determined for points of the lens on or very near the main axis, but when the position of the beam which should be placed at the aperture is still an open question, such knowledge is useless for the calculation of conjugate foci, or anything else. Not until the true aperture position is correctly determined and agreed upon, or unless the condenser is made a corrected lens, can the E. F. be of any practical value. And thousands of dollars' worth of pictures are being shot every minute, somehow, by the lens in the lamp house.

Evidently Friend Martin mistook the spike maul for the hammer. However, I am quite willing to stand corrected if he will make himself just a little more clear as to the real meaning of his rather sweeping smash.

As I understand him, after the sugar is boiled out of the sap of his reply, it amounts to a statement that, due to spherical aberration and indeterminate (as yet at least) position of the aperture, the E. F. of the condenser is a useless quantity, and, moreover, a quantity which cannot be accurately determined, since the E. F. for the center of the lens would be longer than for the rays passing its margin.

This is quite correct, but does not alter the fact that the rules given for finding the E. F. are as nearly correct as any we know of; also it occurs to me that the E. F. thus ascertained would not be so far off after all, because we don't measure from the point of smallest diameter of the beam, but from a point from the picture as focused, and this, it strikes me, could not be very far off. I do, however, admit that, due to the indefinite aperture position, the E. F. of the condenser cannot be used with any great degree of accuracy in calculating a lens system. As to the E. F. of the condenser matching the E. F. of the objective, why, I did not think any one held any such ideas as that at this late date.

Nothing Like Them.

Guy Beck, Guthrie Center, Iowa, says:

> Enclosed find money order for first and second set of questions. I have the second and third editions of the Handbook, and certainly there is nothing like them for practical help in projection. Projection in this town is good; at least I have never seen anything in Des Moines to beat it. When I receive the

World the first thing I turn to is our department, since I find it has good things in every single issue. In closing, I wish you the best of health and good luck.

My experience, Brother Beck, is that the man who is lucky is lucky because he gets busy and turns luck up with his grubbing hoe. I am always glad to hear from live, progressive operators who are keeping up with the procession, therefore, old man, shake.

Standardizing Dividing Lines.

M. W. Larmour, Waco, Texas, writes:

There is much talk about standardizing aperture plates, lens systems, sprocket holes, etc., all of which is good, but might I suggest that you give film manufacturers a few digs concerning the standardization of the dividing lines between the frames of the pictures on the film. In a great many of the weeklies the dividing line of the pictures is quite different. On some scenes the lines hit on the sprocket holes, and in others they come between the holes. This fault is not confined to any one film alone, but might even occasionally be found in some of the "stories," etc., and as for the short "ad" films, why I don't believe the dividing line is ever the same on any two of them, the result being that operators sometimes are compelled to work their framing lever like pump handles when they ought to be the most seldom used part of the projector. I believe if we could get the right man, which is yourself, behind this thing, we could make these lines and, incidentally, the framing lever remain stationary.

While you are on your southern trip do you think there is any chance of your paying a visit to Waco? We have a population of 40,000, with seven theaters now running, but there are more in the winter. Projection, managers and operators would certainly be benefitted by a visit from the "doctor." We are on the direct route between either Dallas, or Fort Worth and Houston.

I have studied your latest Handbook, and received more than ten times my money's worth therefrom. However, there are some places where I do not agree. I will name them, and if I am wrong I hereby give you permission to sit down on me as hard as you please, but please don't jump on me yourself and then sic the whole following on me as you did the other I. C. S. E. E. who criticised your old bible, for I don't mean mine the way he did his; and besides, the aforementioned E. E. has not affected my head as it evidently did his.

Brother Larmour then proceeds to point out several errors, though considering that there are more than 700 pages of matter, I am rather proud to say he was only able to dig up less than a dozen, all told. The first one was Figure 3, in which only one end of the field winding is connected. Quite true, I regret to say. It was an error of the draftsman, which I did not notice until too late. This error is, however, so obvious that only the amateur would fail to understand that it is an error. Those having Handbooks can remedy the matter by drawing a pencil line connecting the right hand end of the field winding with the field winding at any point between letter N and brush A. His second discovery is the second sentence on page 11 where I say all electric dynamos generate A.C. in their armatures. This is true enough for all practical purposes, thought it is a fact that homopolar and antipolar dynamos do not. Brother Larmour says that the first paragraph, Page 84, is all wrong, and that the combining of a No. 30 and a No. 17 wire would make 110 ampere fuse intsead of a 47 ampere fuse. I would like to know where he gets that dope. The table given on Page 83 was secured from one of the books of the underwriters, if I rightly remember. I may be wrong with regard to this particular paragraph, but before admitting it I would have to be shown. He calls my attention to the fact that the throwing over of the switch, Figure 28, would reverse the polarity. This is quite true, and is another error of the draftsman. The connection of the two wires on the right hand end of the switch to the arc wires should be reversed. Friend Larmour points out several other errors, but, as I before said, I consider it very creditable that he could find no more mistakes in a work of that kind over 700 pages in size. No, I welcome honest criticism, Friend Larmour, but the other criticism was not honest; it was simply, purely and unadulteredly nasty. The various points you have called my attention to have been carefully noted and filed for future reference.

As to visiting Waco, why I certainly shall do so, always provided the managers and operators of that city, either one of them or both, care to make the necessary local arrangements.

With regard to the dividing line, there have been complaints, but it is a tremendous task to get a thing of that kind remedied. If there were only three or four companies I would gladly take the matter up, and I could get action on it, too, but the forcing of the remedying of an error of this kind involves an immense amount of work, due to the greater number of producers, with each of whom the thing must be taken up individually. I live in hopes, however, that in the not distant future we will have some authoritative body which will take cognizance of such things and secure the standardization of everything which needs it, and that is quite some several things, lemme tell you.

Rectifiers.

G. D. Bullock, Pedro Miguel, C. Z., writes as follows:

Concerning the G. E. Company's criticism of Brother Crose's letter regarding the fuse question on rectifiers, the G. E.'s expert notwithstanding, I have had precisely the same experience Brother Crose met with where my D. C. fuses were in a panel behind and between the lamps, and the A.C. fuses in a cool, dry basement. The G. E. man quotes the performance of the rectifier on 60 cycle A. C., while Brother Crose's experiences are observations while using 25 cycle juice. We all know that the reactance E. M. F. is dependent on the rate at which the field is built up and collapses. Given a unit core the reactance, E. M. F., at 60 cycles and 25 cycles are not at all similar, nor can like conditions be established, even with the regulating reactance. The rectifier is the only A. C. device I know of where electric companies claim they can get a similar reactance, or inductance E. M. F. at both 60 and 25 cycles, using the same size core. Brother Crose has made real observations, and he is the kind of lad who is always trying to better his work. Several of his ideas have been published in the "World" over other men's signatures, as he is not strong for the limelight, though he has left a mighty comfortable feeling with the boys that when something is bothering them he will roll up his sleeves, put on a pair of overalls and when he leaves everything will be O. K. Brother Crose has worked 25 cycle A. C. through a rheostat, compensarc, rectifier, and at present is working it through a Fort Wayne motor generator set, and every improvement in his light source has come through his personal efforts. Speaking of 25 cycle current, a goodly number of the boys have never had the painful experience of being responsible for screen results produced by means of that most aggravating light source. The dark period between when the applied E. M. F. is at minimum is longer than the period taken by the cut-off blade in passing the lens. On the last reel of a show one evening, I lost my shutter with about 800 feet of film in the upper magazine. I did not like to stop and set it then, therefore speeded the picture up to 12 minutes, which gave me 25 pictures per second, and placed the picture in synchronism with the cycle, that is to say, two dark periods per picture, and one dark period as the film passed down at the aperture. I finished the film without showing travel ghost on the screen. Now call me a Munchausen, if you dare.

No, Brother Bullock, I was raised in a country where it was extremely dangerous to call a man a liar, and we were mighty careful not to do it unless there were sufficient grounds to justify that action, considering that the action would mean very grave trouble. However, whereas there is, of course, not a particle of doubt as to your veracity, I certainly would be glad to see that particular stunt pulled off. In fact, if you kept that shutter in synchronism and did not show travel ghost for 15 feet of film, I think I would remove my chappeau, pull my forelock, and hail you "king of the steady speed." To my mind that performance would be a stem-winding wonder. It is an awfully good thing that I have such an abiding faith in your respect for the truth, else I might imagine that the truth was suffering from a broken ankle, a sprained wrist, an out of joint nose, and a bad case of the whooping cough. You will observe, however, that I have not mentioned Friend Munchausen's name—far be it from me.

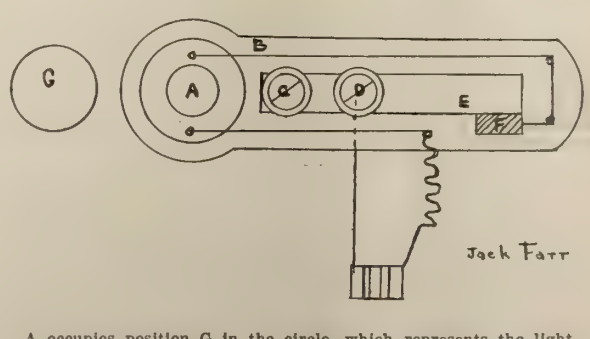
By the way, what are you doing down in the land of big dams, yellow fever and hot weather? Explain yourself, Brother Bullock, explain yourself.

As to the rectifier matter, why I will leave it to Brothers Russell and MacClelland to attend to your knitting on that proposition. Personally, however, I agree with you.

Threading In Frame.

Jack W. Farr, Sydney Mines, N. S., writes:

Here is sketch of device I use to help me thread in frame. A is a flash light bulb in a miniature porcelain base attached to B, which is a piece of wood of the shape shown. E is a slot cut in B. C and D are two screws passing through washers and then through slot E into a small block of wood attached to the front wall of the operating room. F is a piece of brass attached to B in the position shown. At the bottom will be seen three dry cells. One wire from these cells runs directly to one side of A. I have tried to show where the wire is coiled to allow for movement of B. The other wire connects with screw D behind the apparatus. The other side of A is connected by wire, as shown, to F. When threading up push B to the left. When



A occupies position G in the circle, which represents the light beam at the front of the lens, D will be touching F, thus making a complete electrical circuit from battery to lamp, and A being directly in front of the objective lens the film will be illuminated, and threading in frame is easy. After threading pull B to the right and lamp A will go out. If this device is attached firmly to the wall it takes a very small fraction of a second to knock it to the left and then jerk it back to the right, so that the operator can thread in frame practically as quickly as he can thread out of frame. I have been using it for two years and have only had two new sets of cells. So many op-

erators, managers and film men have expressed their admiration of this simple little thing that I concluded to pass it along to the boys, in the hope that it will be as much help to someone else as it has been to me.

The scheme is entirely practical, and I think operators can very readily understand its construction and operation. The circle G, to the left, represents the light beam at the front of the objective lens. Block B carries light A, and, due to slot E, can be moved to the left, thus carrying light A over into position G, whereupon screw-head D strikes brass plate F, completing the electric circuit and light lamp A. This connection is broken when the block is pulled back to its former position. In behalf of our readers, Brother Farr, I thank you for the contribution of this very practical little device.

Complete Record.

The Gertrude McCoy theater, Baltimore, Md., sends in the attached blank which is printed on paper 5½ inches wide by 8½ inches in length. The filling out of this blank in duplicate will make a valuable record, both for the theater and exchange. The blank, which is "run in" in ordinary type to save space, contains the following:

Operator's report—The Gertrude McCoy Theater, Baltimore, Md..... Date.....191.. Condition of Film rec'd from.....
Via.....Theater, Express Co. Time Rec'd.....
Reel No..... Name of Subject.....Acts.
Leader..... Title..... End.....
Irregular Splices..... Splices out of Frames.....
Loose Patches..... Breaks in film when rec'd.....
General Condition..... Extra Film.....
Rewound before shipping..... Time shipped..... Via.....
Express Co. .....Operator.

He Has a Lot of Them.

John Kortiff, New York City, says that the damage shown in "Interesting Problem," page 1113, August 12th issue, is caused as follows:

Take a 1,000 foot reel of dry film on one of the iron center reels. It does not happen with the wood hub reel, or with soft film. Start your machine (Brother Kortiff says the Power's is the guilty wretch, though I see no reason why this should not occur with other machines as well; also Kortiff says he don't know but it would.—Ed.) with this kind of reel and film, but be right there by the machine if you do not want a fire. The upper reel will run only by a strong pull, making two or three quick revolutions, and stop until the machine takes up the film. Then comes a second jerk, which will cause the tearing of the sprocket holes on both sides of the film against the large upper roller 613, plate 5 F, figure 245, page 502, third edition of the Handbook. It will pass the upper sprocket because there is no tension, but will stop on the intermittent sprocket, and there is where you get the hole burned. The remedy would be an adequate tension device to prevent the upper reel from running so freely, or to seat roller 613 on some kind of spring so that it would give when the jerk came. In closing, I tender my congratulations for the excellence of the work you are doing. As the father of perfect projection take good care of your health so that your child won't be left an orphan in its infancy. I advise you, for our sake, to lay aside the two-wheeled go-devil before a fatal accident occurs. The third edition of the Handbook is *some book*.

Brother Kortiff's handwriting is by no means copper-plate, and I could not quite make out portions of his letter, and while not certain, I think he refers to metal hub reels which are crooked, or have the hole in the hub out of center. I don't agree with him, however, that the damage is or could be done by the large roller. Personally, I don't see how it could be, and, moreover, if a break occurred there it would be a very short one. I can understand that by reason of a heavy jerk the upper sprocket itself might yank out a section of the track. The remedy would, of course, be more tension on the upper reel, and better reels.

As to the go-devil, why I have been traveling 12,000 miles a year for the last three or four years, and I am still the liveliest looking corpse you ever looked at. But I might lay the go-devil aside and five minutes afterward step into the street and get killed by falling down a stairway or being butted by a street car. Motorcycles are no more dangerous, and in fact not as dangerous to the driver as automobiles. With the motorcycle you get skun up, but when a bubble goes on a rampage it's usually the hospital—or the morgue.

The Cause.

F. N. Cooe, proprietor Gem Theater, Paris, Ontario, orders two sets of the first and second question booklets, and comments on the "Interesting Problem," August 12th issue, as follows:

This matter would not have attracted my attention, as I am usually pretty busy with things around the theater, but exactly the same thing happened to me quite recently, I being my own operator, as I have been for five years past. I agree with you that no projection machine would or could cause such a break as this if the film was in good condition, with no patch and the perforations correct. I find the cause to be in the reel itself. about half way through the metal was bent inward on both sides, so much so that it was almost impossible for the film to release itself, and the result was a tremendous jerk, which took the upper loop away, and at the same time tore six or seven sprocket holes completely out as though they had been cut away with a knife. The momentum was sufficient to carry the film through to the intermittent movement before I could get the motor stopped, and there being no sprocket holes to engage the intermittent—well you know what did happen, and what *might* have happened if a person was not in the habit of keeping his eyes and mind constantly on the alert. The above remarks may or may not be of interest.

But they are, Friend Cooe. Another operator has found the trouble to be in the reels, and while I have not gone through the stack of mail awaiting me on my return from Canada, my secretary informes me there are dozens of answers to that particular thing, and, I premuse, they will all be about the same. I think we have without any doubt found out the seat of this particular difficulty.

Guess Again.

G. E. Carlson, Burley, Idaho, says:

How easy it now is for the beginner to become a proficient operator as compared with twelve of fifteen years ago. The beginner of today steps into an operating room where everything is in a high state of perfection—modern and up-to-date. In a few weeks, if he is the right man, he will be able and as well informed as was his brother whom it took years to make proficient. There are handbooks, Moving Picture Worlds, and more come out every week—an endless chain of information. If you are stumped you can dig into the Handbook or projection department, or consult the "man who knows," to whom every operator should be grateful, and is grateful if he has any sense of appreciation in his make-up.

And now as to small versus large observation ports. I approve of the large observation port, but my first hunch to cut down the size of the port was when the public proposed that I get a marine fog horn to deaden the noise which came from the projector. Well, being one thousand miles inland I could not do this, so the next best and cheapest thing was to make my ports small, and thus confine the noise to the interior of the operating room. The size of my lens port depends upon the location of the machine and the diameter of the light beam at the point it passes through the port. My port is 1.5 inches long by 1.25 inches wide at 7½ inches from the objective lens. Try this scheme and see how it improves the picture on the screen. There are many good reasons for small lens ports.

As to the port, my brother, the lens port should be as small as it is possible to make it, and that means that its diameter should be the diameter of the *effective* light ray at the point it passes through the port. A piece of black cardboard or metal cut to the right diameter will accomplish this purpose. As to the noise, why it can be confined by means of glass in the port, and you thus get the benefit of the large port, and at the same time no objectionable sound reaches the auditorium. The glass should, however, be set at a slight incline from the perpendicular, so that the objectionable reflection which comes from the glass when you look squarely through at right angles will be conspicuous by its absence.

With regard to the apprentice being able to learn operating in a short time now that there is a wealth of information available, why you overlook the fact that it was not required that old time operators know much; in fact there was not much for them to know. But, whereas there is a fund of information available for the operator now, and more coming every day, still nowadays it is necessary that the operator know a great deal more than he did ten or twelve years ago. The operator of that day could "get by" with a very small fund of information, but the up-to-date operator of today has got to have a very wide range of knowledge of a great many things if he is going to deliver the goods on the screen and do justice to the magnificent creations of today. No, my brother, you are entitled to another think on that proposition. It was one thing to project the slap-stick comedy and crude tragedies of olden days, using crude, simple machines, and quite another thing to project the photoplay of today, some of which cost thousands upon thousands of dollars, and contain the work of the best artists the world has ever known.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue, New York

Schiller Building, Chicago, Ill.

Hass Building, Los Angeles, Cal.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

He Enjoys His Job.

J. J. Pasztor, who is the Pittsburgh staff photographer for the Selig-Tribune News Weekly, evidently enjoys the work that he is doing. When a man takes pleasure in his work it is plain that he and the job are good friends and that he has one of the biggest factors for success that any man can have, and that is enthusiasm. You cannot do your best work, boys, unless you put your heart into it.

He says in his letter:

I am located here in the Smoky City photographing (staff correspondent) for the Selig-Tribune Weekly. My territory includes, besides Pittsburgh, all of Ohio, Eastern Indiana, Northern Kentucky, West Virginia and all of Pennsylvania west of Philadelphia.

Your department in M. P. W. has been of valuable assistance to me since its inauguration, and I would not miss an issue, for it is ever helpful and up-to-date. Kindly accept my thanks for your splendid article in the September ninth issue. Co-operation between the studio staff, cameraman, director and scenic artist should be standardized and will, no doubt, in time to come. My observation at the various studios in the West recently convinced me that the above is lacking. In the near future I may take a notion to return to the producing end (studio) of the profession, providing that I can find a director who will co-operate with the cameraman. However, I am not knocking, for there are, no doubt, cameramen and directors who work in perfect harmony.

The Selig-Tribune is one of the best concerns to my estimation that exists today. Co-operation is the by-word, and I might add that Editor L. C. (Jack) Wheeler is a Prince to work for. The latter part of this month I will drive into New York from here and renew acquaintances with my numerous friends in the various studios and laboratories.

I have a 1915 car, and a No. 1 Camera and outfit and otherwise contented. I do not envy the studio man as far as salary is concerned—the firm will vouch for that. I have lost track of the Cinema Camera Club in the past year of working in the West; so I will greatly appreciate information as to whom I shall apply for membership.

The Cinema Camera Club is an organization of professional comera men with rooms at Suite 1006, Times Building, Times Square, New York. It is affiliated with the Static Club of Los Angeles, a similar organization in California. The membership rolls of the two clubs contain the names of the majority of the best motion picture photographers in America.

The aim of the club is to promote the science of cinematography and maintain a high standard of the profession.

Membership is interchangeable between the two clubs, depending upon the location of the member. Applications are carefully considered by the membership committees and only applicants who come up to a certain standard are recommended by them for admission to membership.

Application blanks may be obtained from the Secretary by writing to either of the addresses given above.

A Poet as Well as a Cameraman.

J. K. Holbrook, chief photographer for Wharton, Inc., Ithaca, N. Y., sends an anonymous poem entitled "The Wail of the Cameraman," and an answer which he wrote to it.

They are both clever and worth printing, although Mr. Holbrook seems to think that "The Wail" does not uphold the dignity of the profession as it should.

"The Wail of the Cameraman."

Turn, turn, turn,
This old film reel, Oh, Gee!
If I only dared to utter
The thoughts that arise in me.

They send me to Jericho,
They send me to Helsingfors,
They send me to Mexico;
I've got to record the wars.

They send me out to sea,
Where the billows are beating past;
I must send a film back home
Of sailors lashed to the mast.

I'm sent to the dizziest heights,
I hang by my eyebrows there;
The task of my days and nights
Is to go where no others dare.

My life, pray, and what is that?
A pawn in the movie game,
I risk it ten times a day,
And no one e'er hears my name.

The Camera Man.

With apologies to —— nobody.

Not long ago I read a wail
Of a camera-man who was bound to fail.
He'd lost all faith in man and art
And was drifting along with a bitter heart.

The *real*, the regular camera guy,
Is a boy who *knows* and ne'er says die,
He watches and waits for his turn to come,
And when it does he makes things hum.

Did you ever sit for a photograph
And get a phiz that was to laugh,
Or a face so vile you were filled with rage,
Or a death's head wrinkled with pain and age?

Did you ever go with that self-same face
To an artist real—to a regular place,
And see the beauty and grace and poise
That he hands you there,—sans bull and noise

Did you ever go to a picture show
And see a sketch that was rotten slow,
With direction bad and actors bum
And yet the picture got by *some?*

The *photography*, man, has done the trick,
The camera-man was no darn hick.
—They rend the earth for horror and death,
To make the audience hold its breath.

A million is spent for gilt and glue,
When there's work of art in a baby's shoe,
In the storm's wild rage, or a child at play,
In the smiles and tears of everyday.

When photography's bad, no thing is right,
The "star" can't shine, tho' ne'er so bright,
Thru the fogs and mists and portraits dank,
(A fool there was, with the camera crank).

What is the art of the greatest star,
When the camera-man can make or mar,
Directors, actors, props may go,
The camera-man is the whole dam show.

J. K. Holbrook.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Wheel of the Law."

Released by the Greater Vitagraph.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 15 T "The great 4th act" is a sub-title and is printed reading matter on the screen. But 17½ D "When curtain falls" is a description of action.

John Norton, an attorney, is betrothed to Mona Mainard, an actress. She retires from the stage and marries John, who becomes a district attorney. Her brother, Tommy, a released prisoner, obtains a position in a hotel and is accused of murder. John has convincing circumstantial evidence, but Mona pleads with him and confesses that Tommy is her brother. She then demonstrates, by a trick, that she could convict her own husband of murder. The murderer commits suicide, leaving a confession. The picture closes with John admitting that circumstantial evidence may be wrong.

Note: When this picture was viewed, it consitsed of 5 reels, 5,548 feet, and had a projection speed of 83 minutes.

The character of this picture is intensely dramatic. There is a theatrical performance of La Tosca, the drama, not the opera. Note particularly dancing scenes in restaurant with Specialty dance.

The THEME selected is "My Soul"—Carrie Jacobs-Bond.

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Building, New York City.

Time		*Sub-titles or Descriptive Cues*	*Music.*
0	D	Opening.	My Soul—Carrie Jacobs-Bond. (Moderato con espressione) (THEME)
1½	T	John Norton.	
2½	T	Howard Daniels.	Stolen Moments—Friedman. (Molto moderato)
4¾	T	"There is a vacancy—"	
6	T	Dear Sis: By the time— (Letter)	Valse Divine—Rosey. (Lento)
9¼	T	James McLane.	
11¼	D	When theatre curtain rises.	Dramatic Tension No. 9—Andino
13¼	D	When audience applaud.	Pizzicato-Bluette—Lack. (Andantino grazioso)
14¼	T	"Wait a minute, Kid."	
15	T	The great 4th act.	Andante Pathetique No. 10—Borch
17½	D	When curtain falls.	Longing—Florida. (Andantino grazioso)
21	T	"Give me a little money."	Allegro Agitato No. 8—Andino.
22	D	When Tommy hears knock at door.	
24	T	After the performance. (Restaurant scene)	Popular Two-Step.
25	D	Specialty Dance.	Popular Allegro 2/4
25½	D	At end of Dance.	Valse Moderne—Rosey.
27	T	"It was the Reid case."	
28¼	T	"Love to a man is a thing apart." (Church wedding scene)	Organ Solo.
30¾	T	"Our critic always praised—"	
31¼	T	Happiness.	Repeat: THEME.
34	T	"The Doctor says I'm all in."	Sweet Memories—Puerner. (Andantino quasi allegretto)
37½	T	"A perfect chain."	
39	T	The trial.	Andante Dramatic No. 15—Herbert
41¼	T	"I loved her (my wife)."	
42¼	T	An article for the papers.	Basket of Roses—Albers. (Allegretto)
44¼	D	When Ryan enters apartment.	Forest Whispers—Losey. (Morceau characteristic)
46¼	T	"I'll do it."	
49¼	T	"You don't mean to tell me—"	Garden of Love—Ascher-Mahl. (Moderato caprice)
50½	T	"I wrote it."	
52¼	T	"Old Ryan is some easy mark."	Allegro Agitato No. 1—Kiefert.
53	D	When Ryan looks through keyhole.	The Siren—Bendix. (Allegretto moderato)
56½	T	Estranged.	
58¾	T	"After a month of idleness."	Heloise—Langey. (Andantino intermezzo)
59¾	T	"A little later I found—"	
62½	T	"Norton, convict that boy."	The Harmony of Love—Brooks (Andante Romance)
64	T	The battle.	Misterioso Dramatico No. 22—Borch
68	T	Fighting him with his own—	
70½	D	When John's stenographer arrives.	Hurry No. 26—Minot.
71½	T	"Send two of your best men—"	
74½	D	When detectives arrive.	Hurry No. 2—Simon.
76½	T	"You have murdered her."	
78	D	When Ryan's body is found.	Dramatic Andante No. 32—Berge
80	D	When John gets telephone message.	
80½	T	"My wife, you taught me—"	Repeat: THEME.
83	T	The End.	

For special prices of the above Musical Suggestions, see Berg's advertisement.

An Opinion on Musical Scores.

By S. M. Berg.

In a very animated conversation with one of the most representative men in the motion picture industry, considerable discussion was aroused as to the merits of scores. It has always been my sincere belief and such I have advocated in these columns, that a musical score for a picture is not only ideal, but practical as the logical solution of music for the film. I am going to tell my readers in the following few words what arguments were advanced to me in this discussion. I cannot divulge the name of the man or company he represents, but I believe by my description, many will recognize him.

The policy of the company is to release a feature picture every week. They control their own exchanges, have many stars, and are recognized leaders in the film industry. The representative I refer to, is their business manager, an educated, broad-minded man, who has been connected with the film industry for a number of years. When he expresses an opinion, it is based upon personal experience. He is also possessed of a thorough knowledge of music. On behalf of this company, he has lately taken a trip, visiting every exchange and most of their exhibitors, and it was upon his return to New York when I buttonholed him on the prospect of musical scores for their pictures, he told me it is true that their films have many first releases and are played in most of the leading theaters throughout the country, but in a talk with these people on music, which was one of the points he took up, he finds there were many leaders who liked scores, but there were a large number of musicians who objected to them, because it gives no opportunity for expression in music of the individual taste of either the orchestra leader, manager of theater or the requirements of what is considered the particular taste in music of the patrons of the theater.

Furthermore, I was asked what did I consider the backbone of their business. I failed to answer, and was informed the small theater throughout the country. What use were scores to these people? The majority of the exhibitors have pianos, a small minority have organs, and the exception two or three musicians. Firstly, who would pay for the use of scores with conditions of business today and such keen competition that proprietor and manager were bitterly complaining of their expenses? Secondly, apart from this expense, what percentage of players of this class could read such a score at first sight?

His opinion of the musical situation was summed up in the following few words. A Musical Cue Sheet, because it gives the player, the character of the picture, and the characteristics of the needed music, an opportunity to substitute from his own library, to use my own words, thereby avoiding unnecessary expense, is a practical service, but a musical score is an idealistic service, and in his opinion, his company had not yet reached the ideal stage.

I have endeavored to state clearly and truthfully the gist of this interview, and in conclusion I await to hear what others may have to say on the question of having or not having scores.

Richardson in Washington

The Projection Editor Looks Over the National Capital from the Operator's Point of View

ARRIVING in Washington my first stop was at the Metro Exchange, 9th and D streets, Northwest. L. M. Day, manager, ably seconded by A. Dresner, assistant, had taken the lead in making the arrangements for the lecture in Washington, and I found that everything concerning the same was running smoothly, with prospects of a full attendance of operators, managers and exchange men.

The Metro reports its business as "going up" since the first of the month. Both Mr. Day and Mr. Dresner feel encouraged at the prospects and attribute the prosperity of the office to the Metro program and the method of handling business. However, it is very generally conceded that the Metro program is some program, and judging by the activity displayed in the various departments of the Washington office, they certainly are getting their full share of the business. Most emphatically, the Metro gave evidence of its progressiveness when it took the lead in staging a lecture designed entirely to benefit the industry and to improve the results on the screens of the city of Washington and surrounding territory.

You don't find any back numbers doing things of that kind. It must, in justice, be said that the Paramount did its full duty, and other exchanges contributed liberally. I mention the Metro and Paramount particularly, however, because they are the ones to whom we must give credit for the fact that the lecture was staged at all. In fact, it was the Metro started things going and did most of the actual work. But we must remember that exchange men, as a rule, have plenty of troubles of their own, and some of them doubtless did not realize the importance of the lecture to the industry locally; also several of the managers were compelled to consult with their home offices before doing anything, and didn't get "returns" in time to do what they would like to have done.

The system adopted in the handling of films in the Metro office is good. Real, sure enough operators are employed as inspectors, and I think we will all agree that high class operators will, in the very nature of things, make better inspectors than girls, because they more fully realize and know the requirements of the operating room. They know, for instance, what is likely to take place by reason of failure to repair various defects in the film, because they have had it happen to themselves. These inspectors are required to keep a record of the condition of the films in such a way that the office is able to check up and tell precisely what damage each theater has caused to any one particular reel.

Mr. Dresner, who has charge of the booking and of the inspection department, is a member of Local Union No. 37, I. A. T. S. E., of Philadelphia, and carries a traveling card. Brother Dresner was made an honorary member of the Indianapolis, Ind., Local 194, and was presented with a sterling silver membership card. Now, Friend Dresner is quite some fellow, either way you want to take it, because he measures something less than five feet around the waist. I did not interview his tailor, but suspect forty-eight would be about a good fit. But he is big mentally as well; also he is good natured and bears the reputation of being a hustler.

Taken altogether the Washington Metro Exchange is in the live-wire class, and its working force is, collectively and individually, the right sort and—there you are.

My next stop in Politician's Paradise was at the Paramount Exchange on 13th street, N. W., where it was a genuine pleasure to meet G. M. Mann, manager, a progressive business man, who conducts his exchange along strictly up-to-date business lines. Mr. Mann has brought into the film exchange business of Washington some innovations which have tended to place it on a decidedly higher level. These innovations have had their effect on other exchanges, and if followed faithfully I have no doubt that the situation as regards film rental would and will be very greatly improved.

In course of conversation Mr. Mann gave me some rather startling figures with regard to his early experiences in Washington, which same formed the basic reason for improved methods he has brought into use. For one thing, during the past six months in 1916, figuring on a basis of $90 for a five-reel reprint, Mr. Mann's replacements totaled the absolutely absurd sum of $3,203.10. Divide $3,203.10 by ninety; multiply that by five and you will have the number of reels this represents. In other words, due to out-of-date projection machines, projection machinery in bad order, worn intermittent sprockets and other machine parts, plus too much tension, this number of reels was put out of commission in six months. Rather absurd, don't you think? Also decidedly outrageous. Other exchanges report practically the same condition.

When I wrote the Washington Operators' Union, offering to deliver a lecture in that city, the reply, while courteous, said they did not feel able to take the matter up. I then corresponded with some exhibitors, and was informed that the exhibitors of Washington were apathetic; that nothing short of a stick of dynamite would pry them loose from their attitude of indifference sufficiently to get them to attend a meeting of that or any other kind.

Well, your Uncle Hiram is not one of those who are easily sat down upon, so he took the matter up with the exchanges, and there met hearty response. The Metro took the lead in the matter, ably seconded by the Paramount. A meeting was arranged at the Strand theater, to be followed by a lunch. Now without intending either to criticise or roast the Operators' Union, I would like to make this point: With all due respect to the brothers of that organization, it seems to me that they could have very well afforded to take the slight necessary extra trouble, and even go to a little extra expense to secure a lecture on projection which, as was proved to them by letters published in the department, has very greatly benefitted other unions, and therefore presumably would benefit them, as well as tend to make conditions in their operating rooms better through the education of the exhibitor himself. More than that, the Washington, and for that matter, all operators, should come to an understanding of the fact that the methods used five years ago are not at all applicable to the conditions of today, because five years ago three or four thousand dollars was considerable money to put into a photoplay, today operators are handling photoplays that cost all the way from ten to one hundred thousand dollars, therefore it follows that their methods must be improved if they are to keep up with the improvements along other lines. That the Washington men need the lecture is amply proved by the tremendous amount of film damage shown by the books of the exchanges, though much of it is chargeable to old-type, worn-out projectors.

Now, a word as regards Mr. Washington Exhibitor, who is so lukewarm that he does not even maintain an exhibitors' league. Do you think, Mr. Exhibitor, that you are doing justice to the moving picture industry; do you think you are doing justice to the producer; do you think you are doing justice to the film exchanges; do you think you are doing justice to the public which supports you and your theater, when you allow conditions in your operating rooms which produce a termendous and absolutely unnecessary amount of damage, as shewn by the figures quoted? Well, my dear sir, if you do, I don't, and what's more, nobody else thinks so. It is high time you woke up and came to some sort of realization of the height, depth and breadth of the industry with which you are connected. It is high time you awoke to a realization of the fact that the crude methods of years ago absolutely won't do today. It is high time that you awoke to the fact that these methods have been thrown out and discarded in cities where photoplays are shown for from ten cents to two dollars per seat. Yes, $2, I said, and they are getting the money, too; though, of course, that is only with the very best features.

And, now here is something for you to rubber at, Mr. Exhibitor, and rubber good and hard. You know that the Projection Department of this distinguished publication has, for several years, been trying to tell you that prices can be raised without any falling off in income. Here is an example in a Washington theater which was losing money at ten cents admission. The average income for the last four days of this theater was on the ten-cent rate, $63.60; the average for the next twelve days (admission raised to 15 cents) was $105.78 and beyond raising the price absolutely no change of any kind whatsoever was made in the service, or in the method of its presentation. Now, I would like to have you, Brother Exhibitor, give me any good reason why this same thing would not apply to your house as well as to this one, because to the best of my knowledge and belief there are no peculiar circumstances surrounding this case, though, of course, the projection was and is good.

The Inspection Department of the Paramount Exchange is very well systematized and, according to my observation, well conducted. The girls are instructed, for one thing, to put a new leader on every reel where the leader is broken. No patching of leader is allowed. A record blank lies before the girl as she inspects the film and she is obliged to make a record of its condition, particularly with regard to "sprocketing" and punch holes, the latter being something which the Paramount Exchange does not tolerate.

In the beginning I spoke of Mr. Mann having inaugurated a system which is doing much to reduce the abuses practiced on film by theaters. Principally what he has done is to inaugurate a system of charging for all damage done to film, plus a careful inspection and recording of the condition of the film at the time of its inspection. I am told there is considerable feeling in theaters in regard to this proposition, but I want to say right now that it is a system with which the writer is thoroughly and absolutely in accord. If exhibitors insist on compelling their operators to run with projectors for which they will not supply necessary repairs; if the operator is so dense, or is so careless and slovenly in his work that he will not himself get the repairs which are necessary to keep his machine in first class condition when the manager allows him carte blanche, and by reason of these things damage is done to the film, I am absolutely in favor of the theater being compelled to pay for that damage. If all exchanges adopted this policy and enforced it, the tremendous amount of absolutely unnecessary damage to film would be very quickly reduced to a negligible quantity.

In conclusion I compliment Friend Mann and his right hand "man' on the excellence of the methods employed. And, by the way, that right hand man is quite some considerable—well, you just ought to view "him"—some view, my boy, some view.

At 11 p. m., what was, everything considered, a surprisingly large number of exhibitors, exchange men and operators gathered in the Strand, where we preached the gospel of better projection. The lunch was to be served in a cafe, which meant that it must be consumed by 1 a. m. I talked from 11 to 12.30, and so interested did the audience become that it was proposed the lecture be resumed after the lunch had been absorbed. This was done and the editor talked until he was obliged to stop from sheer mental and physical exhaustion.

Brother Spellbring, president of the Washington Operators' Union, came very nearly riding to Pittsburgh with us, but finally concluded that Nancy Hanks looked too skittish, which was as well for next morning we rode in a downpour of rain.

At Frederick, Md., we viewed the tablet-marked spot where Barbara Frietchie waved the flag at the "rebel host" and dared 'em to take a shot at her old, gray head—very interesting. The ride to Chambersburg, where I spent the night, was, barring the rain, a very beautiful one. At Chambersburg there are two shows. I dropped in at the "Star." The manager, judging by the travel ghost, faint, uneven illumination and perfectly awful screen results in general, certainly needed advice, which I would gladly have given him. But he said something about a "new operator," threw the card down and seemed to be not at all interested in my humble self, so I gracefully retired, sought my couch and slept the sleep of the weary. As a parting shot, however, a "new operator" did not account of the things I saw on the screen of the Star—no matter how incompetent he might be.

Political Power of the Screen

The Screen Admitted by Political Candidates to Exceed the Power of the Press in Determining Issues.

THE report given below of the Political Action Committee of the Motion Picture Exhibitors' League of America, Illinois branch, has been received. On the committee are Joseph Hopp, chairman; L. H. Frank, secretary; M. A. Choynski, George Laing, William J. Sweeney and Adolph Powell. The report bore the date of Sept. 11.

For the past three weeks we have had, on an average, ten to fifteen aspirants for office and those who are now in office seeking nomination for re-election, before us asking us for our League endorsement. This was due to a letter sent to the various exhibitors in Illionis asking them to refrain from showing slides or films of aspirants for office without the endorsement of our Leagu

It is remarkable what effect it has had and what a power the screen has proven itself to be, in so far as the political office seekers are concerned. They show no hesitancy in letting us know that we are far superior to the press in getting them before the public.

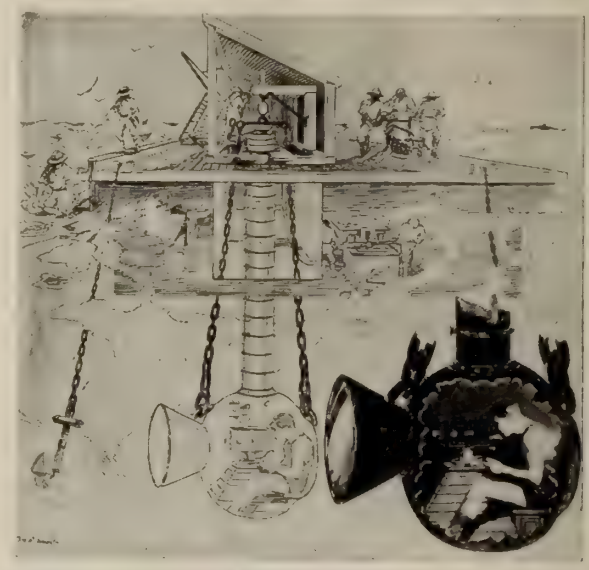
Each and every one that received the endorsement of our organization has had to come out and convince us that they would oppose censorship in every form, and those who could not vote on propositions of that kind even if elected to office, have promised their moral support to help us combat any laws of censorship and all other laws that might be inimical to the interests of the motion picture industry.

We feel that we have gained a great recognition and intend to use it judiciously and at all times for the good of the League. All other states of our organization should do likewise, and we are sure that in a short time the motion picture industry will be as safely protected as any other industry.

In the course of the last three weeks we have probably had three hundred candidates appear before us for the present primaries, asking our League endorsement—from candidates for Governor to the lowest office of the state; also men who are now in Congress as well as those that are now representing the state in other offices. After three weeks of hard work the Political Action Committee has adjourned for a week.

JEAN GAUDIO WAS SUBMARINE CAMERAMAN.

In reciting the story of the making of the Universal feature "Twenty Thousand Leagues Under the Sea," published on page 1953 of the issue of September 26, it was stated that the daring cameraman who did the photographic work was one Brulatier. It transpires that there is no such person as "Brulatier" and that the cameraman who actually



How the Universal Submarine Picture Was Taken.

took his life in his hands to get this remarkable series of photographs was Jean Gaudio, who has been on the technical staffof the Universal for the past seven years and more.

Most of the underwater scenes in this picture were taken at a depth of from forty-five to fifty feet, Mr. Gaudio says, though some were taken at a depth of eighty-five feet. A good idea of the apparatus used by Mr. Gaudio in taking the under water scenes is given in the accompanying engraving.

SHOW PICTURES AT SING SING.

Before an appreciative audience of 1,200 convicts, Julius Steger and Joseph Golden, of the Triumph Film Corporation, presented "The Prima Donna's Husband" in the chapel of Sing Sing Prison on the night of Sunday last. The production was made by Mr. Steger and Mr. Golden for the Dispatch Film Company. The inmates of the penal institution were generous with their applause of the picture, which narrates on the screen the story of a musical director who has been sent to jail for more or less justifiably killing the man who was making inroads on his wife's affections.

More than forty film folks journeyed to Ossining to see the picture, among them being Julius Steger, Joseph Golden, Walter Scheuer, of the Dispatch Film Co.; Gilbert P. Hamilton, the producer; A. Alberstein, of the Triumph; Harry Warner and Leon J. Rubinstein. Also in the party was Jane Herbert, the opera singer.

"KING LEAR" A DECEMBER RELEASE.

Edwin Thanhouser announces that the Frederick Warde production of "King Lear" is nearly ready and that it will be released through the Pathe exchanges, probably early in December.

Rumors that "King Lear" is not to be released through Pathe have no foundation whatever, Mr. Thanhouser asserts.

"Back to the Soiled"

By Epes Winthrop Sargent

How One Chicago Patron Regards the Unclean Films with Which We Are Afflicted, Finding the New Heroines Less Pleasing Than the Old

ANTICIPATING the most recent outbreak of white slave pictures, a correspondent to Mae Tinee's clever page in the Chicago Tribune is moved to comment on the increase in salacious films of a general nature. His comment is not only forceful but entertaining and worth while reading, so it is reproduced in full. He writes:

> Dear Miss Tinee: Supplementing washday and Saturday night we have a new back to the soiled movement. It is where you'd expect to find movements—in the movies. You may know it by its "No Children Allowed" and the lithographic vivandieres luring lusciously all over the lobbies. The high priestesses of this epidemic of epidermis and carnival of cuticle are the pauline-fredericks, the clarakimballyoungs, the thedabaras, and more. It doesn't take a strong harker to hark back to the white slave plays, where the sweet young thing is ru-yuned in Act I., sold into vile slavery in Act. II., seen sitting around in a red kimono, drinking creme yvettes, oyster cocktails, and cold tea out of champagne bottles in Act III., and nobly rescued in Act IV.—or V., as the case may be—by some patriotic organization. When the clatter of carrion was carted out into the alley we thought it was good night, good luck, and a fast track to it.
>
> But, no. No, no. She has come back to us in the movies. But, Silas, how she has changed! No longer she is the sweet young thing that was ru-yuned in Act. I. She has evidently been ru-yuned away back in the prologue or the first rehearsal.
>
> Why, to paraphrase Lackaye, are so many of the movies made to be obscene but not heard? Why do they reek of rot? Why is the movie rapidly becoming one of the six best smellers? I ask you from my heart out; I am curious to know, I am curious to know. J. P. McE.

This does not apply to the vice picture. It does apply to the style of story far too prevalent, that does not even make an effort to pose as a moral lesson. In many instances exhibitors make matters worse by refusing admittance to children under sixteen; not that they fear for their morals, but to heighten the suggestion that the picture is unfit to be seen by children. Still worse, they run "midnight matinees," shows for men or women only, and otherwise seek to place their theaters on a plane with the fake museums of anatomy and similar appeals to the morbidly curious. Half the time the pictures are more tiresome than exciting, but the harm is done the business by the impression left upon the minds of those who do not attend.

The prurient minded persons who crowd the theater for a time do not care. They are presently cured of their desire either by the inability of the exhibitor to offer more startling sensations or the inherent tiresomeness of stories that offer phornacity as a substitute for plot. These persons do not matter to any great degree. They do not belong to the wholesome-minded element who normally constitute the major portions of the regular attendants. Their occasional dimes—and their presence—may be dispensed with at no great loss. Their infrequent dime is not to be mentioned against the regular dollars of the lover of good pictures. The trouble is that these one-time regular patrons are weakened in their loyalty and weaned from their adherence to their favorites not through what is shown but what they supposed is being shown.

They have already begun to feel that the pictures are not as entertaining as they were, the plots are the same old plots now padded to an abnormal length. They know that the pictures do not interest them as they did, though they may not be conscious of the reason. They are about ready to quit, anyway. The salacious or the supposedly salacious serves to confirm them in their resolve.

They are losing interest. The intrusion of the indecent merely precipitates this action. The vice pictures now current will do incalculable injury to the business, but at least the fair minded will recognize them as an abnormality, an excrescence on the business. The more permanent danger lies in the story regularly released that depends upon the erotic for its appeal.

And the whole thing resolves itself into this: The objectionable stuff is made to save money. That is what it really amounts to in the long run. The most difficult story they write, the story more difficult to procure, is the clean and interesting story. Any novice writer can take an erotic plot and get something that will attract attention for the moment. Any man with a typewriter, ambition of a sort and a few sheets of paper, can turn out an erotic story. Any director can write a story of a man who almost marries his own natural child, or of the two children whose marriage is prevented and whose lives are wrecked by the revelation of their parent's earlier laxities.

Any person who is not actually feeble minded can turn out erotic rot with very little practice, but the clean story that is also interesting can be done only by the trained writer; the man of long experience. And he must be paid decent money. He will not work for the sums that makers of motion pictures are really willing to pay and he will not have dealings with men of the Turnbull type who seek to instruct those who are their masters in the subject.

Ninety per cent. of the men who can write decent photoplay stories have been driven out of the business by underpayment or the present type of editorial boors. They will not take the two or three hundred dollar checks and they will not suffer the lordly patronage of the incompetents who now occupy most editorial chairs, many of whom hold their positions through pull and favor rather than merit.

Precisely the same thing holds good in literature. Go to the news stand and get a copy of some magazine like the Popular. Then buy a copy of the new crop magazines with the frankly suggestive titles. Compare the stories. Do it again next month and the next. The average grown person cannot read three consecutive issues of the raw stories. The stuff is too deadly alike. The law prescribes certain limits which may not be overstepped. The authors all go the limit to the extent of their daring, and they all get the same results. Now go to the advertising agent—your own agent—and ask which magazine has the greater circulation. And if you can, find out the prices paid by the two magazines.

The Popular is not excessively generous, save to a few favored authors, but it pays decent rates and gives decent treatment, and the average price for a story is three to four times as great as the price paid for the suggestive. Some years ago when there was but one magazine of the yellow type the prices ranged from three to fifteen dollars for three thousand words or less. Now that there are more these prices have appreciated, but they are still small because the circulation is relatively small. The Popular pays more and gets stuff that holds readers. The steady readers of the smutty stories type are mostly floaters save for a small clientele of typewriters and shop girls and their male (if not masculine) equivalents. Go higher up the scale. The Saturday Evening Post pays better and gets much better stories. And they have a circulation list that is the despair of the men who handle it, it is so bulky.

Some exhibitors have to take the unwholesome simply because there is nothing else—and there will be nothing else until real writers are coaxed back not alone by better payments but by decent treatment from people whose judgment they can respect. The greatest drawback, the greatest waster, the most deadly menace to the picture business today is not the star system or overproduction, but the incompetent editor who turns out "strong" stories because they are cheap. Get the better stories and midnight matinees will not be needed to coax a few extra dollars.

FRANKLYN FARNUM JOINS UNIVERSAL.

A special feature entitled "The Heart of a Show Girl," serves to introduce to the patrons of Universal pictures a new leading man, whose family name is already well known to all lovers of motion pictures. This is Franklyn Farnum, the younger brother of Dustin and William, who makes his bow on the screen under the banner of the Universal Film Company. It will readily be seen that he has his full share of the family talent and magnetism, and he is certain to become a great favorite.

PREPARING FOR MOTION PICTURE BALL.

The New York Local Exhibitors' organization announces that plans are already under way for a monster motion picture ball to be held at Madison Square Garden on Thanksgiving Eve. A special committee of arrangements has been appointed consisting of I. N. Hartsall, William Hilkemeier and Louis Blumenthal. Thomas Howard has been appointed chairman of the publicity committee and Otto Lederer will have charge of the badges. Special attractions are promised.

Billy the Exhibitor

By E. T. Keyser

He Believes in Turning the Local Editor Loose on the Censors and Running a Clean Show

"THAT was some slam that the 'Bugle' handed to the censors in the last issue," I remarked to Billy as he finished putting the show to bed. "Yes," agreed Billy cheerfully. "The editor massaged 'em with brine after having first carefully removed their hides, and I hope that the treatment will soak in."

"What started it?" I asked.

Billy grinned. "I did," he confessed. "I showed the editorial one just what censorship meant to everybody connected with the picture business, including himself as a recipient of the advertising thereof and a great light was turned on in his immediate vicinity.

"I believe that the picture exhibitors of this country are overlooking a mighty good bet when they fail to utilize the efforts of the local press on their side of the picture fight against censorship. Do you remember the dear old days when any editor could step into the private office of the passenger agent and come away with enough transportation to carry the entire family twice around the United States?

"And did you ever see any spasms being thrown about interlocking directorates, bad accommodations or overworked employees in those balmy days? The railroads were the editor' friends in those times and it's mighty hard to convince a fellow that his friend can do anything really bad —that's what friendship is for, isn't it?

"The misguided individual who looked for newspaper support for legislation adverse to the railroads could get it, by the simple process of first buying a newspaper. But the passes came to an end and it now costs the editor more to travel than to stay at home, and what has happened to the railroads since they stopped being friendly to the editors would make an earthquake damage list look like the expense account of a man travelling for his own concern.

"Today the picture exhibitor has on his side the same friendly relations with the publisher that the railroad once did. He is a much better patron of the advertising columns than the legitimate showman ever was, better in many cases than the local merchants. The editor and his family, which includes any one who may come along in the editorial wake, are welcome guests, on and of the house.

"The censor is the ogre who is going to put such a crimp in the business that the exhibitor's advertising copy will dwindle and the show be about one-tenth as interesting to the editors, country cousins and aunts, and all that the exhibitor has to do is to show the editor that a crimp in the picture industry will also be a crimp in the editorial income and pleasures, and then sit back and watch the editor get busy with the family history of the censorship advocates.

"It's no use to tell the editor that, after the censorship has tied up the exhibitor with a beautiful and expensive hank of red tape that he, the editor, will be the next victim, because the editor knows that it isn't so and that he can take such good care of himself in such a contingency that the poltician trying such a stunt would save time by making arrangements for his own political funeral in advance.

"You can't scare the editor worth a cent for his own hide, but you can induce him to put up a most lovely scrap on behalf of the pictures if you only approach him on a reasonable and friendly basis.

"By the way, how did you like the show to-night?" "It was good." I conceded, "and the way that the youngsters watched the travel pictures was a caution."

"There was a reason for that," said Billy. "Whenever I put a travel picture on I offer complimentaries to the boy and girl in each grade of the public school who have the best geography marks for that week. It pleases the teachers and fills the remainder of the youngsters with a desire to see the picture that puts a pressure on the family treasury.

"The prosperity of the moving picture is based upon the favor of the women and children, and as long as I have the teachers, mothers and youngsters on my side I feel that I'm in pretty good shape, and the effort to keep them there is the greatest incentive to clean pictures that can be offered."

E. K. Lincoln

ED. K. LINCOLN, who is now starring in the "Jimmie Dale, alias The Grey Seal" Series, is the owner of one of the best equipped studios in the country, located at Grantwood, N. J., where his Lincoln Players Company produces several big features. It was his intention during the next six months to produce a series of features in this studio, but on reading "Jimmie Dale" he became so enamored of the character of "Jimmie" that he laid aside all plans for his own producing company to appear in the "Grey Seal" Series. His studio is now occupied by the William Fox Company and several of the forthcoming Fox thrillers will be made there.

Ed. K. Lincoln.

Incidentally, Mr. Lincoln has been spending the summer at his home in Blandford, Mass., where he has a beautiful estate, and where he spends a good deal of his time raising muts—or dogs—as some people call them. However, it seems that Mr. Lincoln does raise some mighty fine animals, for he cleaned up at the Newport Dog Show, and all his dogs now run around the grounds decorated with medals and ribbons.

Recently he bought two English toy spaniels—one called Champion Breakwater Wonder and the other Champion Wharfdale Moonlight at a cost of $2,350. I wonder where in the world these movies stars get all their money. It is quite likely that some of the "muts"—beg pardon, dogs—will be seen with their new master, "Jimmie Dale" in the "Grey Seal" Series.

CAST OF "WAR BRIDES."

In the cast which will be seen in support of Nazimova in the Herbert Brenon photodramatic production of "War Brides," to be released through Lewis J. Selznick in October, there were two members of the vaudeville company which appeared with this star in her successful tour. One of these, Gertrude Berkeley, never has appeared in moving pictures except under Mr. Brenon's direction, and had decided to retire from stage and screen when Nazimova and Mr. Brenon induced her to return to play her big part in "War Brides," that of the aged mother of soldiers. Miss Berkeley appeared in the Brenon direction in "The Two Orphans," and "The Soul of Broadway." In the photodrama her role is second in gripping intensity only to that portrayed by Nazimova herself. Nila Mac also was in Nazimova's company, and will have her previous role. Robert Whitworth, another member of the cast, has had a distinguished career on the stage with such stars as Sir Henry Irving and Forbes Robertson, and recently has been featured by the Vitagraph. William Bailey has been in pictures for nine years, with Essanay, Fox, Metro and with Universal as a director. Theodora Warfield was one of the mermaids in Mr. Brenon's spectacle, "A Daughter of the Gods." Richard S. Barthelmess has been acting in pictures in his college vacation; his mother coached Nazimova for her American debut, and he has known the star all his life. Ned Burton, who will play the part of the captain, was in vaudeville eighteen years, in the team of Burton and Brookes, was with Julian Eltinge in "Cousin Lucy," and last season played Senator Murphy in "Potash and Perlmutter." Charles Bryand, Nazimova's husband, is realistically cast as her husband in the photodrama. Charles Hutchinson and several other well-known players will complete the strong array. Last week the entire company went to Lake Waramaug, Conn., to make a number of the pastoral scenes which will lend relief to the tremendously dramatic story.

British Notes

"IF THE exhibition of this picture does not end war, God help civilization," exclaimed the Secretary for War (Mr. Lloyd George), after seeing the film, "The Battle of the Somme." Hardly anyone is better qualified to criticize a war picture than a truly neutral exhibitor in whichever part of the world he may be. He has already seen from four or five fronts of action selections of fighting scenes, some real, some professedly real and some well, about which he is not expected to ask questions, in sufficient number and variety to enable him to view each in proper perspective. A complaint against the British official war films, issued so far in periodical sections, has been of their evasiveness. They have depicted admirably the manoeuvres of the army in every direction, but one; they have illustrated graphically the cost of the great struggle both in life and material, but avoided the process and have interpreted finely the glories of war detached from their context. The fighting scenes have been of the "moment before" or the "immediately after" character. But Mr. Charles Urban is now on his way to the states with a five-reel war film that more than compensates for any previous omissions, indeed, it carries the balance well to the other side and delineates the "exact moment" with a reality that is terrifying. American opinion on the picture is being confeitured feverishly. "How Britain Prepared" was hailed in the states as a near-war film. "The Battle of the Somme" commends itself, to coin a supplementary word, as a fair-war film. It seeks to picture no sweeping victories, no overwhelmingly debacles, nor no rehearsed spectacles in its own favor, it is content to remain a simple, logical sequence of photographed events in the Somme area on and about July 1, with their cost and sacrifice to its own side. Of the other the spectator is left mainly to his own conclusions.

* * *

The controversy relative to the showing of super-films in large public halls and legitimate theaters grows. The Exhibitors' Association has now taken up the discussion and is practically unanimous in its indictment of the practice as injurious to the interests of the exhibitor. Prospects of a solution appear very remote, for there are many super-films on the way for exhibition during the winter and in many cases plans for their exploitation are already arranged in detail. The renting of these by the manufacturer or exchangeman to amateur or touring exhibitors has probably much to do with the uneasiness felt in the ranks of the professional exhibitor. The purchaser of a notable production will often, in order to get a rapid return on his capital, grant exclusive license for its first exhibition in London and the provincial cities to a vaudeville or theatrical booking agent or a party disinterested in the principles governing the professional exhibitor. A suggested obviation of the problem is for exhibitors in each city to collaborate in the exhibition of the film either by exhibiting it for its full season at one of the public halls or for contracting for a specified number of weeks rental and showing the film in turn at their own halls.

* * *

Attention is being drawn by the Board of Trade to the clause in the export regulations which demands the preservation of neutrality of goods shipped abroad. One or two cases are recorded where London exporting houses have despatched goods to the United States when, through the purchaser failing to sign the necessary guarantee that the goods would not be re-exported to enemy countries, they have been retained in bond at one of the British Consulates. To avoid having unsold goods on their hands in foreign countries, with perhaps heavy storage charges to pay, the Board of Trade suggests that the signing of the guarantee by the importer should be made a condition of purchase.

* * *

The conditions which motion picture theaters in London should fulfill for the privilege of being able to open on Sundays has now for upwards of three years been a knotty point to the licensing authority, the London County Council. It has hitherto been the custom for exhibitors to pay over a portion of their receipts on Sundays to one or other charitable institution, but the austere L. C. C. now demands that the exhibitor shall hand over the whole of his net profits upon each Sunday he opens his hall. He must also sign an undertaking to allow the L. C. C. to determine what amount he must pay; employ none of his week-day staff and only be open for business between six and eleven in the evening. These profits are to be paid to approved charitable institutions selected by the Council, which further imposes upon the exhibitor the extortion: "the amount to be paid by the licensee (exhibitor) to the approved charity in respect of each Sunday's entertainment shall not be less than the average amount received by such charity in the previous year. Prominent in the Councils' list of approved charities is, by the irony of coincidence, the British Hospital for Mental Disorders.

* * *

Upon the assumption that the scattered sons of Erin throughout the world in general and throughout America in particular will welcome pictures of life in the old country the Film Company of Ireland, Ltd., with offices and studios in Dublin, has come into being to produce solely Irish plays, featuring Irish players. Mr. James Sullivan is president of the company and H. M. Fitzgibbon producer. Two subjects have already been shown to the trade in Dublin, a three-reel drama, taken in the Dublin mountains, entitled "O'Neill of the Glen," and a two-reel comedy, "The Miser's Gift." Three more two-reel comedies are due for release next month, while adaptations of "Blarney," "The Irish Girl," "Willie Reilly" and "The Upstart" are under course of production. The company at present includes Messrs. J. M. Kerrigan, Fred O'Donovan, J. M. Carve, R. V. Justice and others. The address is 34 Dame street, Dublin. J. B. SUTCLIFFE.

Henry Cronjager, Cameraman

HENRY CRONJAGER, chief cameraman of the Arrow Film Corporation, is one of the real veterans of the motion picture business. For the last twenty years photography has been his profession. In Cronjager's early days in New York he worked for noted portrait photographers, which gave him a thorough practical knowledge in the various branches of his profession.

When the Edison company built its Bronx studio, Frank L. Dyer, then president of the company, engaged Cronjager as Edison's first cameraman. He stayed with that company five years, working and traveling with its best directors throughout the United States, Cuba and Canada. After his Edison engagement Cronjager went to Biograph, where he photographed the big Klaw & Erlanger six-reel productions, such as "Lord Chumley," "The Road to Yesterday," etc. Two years after Cronjager joined the Biograph staff, he was engaged by C. J. Hite. He remained with Mr. Hite until W. E. Shallenberger, president of the Arrow company, secured his services.

Henry Cronjager.

While Cronjager was with the Edison company he established the unique record of winning the photographer's first prize every month for one solid year, standing at the head of the list from January all the way through to December. Oscar C. Apfel, under whom Cronjager did much of his splendid work at Edison, once said of him: "I consider Cronjager the ablest photographer in the motion picture field." Frequently H. G. Plimton sent Cronjager out alone as far as the Canadian Rockies to make big scenic pictures for Edison.

In addition to Cronjager's regular work with the camera he succeeded in inventing and perfecting a camera case which was designed to reduce, or even to eliminate, static flashes on the film. So well did this work that Cronjager succeeded in getting pictures in Northern Canada and Maine in the winter time when the thermometer was at the bottom of the bulb, yet none of these pictures was marred by static. This invention he patented three years ago, and it has been a source of constant profit to him since.

Cronjager photographed the later episodes of the "Who's Guilty?" series for Arrow, and is now working on big productions at the Arrow studios under the direction of Howell Hansel.

Observations

BY OUR MAN ABOUT TOWN

TWO great philanthropists of the present generation are Andrew Carnegie and John D. Rockefeller. The first gives you public libraries (which you cannot eat), and the second establishes a research for the foundation of a digestion. It would seem, therefore, that both are striving for the public good, leaving the public to supply the interval.

* * *

It also seems that John D. has a lead on Andrew, because he is not satisfied with having his name carved over entrances; he seems to be bent upon the search and re-search idea. He wants to get at the bottom of everything—he wants the whole thing. We used to hear cries of "get the hook!" but since the Rockefeller institute found the hook worm we seldom hear the command.

* * *

Mr. Andrew Carnegie had a good motive in putting his so much per cent. on a guarantee of a more per cent. for the establishment of knowledge; but, as we said before, the average man cannot diet upon leather, paper and printers' type. Mr. Rockefeller goes him a little more when he founds an institution that can take care of what you get—if you can get it—an appetite, and its fillings.

* * *

Mr, Rockefeller's foundation gets nearer the heart than that of Mr. Carnegie's. The latter speaks to the brain. The heart is nearer the stomach. But why stick to the physiological side of the subject which we are about to broach? Let us to business.

* * *

The scientists of today could give the greatest service of their lives if they could locate and pin down the germ that is responsible for Dame Rumor. She is, beyond all doubt, the worst pest that has infected humanity in all ages. She worms her way into the minds of the rich and low, the intellectual and the ignorant. She is alone responsible for many misunderstandings, misgivings and uncertainties.

* * *

Dame Rumor has it that the fall and winter season of 1916 has opened with the motion pictures on crutches and the "legitimate" plays, vaudeville and burlesque shows starting out on a high sea of prosperity. She says the pictures are balked by an inability to secure professional talent because all such talent desiring work has found a berth. She says the old-line managers can take more than they can get, because they have devised plans by which their line of business is to reclaim its own and the death knell of the silent drama and comedy is to be sounded. We think the old-line managers have had Dame Rumor out to supper.

* * *

The opening season of what are called the regular theaters is almost in full sway. They got a good start. The motion picture houses have only just awakened after the dope given them by the infantile paralysis, hard times and other agencies. The latter appear quite satisfied with the half-cooked results. They are permitted to admit children over 12 years of age with a promise that in the near future all children will be admitted with guardians. Up to the present time, exhibitors say conditions are very satisfactory, and they are encouraged by the statements of parents that they hope it will not be long before the ban is completely removed because "we miss the pictures, but cannot come and leave the children at home."

* * *

Dame Rumor had it that the pictures were living upon the nickels and dimes of the children. Father Fact says that since the seashore has taaken a rest and the fathers and mothers are sent back to the cities again to seek amusement within their means, that whatever the children spend is really for their own accommodation.

* * *

The old-line managers are taking great pains to impress upon the public that their attractions (?) are "not a moving picture." This was resorted to last season, but it will make no greater impression than it did when first inaugurated. Advance agents are also telling managers that the use of the names in connection with, or the actual participation of well known players in motion pictures amounts to nothing, because the players simply took part in them to prevent staleness during the lay-off season. This is all Dame Rumor stuff. Any old-line player who worked in the pictures during the lay-off season earned his money; and if his work was not good he did not get paid for it; and if there are not as capable people in the motion picture business to judge the work of a player as well as the old-line people, then the advance man has a safe road.

The motion pictures have the old-line people beaten to a standstill. The proof of it is dependent solely upon the regular opening of the season. The safest bet to make is that with proportionate investment of capital and business ability there will be between the present date and December 23rd more stranded old-line companies and more changes of policies in old-line houses than there will be closed picture houses.

* * *

Retrenchment to meet conditions has been pointed to by the old-liners as an indication of deterioration on the part of motion pictures, yet the old-liners have started their season with a system of retrenchment never before known in the theatrical business. The country is studded with ten-twenty-and-thirty stock companies and circuits. Players are taken out under promising conditions at cut rates, and when away from home are made so uncomfortable that they must accede to additional cuts, or make room for some cheaper worker. It cannot be denied that many players have either returned home, or are on their way there. More than that, moving picture actors (some of them of minor importance) are cast as leads in old-line plays, because of the cuts refused by the professionals of former days. If any doubt the truth of this assertion let them search the records of the booking offices and the clubs of the players.

* * *

And the strangest part of the situation is the declarations that motion pictures have seen their best day and there is no place but the stage for true art come from the people who first appeared upon the screen and by some twist of fate have succeeded in getting a cut-rate contract.

* * *

A recent topical song contained lines about biting the hand that feeds you, and each time we think of the sentiment we think of how small some people must feel; especially those who have been kept under roof by the pictures during the lay-off season and are the first to ridicule moving picture work when they see a chance to put their signatures to contracts in an old-line manager's office.

* * *

At a gathering in a well-known Broadway hostelry a few nights ago a party remarked that he noticed Mr. E. H. Sothern had abandoned moving pictures and decided to return to the stage. "Hear! Hear!" exclaimed a few. "I thought so," said another. One more conservative than the others, asked: "Did he really abandon them?" The discussion that followed disclosed that Mr. Sothern did not "abandon" the moving pictures, but fulfilled his contract as contemplated and discontinued the work with the highest regard for the art and those connected with it. It was stated from information gleaned from his intimate friends that moving picture work was a pleasing revelation to him in many respects and his estimation of that work and those connected with it had been elevated by his personal experience. It was also stated that before concluding with the company he was quite generous in the distribution of valuable diamond rings and other tokens of esteem to those with whom he had been associated; and that, in leaving, his wishes for the success of the moving picture industry were of a most cordial nature. So Dame Rumor gets another boost to the contrary.

* * *

And so we find the opening of the 1916-17 season the same as many preceding it. The legitimate arrayed against the popular. The professional and would-be professionals arrayed against the untiring and successful amusement of the masses under the garbled cry of stage art. But there is an old-time saying that the race is not always to the swiftest and before the season closes it will be found that supremacy will not be with those who depend upon prices beyond the reach of the masses. The past summer season has been very discouraging to both producers and exhibitors, but the coming season is as bright as, if not brighter than, any that has preceded it. The home-comers have their eyes upon their popular amusement. The producers appear to be ready for the feasting eyes. Let the exhibitors be careful in the spread. It only requires good judgment to put Dame Rumor on the toboggan.

A Week of Paramounts

Many Exceptional Large and Small Features for the Week of October 9.

ANN PENNINGTON, the charming, diminutive "Follies" star, makes her second appearance in the Paramount Program in "The Rainbow Princess," produced by the Famous Players, during the week of October 9. This, together with "Miss Nancy," a Pallas production in which Vivian Martin is starred, will be the two main features on the Paramount Program. Miss Pennington made such an enormous hit in her first production that exhibitors are looking forward with a keen interest to the second release, and many special performances have been arranged throughout the country.

On both these features, Paramount through its exchanges, has prepared enormous publicity and advertising aids. Exhibitors look forward to breaking all former records with the releases of this week.

During the same week the "little features" released by Paramount will consist of the 35th edition of the "Magazine-on-the-Screen," the Paramount Pictographs, the 36th of the series of "trips-around-the-world," conducted by Burton Holmes, in which he will take his fellow-travelers through "Old Ireland," and the Paramount-Bray cartoon, "Col. Heeza Liar Gets Married," from the pen of J. R. Bray. The week of October 16 Paramount will issue its second comedy, "Bridget's Blunder," produced by the United States Pictures Corporation.

The 35th edition of the Paramount Pictographs, which was the first screen magazine to make its appearance on the horizon of the motion picture industry, is filled with novelty and lots of punch. The four leading subjects tell how wild oysters are captured, how swampy ponds are turned into places beautiful, how wood is converted into paper, and the first showing of motion picture sculpture.

The capturing of wild oysters is particularly thrilling, and tells an interesting story of how oysters are planted, grown, polished, tagged and all stages through which the oyster passes from the day it is planted until it is eaten.

The idea of showing the public how to make their municipalities more beautiful than they had formerly conceived is an entirely new subject in the motion picture field, and is done in a series of pictures which are an inspiration to any populace to turn their ugly, unsightly pools, which are shunned by everyone, and are used for nothing except raising an annual crop of mosquitoes, into ideal gardens of wonderful artistic arrangement.

"Converting Wood Into Paper" tells the story of how after the discovery that printing paper could be made from wood the industry was revolutionized and made the penny newspaper possible. These pictures carry the audience through wonderful scenes where the forest skyscrapers are felled by the constant nibble of the woodsman's axe, and crashing down, carrying everything before them, and how different is its final resting place, as yesterday's newspaper is cast aside and collected by the ash man.

In this release of the Pictographs there will be the first showing of motion picture sculpture, originated by William d'A. Hopkins. This is one of the most exceptional features that has ever been shown in pictures.

The Paramount-Burton Holmes travel picture for this week takes a trip "In Old Ireland," in which every Irishman will be interested, and every American who has had an idea that Ireland is a place of poverty, pigs and potatoes, will have his ideas changed, as Mr. Holmes has found Ireland most beautiful in every way, and takes you to see this beautiful country inhabited by warm-hearted, well-to-do and polite people. His trip begins with Belfast, where many wonders of that community ars shown, after which Glasgow and Dublin are visited, attending the Dublin Horse Show, where many thrilling events are pictured, and where glimpses of the National Volunteers are given. The entire country, including Achill Island and other interesting points are visited, ending with a visit to a monorail railroad, where a thrilling ride is taken.

Mr. Holmes will follow this trip with one to Switzerland, and then will go to Italy and other beautiful places of Continental Europe.

J. R. Bray, the well-known cartoonist, has outdone himself from a comedy standpoint in his animated cartoon for this week. "Col. Heeza Liar Gets Married," during the course of which the Colonel's new wife goes on a strike for an eight-hour day, and insists upon the Colonel making his own meals.

On October 19, Paramount's second comedy, "Bridget's Blunder," which is an exceedingly comical picture, into which has been injected trick photography, will be released.

With all the little features Paramount is using special publicity, special advertising matter, and other clever aids to their patrons.

Private Showing of "The Common Law"

The First Clara Kimball Young Production Given Hearty Reception at Gathering of Picture Folk.

"THE COMMON LAW," the seven-reel adaptation of the Robert W. Chambers novel, was privately presented by Lewis J. Selznick and Clara Kimball Young in the grand ballroom of the Hotel St. Regis on Friday night, September 22. More than three hundred persons, among them being many well-known figures in both the world of the screen and the world of the speaking stage, thronged the ballroom and the parlors adjoining. Practically every member of the cast of "The Common Law" inspected their own work, and the continued applause during the showing of the picture gave them proof that their efforts had not been in vain.

After the seven reels had been run (not too well projected, by the way) the invited guests of the producer and the star roamed about the parlors mixing socially, and partaking of a buffet supper. Enthusiastic praise of the picture was heard on all sides, and Mr. Selznick said that "The Common Law" was but a sample of the good pictures that would in future be produced by the Lewis J. Selznick enterprises.

Miss Young, more beautiful than on the screen, if that be possible, was at the side of Mr. Selznick most of the time acting as hostess. There were so many well-known film folk there that it would be hard to get a full list of the names. Every one who had had anything to do with the making of "The Common Law" was there, it seemed, besides a host of well wishers and a whole flock of reviewers.

G. M. Anderson was there, Kitty Gordon was there, Lillian Russell was there and a bevy of prize-winning beauties from California, who seemed to be kept more or less under the wing of Walter Kingsley, were there. In fact, as might be said, a good time was had by all.

DIRECTOR JOHN B. O'BRIEN WITH METRO.

John B. O'Brien, until recently the director of Mary Pickford at the Famous Players, and before that with D. W. Griffith, where he achieved international fame, has signed a long time contract to direct exclusively for the Metro program, at the Popular Plays and Players studio. Emmy Wehlen, the fascinating and gifted young Metro star, will be under Mr. O'Brien's direction in this new arrangement. Work will begin immediately upon a five-part feature called "Vanity," which was written especially for Miss Wehlen by Aaron Hoffman.

The work of Mr. O'Brien as one of America's foremost directors is well known, but always worthy of repetition. The last features to his credit at the Famous Players, in which Miss Pickford is starred, are "Hulda from Holland," "The Foundling" and "Eternal Grind." Other recent features which will be produced include "Destiny's Toy," with Louis Huff in the stellar role, and "The Flying Torpedo," with John Emerson and Bessie Love.

INCE DISCOVERS NEW MUSICAL INSTRUMENT.

Thomas H. Ince has discovered a unique musical instrument that seems to possess supernatural tones. It is called the choralcelo and operates along the general lines of the pipe organ, but creates sounds never before obtained except by the human voice or natural objects emitting their own peculiar sounds.

This instrument has been installed at the Park theater, New York, and is used in conjunction with every presentation of "Civilization."

The tones of the choralcelo are produced magnetically by a pulsating electric current passing through each magnet, thus causing natural synchronism with each note that is to be vibrated. For instance, if the natural vibration of any object is 1,000 per second, the current has to pass through the magnet and pulsate at the same rate. This was deemed impossible by some of the greatest physicists, but brings into concrete form the theory made famous by Von Helmholtz.

NEW THEATER FOR NASHUA.

The Tremont Theater Company of Nashua, N. H., will open a moving picture theater in Main street, that city, on January 1, 1917. The house will seat 1,000 persons and will cost $40,000 to build. J. D. Hailing will be the manager. It will be devoted exclusively to pictures.

Mutual Program

Chaplin and Minter Head Releases for First Week in October —Many Other Subjects.

WITH Charlie Chaplin, the inimitable, in his very newest and funniest Chaplin-Mutual release entitled "The Pawn Shop," and Mary Miles Minter in her second Mutual Star Production, "Dulcie's Adventure," heading the week's releases, the Mutual Film Corporation's output for the week of Oct. 2 takes on an unusually interesting hue. Both pictures will appear on Monday, Oct. 2.

Aside from these, a five part Mutual masterpicture featuring Winnifred Greenwood and Edward Coxen, "A Woman's Daring"; the last of the five installments of the Gaumont Company's "Fantomas" detective series, entitled "The False Magistrate"; the usual output of current and scenic stuff; a number of comedies of unusual merit; and a two part drama that strikes a new note will be counted among the week's releases.

"The Pawn Shop" gives unlimited opportunity for the full play of Charlie Chaplin's genius. He assumes the role of the under-assistant to the pawnbroker—the man who

Scene from "The Pawn Shop" (Mutual).

shines the three balls over the door, dusts up the furniture, does the dishes for the shop-keeper's daughter as it were. Since the daughter is none other than the fair Edna, who dispenses doughnuts and pie crusts in return, the under-assistant feels himself more than well paid for his pains. Edna Purviance, the fair, is seen in the role of the pawnbroker's daughter.

Those who have seen the finished production of Mary Miles Minter's picture, "Dulcie's Adventure," at preliminary screenings at the American studios at Santa Barbara, declare that this picture is the very best production in which Miss Minter has ever appeared.

In this first picture produced under the master hand of James Kirkwood for the Mutual, little Miss Minter appears in the role of an appealing young southern girl. Aside from the delightful characterization of Miss Minter, there is much of the atmosphere of the South added to the drama in the characters of the young girl's two maiden aunts, "Aunt Emme," and "Aunt Netta," roles portrayed by Bessie Banks and Marie Van Tassell. The remainder of the cast was excellently chosen. As "Harry," the boy whom Dulcie loves, Alan Forrest does very well. There are also Mollie Schafer, Perry Banks, John Gough, Harry Von Meter, Gertrude Le Brandt, William Carroll, and Robert Klein.

"A Woman's Daring," the Mutual Masterpicture of the week, is scheduled for release on Oct. 6. It is a drama of real thrills, of tense moments, and dramatic climaxes, and in it Winnifred Greenwood and Edward Coxen do some memorable work. In support of Miss Greenwood and Mr. Coxen are George Field, the perfect villain, and a well balanced cast.

"The False Magistrate," the fifth "Fantomas" installment, will be released Thursday, Oct. 6. The booking reports on this fascinating detective series from the Gaumont's studios, whose first three reel installment, "The Phantom Crook," went out on Sept. 7, have surpassed even the most optimistic expectations of the producers.

There is an entirely delightful and whimsically humorous turn to the Thanhouser two part drama, "Arabella's Prince," a release of Oct. 6. Arabella, an old maid of uncertain years, elevates the grouchy old sea dog, who is her next door neighbor, to the position of fairy prince in her own mind. The story deals with the awakening of the old man's consciousness to Arabella's existence by the introduction of that subtle wonder worker, jealousy, into his daily life.

The Beauty comedy release of the week is released as usual on Tuesday. Orral Humphrey appears at this time in an amusing farce, the name of which is "Slickining the Slickers." Mr. Humphrey gets out of this funny story his usual amount of eccentric humor.

"A Touch of High Life," a Vogue comedy in two reels, appearing Sunday, Oct. 8, gives Paddy McQuire, the Mutual funny man, unusual situations to his heart's content. In substituting his station in life from street sweeper to a young sport at a summer resort all in one afternoon, "Paddy" finds himself in deep, but not too deep for him to get out.

The Cub comedies for the week will be three in number. "Oh! For a Cave Man," the first of these will appear Friday, Oct. 6, and "Won By a Fowl," and "That Wonderful Wife" will both go out on the following day.

The remaining releases for the week consist of the usual scenic and current material of Gaumont production. Mutual Weekly No. 92, the news pictorial, and the split reel scenic-comic "See America First," will go out on Wednesday, Oct. "Reel Life," the Mutual's magazine in pictures, will be released on Sunday, Oct. 8.

Kalems for October

Some Unusual Comedies Promised from Kalem in Addition to "Hazards" and "Frisco" Episodes.

COMEDY plays an important part in the subjects announced by Kalem for early release in October. Two of the "Ham Comedies," which are securing greater popularity than ever since the formation of the all-tar trio of Ham, Bud, and Ethel Teare, are found on the list. They are, "One Step Too Far," and "The Love Magnet." In addition two comedies featuring Henry Murdoch and Ivy Close are scheduled. "Stolen Plumage," and "The Battered Bridegroom" are the titles of the two releases.

In "One Step Too Far" Ham is seen in a new role, that of a policeman. The easy life and soft pickings of the force appeal to Ham until he goes "one step too far," and finds himself lodged in a cell alongside his pals Bud and Ethel. This subject is issued on Tuesday, October 3.

"The Love Magnet" has a novel idea for its plot. Bud, unsuccessful in love, purchases a "love magnet" that attracts all the pretty girls to him. Ham finds himself out in the cold, and determines to get a magnet of his own, but by mistake he gets one whose purpose is to attract old maids. Then things begin to happen, and finally Ham and Bud are forced to take to the sea to escape their pursuers—and even here the mermaids come to answer the call of the magnet. October 10 is the date set for this release.

The action of "Stolen Plumage" is laid in the Orient with Henry Murdoch an autocratic sultan. From there the action changes to America with Murdoch in pursuit of Ivy's lover, who stole the tail of the sacred Dumdikkv bird. This release, issued on Friday, October 6, is followed on October 13 by "The Battered Bridegroom," in which Murdoch is an enterprising barber and Ivy Close his manicure.

Two episodes of "The Girl From Frisco" are announced for release early in October. They are "The Web of Guilt," issued on Wednesdaly, October 4, and "The Reformation of Dog Hole" coming the following Wednesday.

"The Hazards of Helen," now nearing the close of the second year of their existence, seem to gain momentum as they speed along, and, judging from their present popularity the last "Hazard" is many years distant. This record is remarkable in view of the fact that the "Hazards" are already holders of the record for longevity among screen series.

"The Blocked Track," and "To Save the Special" are two of the railroad pictures featuring Helen Gibson that will be issued early in October. In the former Helen performs the thrilling feat of swinging from the topmost branches of a tree down over the railroad track to the top of a speeding train. The last mentioned episode is characterized by some of the daring riding which enabled Helen to retain her title of the Pacific Coast Woman's champion at the recent Bakersfield rodeo. October 7 and 14 are the respective release dates for these subjects.

BRITISH AGENT FOR FROHMAN.

Roscoe Spurin, who for the past two years has been general exploitation manager for Ruffles, Limited, England's biggest film purveyors, concluded arrangement this week whereby the new and heavily financed company, known as Roscoe's Exclusives, Limited, will handle the productions of the Frohman Amusement Corporation throughout the British Isles.

Essanay to Have Chaplin Revue

Three of the Funniest Soon to Be Offered—Other Interesting Subjects Announced.

ALTHOUGH the compilation of the Essanay-Chaplin Revue of 1916 has just been announced, that company reports that bookings for this unique feature reaching into the hundreds have already been recorded by General Film Service. President George K. Spoor believes the attraction of the revue for exhibitors and public alike lies not only in the fact that the idea is new, but that three of the funniest Essanay-Chaplin comedies have been selected for its construction. They are, "His New Job," "The Tramp," and "A Night Out." The combination of these three comedies into one feature of five reels, is calculated by the producers to make an ideal entertainment of exceptional drawing power.

An impromptu showing in Chicago of "The Return of Eve" to a dozen exhibitors in advance of regular trade showing brought approximately fifty bookings, according to advices received from Essanay. Inasmuch as a trade showing was not contemplated, and that the exhibitors saw the film when being run for officials of the company, Essanay believes its claims that the picture is far out of the ordinary are substantiated.

The release date on this feature has been set for October 16, through Kleine-Edison-Selig-Essanay Service. It was previously announced for release October 2.

"The Prince of Graustark" has been completed by Essanay and will be offered through Kleine-Edison-Selig-Essanay Service following "The Return of Eve." It is a rapid, fluent piece of high comedy, taken from the novel of the name by George Barr McCutcheon. Bryant Washburn and Marguerite Clayton take the leading roles, and are supported by Ernest Maupain and Sydney Ainsworth. Fred E. Wright, who directed "Graustark," also directed the sequel.

Two new five-act features by Directors Wright and Berthelet are now being constructed in the Essanay studios. The latter is filming "The Chaperon," Maxine Elliot's stage hit. Edna Mayo and Eugene O'Brien also appear in the leading parts in this picture. Sydney Ainsworth has the chief supporting part.

Director Wright is ready to begin work on "The Breakers," taken from the story by Arthur Stringer in the Saturday Evening Post. This will be in five acts, and feature Bryant Washburn and Nell Craig. Ernest Maupain will have one of the big character parts which he handles so well.

KENNETH HODKINSON APPOINTED MANAGER OF PARAMOUNT.

Kenneth Hodkinson, one of the most widely known figures in the motion picture industry, son of William W. Hodkinson, director and former president of Paramount, has been appointed manager of the Paramount Pictures Corporation by the directors of this distributing organization.

Mr. Hodkinson was born in Idaho and educated in California. He grew up with the motion picture industry Six years ago he entered the employ of the General Film Company, at their San Francisco Exchange, in a very minor capacity, advancing himself steadily during a period of three years to the position of assistant head booker.

It was at that time that his father organized the Progressive Motion Picture Company and the younger Mr. Hodkinson became the assistant manager of the San Francisco office. When his father came east, prior to the inception of Paramount, he was appointed manager of the Progressive organization and held that position until a year and a half ago, when he joined the Paramount forces in the capacity of secretary to his father, then the president. Upon the election of Hiram Abrams as president, Mr. Hodkinson was named assistant general manager, from which position he has been made manager.

EARLE WILLIAMS AGAIN CAST.

Having completed his big C. N. & A. M. Williamson serial, "The Scarlet Runner," the Vitagraph star, Earle Williams, is already hard at work for Blue Ribbon forthcoming releases, which come regularly after the run of the automobile adventure story is completed. The story in which he is now busy is by James Oliver Curwood. Naomi Childers will play opposite Mr. Williams. The direction of this film has been placed in the hands of Vitagraph's woman director, Miss Marguerite Bertsch, who has just completed "The Devil's Prize," which she wrote and directed in five weeks' time.

At Leading Picture Theaters

Programs for the Week of September 24 at New York's Best Motion Picture Houses.

E. H. Sothern at the Strand.

THE Chattel, a five-reel Vitagraph Blue Ribbon feature, starring E. H. Sothern, was the leading photoplay at the Strand theater for the week commencing Sept. 24. Paul West is the author of the story which is romantic in theme and shows a powerful self-centered financier learning the true value of a good woman's love. Mr. Sothern is supported by Peggy Hyland and an excellent company. The production merits nothing but praise.

Maurice and Florence Walton made their photodramatic debut at the Strand theater, week of September 24, in "The Quest of Life," an adaptation from the English play, "Ellen Young" by Edmond Goulding and Gabriel Enthoven, produced by the Famous Players Film Company.

Added features on the program were scientific and educational studies of rare interest, and the Strand's Topical Review. The soloists were Irene Jonani, Arthur Clough, Albert Newman, and Mlle. Valentine.

Bessie Barriscale at the Rialto.

In "A Corner in Colleens," the feature picture at the Rialto, Bessie Barriscale was seen as "Shammie," short for Shamrock, the tomboy in a family of four pretty girls occupying a tiny cottage with their foster mother near Dublin. Her love of excitement leads to her arrest as a rebel during the Irish uprising. Charles Ray played the lover. Three other colleens in the picture were played by Margery Wilson, Alice Taaffe, and Alice Lawrence. Thomas Ince supervised the production, from C. Gardner Sullivan's scenario.

"The Land of Silence," photographed by Robert Bruce, whose "War Creek Trail" created such an impression, was the scenic offering of the bill. The topical weekly and a new Keystone comedy were also shown.

The soloists were A. C. Janpolski, Jeanne Manbourg, and Helen MacDonough.

"Anton the Terrible" at the Broadway.

At the Broadway theater the Jesse L. Lasky-Paramount production of "Anton the Terrible," was the attraction for the week.

The story which was written by Thomas H. Uzzell, has to do with the intrigue in the Russian General's staff shortly after the outbreak of the present European war. Anton, although Chief of the Russian Secret Police, is in reality a German spy. The scenes are laid in Petrograd, and on the steppes of Siberia. Theodore Roberts, who is one of America's leading character actors, plays Anton. Anita King has the part of a young girl upon whom Anton wishes to revenge himself for her father's crime. The usual one-reel comedy and educational subjects completed the program.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater four Triangle pictures were shown. Monday, Tuesday and Wednesday, Lillian Gish in "Diane of the Follies," and a Triangle Keystone Comedy were the attractions; and Thursday, Friday, Saturday and Sunday, Wm. S. Hart in "The Dawn Maker," and a Sennett Keystone Comedy made up the picture portion of the entertainment.

WHITCOMB AGAIN WITH UNIVERSAL.

Eugene B. Lewis, scenario editor of the Universal Company, this week strengthened his staff by the addition of a well known writer, D. T. Whitcomb. The new acquisition to the scenario force has been writing for a dozen years, and before he entered the motion picture field was engaged in newspaper work, during which time he turned out many short stories for various magazines. Some of Whitcomb's early scenario work was for the Universal Company about four years ago. Since then he has been writing for the Fox, Kalem, Ince and Balboa companies. A few of his well known plays are "Sold at Auction," "His Old Fashioned Dad," "The Yellow Bullet" and "Little Mary Sunshine."

DON'T CASH THESE CHECKS.

Elmer J. McGovern, general manager of the Frank Powell Productions, Inc., wishes to warn the trade against cashing or endorsing the checks of a person giving the name of "Frederick Chapin," photoplaywright. Mr. McGovern was "stung" as were several others. "Insufficient funds" is what the bank says of this party's checks.

Universal Program for Week of Oct. 2

What Big U Is Doing to Help the Exhibitors Make an October Record.

TWO Universal special features and a Red Feather five-reel drama head the Universal program for the week of October 2. The first special feature is "Borrowed Plumes," a two-reel episode of the "Timothy Dobbs—That's Me" series in which Carter De Haven is starred. "Borrowed Plumes" was written by Bess Meredyth and produced by Wallace Beery. Robert Milash, Marcia Moore and Dan Duffy appear in support of Mr. De Haven.

The other Universal special feature is "Clipped Wings," the eighth two-reel episode of the new Universal serial, "Liberty," featuring Marie Walcamp, Eddie Polo and Jack Holt, with Maud Emory, G. Raymond Nye, Neal Hart, Bertram Grassby and L. M. Wells also in the cast. "Liberty" was written and is being produced by Jacques Jaccard.

The week's Red Feather is "Under Suspicion," a five-reel drama to be released October 2. "Under Suspicion" was by the famous English novelist, E. Phillips Oppenheim, and was adapted and produced by George L. Tucker. Douglas Munro, Gerald Ames, Bert Wynne and Laura Cowie take the principal roles in the play. On the same day "With the Spirit's Help," a Nestor comedy featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be released. The story of the play, by Virginia Kirkley, was scenarioized and produced by L. W. Chaudet. Fred Gamble appears in support of the trio of principals.

On Tuesday, October 3, Ben Wilson, supported by Edna Hunter, plays the leading role in "The Heart of New York," a three-reel Gold Seal underworld drama written by William Addison Lathrop and produced by Ben Wilson. Charles Ogle, William Welsh, Howard Crampton, Margaret West and Dixie Compton also play prominent roles in the picture.

There will be no release under the Victor brand on October 3. On October 4 the feature of the day will be Dan Russell in a two-reel L-Ko comedy, "Safe in a Safe," in which the chief of police of a certain town finds that his home and office has become the rendezvous and hiding place of all the crooks for two hundred miles around. On the same day No. 40 of the Universal Animated Weekly will be released. There will be no release under the Laemmle brand on this date.

"The Eternal Way," a Big U drama featuring G. Raymond Nye and Vola Smith, will be the feature of the program of October 5. The drama was written and produced by C. Elfelt. Charles Gunn, May Hill and Eddie Brown also play important roles in the picture. Under the Powers brand will appear the Hy Mayer educational drawings, "Pen and Inklings in and Around Jerusalem." This is a combination of a cartoon by Hy Mayer and a travel picture in Palestine. At times the moving picture is stopped and a cartoon by Mr. Mayer faded in. The famous Wall of Wails is shown, the different types of people, a Mohammedan maiden, a sacred parade, the well into which Joseph was cast by his brethren and the place of Christ's nativity. There will be no release under the Victor brand on this date.

Stop! Look! Listen! October 6, the Universal special, "Somewhere on the Battlefield," a two-reel military drama featuring Hobart Henley, Claire McDowell and William Welsh will be released. The story of this strong and timely drama was written by H. H. Van Loan at the suggestion of Hobart Henley. Mr. Van Loan's story in the New York Evening Mail was scenarioized by Elliott J. Clawson and produced by Hobart Henley. The play deals with the adventures of an American hospital corps in Servia. On the same day Billie Mason and Madge Kirby co-star in the Victor comedy, "A Charming Villain," which was writen by Harry Wulze and produced by John Steppling. There will be no Rex release on this date.

Little Zoe Rae will be featured on October 7 in "A Mountain Tragedy," a Bison two-reel drama writen by Calder Johnstone and produced by George Cochrane. E. J. Denecke, Marjorie Ellison, Buster Emmons and Bert Law appear in support of the diminutive Universal star. On the same day William Franey and Gale Henry, with Milburn Moranti and Lillian Peacock, raise particular hades in "Father Gets in Wrong," a Joker comedy written by William Schoene and produced by Allen Curtis.

Dorothy Davenport and Emory Johnston share honors on October 8 in the Rex two-reel society drama, "The Human Gamble," which was written by Calder Johnstone and produced by L. B. Carleton. Richard Morris and Alfred Allen appear in support of the principals. There will be no Imp or L-Ko releases on this date.

Five one-reelers will be released on the Universal program for the week of October 2 under the Imp, Big U, Rex, Laemmle and Victor brands. The titles of these five special releases had not been decided upon at the time of going to press.

IVY CLOSE RETURNS TO ENGLAND.

Ivy Close, the famous English beauty who has been appearing in Kalem comedies with marked success, has been forced to make preparations to return to England. Miss Close will thus give up her American screen work for an indefinite period.

Since the death of her brother, Raymond Close, in the trenches in France, Miss Close has found the call of the home land growing more and more insistent. To add to her burden she received word two weeks ago that her husband, Elwin Neame, was about to be called to the front. Mr. Neame, who is prominent as a photographer of royalty and English society, was among the married men who "declared" himself early in the summer and he has been expecting the call to active service for many months.

Under the unfortunate conditions, the Kalem Company, though regretting the step in view of the popularity of the famous beauty's screen productions, readily acceded to her desire to give up screen work here. Miss Close made swift preparations to sail in order that she might see her husband before he answered the call for duty in Flanders.

Supported by Henry Murdoch, Ivy Close was seen in a series of one-reel comedies that quickly took rank among the most popular of Kalem releases. Among the coming productions in which the two stars will be seen are "Rival Artists," issued on September 29; "Stolen Plumage," scheduled for October 6, and "The Battered Bridegroom," released through General Film on October 13. "Stolen Plumage" is proclaimed by Kalem officials as taking place among the top-notch comedy hits of the year. Much of the action is supposed to transpire in the Orient, where Murdoch is an autocratic potentate. The outlay for Oriental scenic effects made the comedy one of the most expensive one-reelers ever staged.

THANHOUSER OCTOBER RELEASES.

Florence La Badie in "The Pillory" and Gladys Hulette in "Prudence, the Pirate," plays of widely different types, are the features that Thanhouser will release through the Pathe exchanges in October. "The Pillory," written by Philip Lonergan and directed by Frederic Sullivan, is a gripping drama woven around a mother who has sinned, her daughter and an intolerant aunt who in a fanatical attempt to act as an apostle of vengeance cruelly persecutes the mother who is trying to atone for her sins.

Florence La Badie is the daughter, Marie Shotwell is the mother and Marie Haynes is the bigoted aunt. Ethyle Cooke, George Marlo and Yale Benner are others who have important parts. "The Pillory" is to be released on October 8.

"Prudence, the Pirate," is a comedy drama by Agnes C. Johnston, who wrote "The Shine Girl," and directed by William Parke, who produced that feature. "Prudence" is to be released on October 22.

Miss Hulette plays a romantic little girl who wants to be a pirate. Aided by a party of tramps and a boy chum she sets sail in the good ship "Bucket of Blood," captures her aunt's houseboat and breaks up a party to which she was not invited.

The "Bucket of Blood" catches fire and Prudence is rescued after a series of spectacular scenes aboard the blazing boat. "Panthus," the ugliest pup in the world, is a feature of the picture.

Flora Finch, famous for years as a co-star with the late John Bunny, is Miss Hulette's aunt. Barnet Parker, Riley Chamberlin and William Parke, Jr., are prominent in the supporting cast.

DE HAVEN DIRECTS COMEDIES.

Carter De Haven is directing his own company and playing leads at Universal City. He recently finished "Timothy Dobbs, That's Me," a serial in which he was directed by Wallace Beery, but under the new arrangements each man now will direct and act in his own company.

De Haven is filming "The Cub Passes" with Marcia Moore playing opposite and Margaret Whistler and Dan Duffy in character parts.

Beery is making a one-reel comedy, "The Generous Janitor," in which he plays the title part.

Pathe Increases Output

Will Release Fifteen Reels Each Week Beginning October 8th—Features from Arrow Complete Gold Rooster Bill.

BEGINNING October 8, Pathe will release one Gold Rooster per week. The features for this program will be furnished by the Astra Film Corporation, Arrow Film Corporation, Balboa, Thanhouser and the best that the open market affords. This latest increase in program is in accordance with the policy of gradual expansion laid down by J. A. Berst, vice president and general manager, last spring. In April Pathe released seven reels per week. Beginning in October they will release fifteen or sixteen reels per week. In April Pathe released one Gold Rooster per month. This was increased to two in June, three in August and will be increased to four in October.

In accordance with Mr. Berst's instructions, C. R. Seelye, business manager, has been gradually strengthening all departments in the home office and building up an exceptionally strong branch organization so that the entire Pathe organization is confident that not only will Pathe distribute more film and give the exhibitor better service than ever before, but the releases will be of a quality second to none on the market.

Each of Pathe's producing companies, in accordance with Mr. Berst's policy of quality film, are in friendly competition to produce only the best, and a careful study of their resources should prove that they have ample ability to make quality pictures.

The Astra Film Corporation has at its disposal the great financial resources of Pathe and the facilities of the great Pathe Jersey City studios. Louis J. Gasnier, one of America's greatest production experts, is president; George B. Seitz, the secretary-treasurer, and author of many famous features and serials, among them "The Iron Claw," is recognized as one of America's greatest scenario writers. The famous A. H. Woods' stage successes are being made into Astra features, and the stars for these features are selected from the great number of screen and stage favorites available in New York, without regard to expense, but in consideration only of their ability to play the particular part. Among the Astra directors are George Fitzmaurice, whose every Astra feature exhibitors have found of the highest merit; Edouard Jose, who made "The Iron Claw," and is now making the great army serial, "Pearl of the Army;" and Donald Mackenzie, producer with Louis J. Gasnier of "The Perils of Pauline," besides a number of great features. Another noteworthy picture produced by Mr. Jose, "The Light That Failed," will be released October 15th. Mr. Jose has also completed a feature with Pearl White.

W. E. Shallenberger, president of the Arrow Film Corporation, is recognized as one of the progressive men of the industry. He was largely responsible for "The Million Dollar Mystery;" he was long interested in the Reliance-Mutual studios; he is a heavy stockholder in Thanhouser. Now he comes forward with the statement that back of the Arrow Film Corporation are men with wide business experience who are heavily interested in various companies in the industry. He states that their policy is to make only the best features and that they have now under contract well known stars and directors, and that their scenarios will be prepared from famous stage and literary successes and from original stories by the very best authors. The first Arrow release will soon be ready for the trade showing, and those who have seen it say that it is splendid.

From the Balboa Film Company will come six sterling features with Baby Marie Osborne. The first of these, "Little Mary Sunshine," has been booked and rebooked from coast to coast, and the second one, which will be released Nov. 12, is equally as strong according to those who have seen it. Balboa has completed the fourteenth episode, "Grip of Evil" picture, which has already been booked by over 3,000 theaters, and is now engaged in making another big serial for Pathe. "Sultana," a Balboa production with Ruth Roland, has been Pathe colored and will be released October 29.

The first two Thanhouser releases were "The Fugitive," and "The Shine Girl." These met with instant favor and are being run by a number of the finest theaters in America. Mr. Thanhouser is giving his personal attention to each Gold Rooster he makes for Pathe and has promised that future releases will be of the same high order of merit. All he asks is that exhibitors screen his pictures and decide for themselves as to their high average quality.

Exchangemen estimate that the new Pathe program will do about as much business each week as would three and a half companies each releasing one average good feature per week. In other words, Pathe claims not only to be now doing a large business, but that there will henceforth be a few companies doing an equally great business.

The Pathe News, they say, is in a class by itself, while Pathe serials are a prized part of the program of 75 per cent. of all theaters in this country. Another release that has jumped into instant favor is the Florence Rose Fashions. To accompany Pathe serials and features on the exhibitors' program, a strong dramatic two or three reeler is issued each week. Now that a Gold Rooster feature, picked from the best from the studios of Astra, Arrow, Balboa, Thanhouser and the cream of the open market, will be released every week, Pathe becomes far stronger than ever before.

B. F. Lyon With International

FOLLOWING its announced policy of advancements to its branch managers, the International Film Service, Inc., has appointed B. F. Lyon, manager of the Pittsburgh exchange, to the position of district manager. The rapid growth of the International and the organization's determination to secure the greatest efficiency possible were directly responsible for Mr. Lyon's appointment. In his new position he will act as assistant to J. K. Burger, assistant general manager in charge of exchanges. His field will be the entire United States, and he will visit the different exchanges, instilling into the branch managers the ideas of the home office.

B. F. Lyon.

Mr. Lyons has been in charge of the Pittsburgh exchange of the International since its organization. Prior to that time he was with Pathe, and was directly responsible for founding and building up the Newark branch. His work there was considered of the highest order and because of it he was selected by the International for the important post in Pittsburgh. His success there has been as phenomenal as in Newark.

Mr. Lyon will be succeeded as manager of the Pittsburgh branch by Edward J. McGurty, which appointment, too, is along the International's prescribed policy of rewarding faithful employees. Mr. McGurty joined the International Film Service, Inc., in April of this year as a road man, working under the supervision of Mr. Lyon.

Mr. McGurty was born and raised in Chicago, attended the public schools there and graduated from the University of Chicago. He engaged in special investigation work for the McCormack Foundation of his alma mater and later did similar work for the Illinois States Attorney.

For the past two years he has been a resident of Pittsburgh, where he entered the film field, first with the Liberty Film Company. Subsequently he represented Pathe in West Virginia, where he remained until he joined the International.

RYAN GIVEN A DINNER.

C. C. Ryan, for a year and a half in charge of the shipping and supply department of World Film, was given a dinner last Wednesday night by his old employees in honor of his departure from service in that company to take a similar position with the Lewis J. Selznick organization. The dinner was in fact an after-the-theater supper and lasted well into the small hours. Ryan was first escorted to a box party at the Forty-fourth street theater to witness "The Girl from Brazil." Then the function was removed to Joel's famous all-night rest cure, and "a fine time was had by all." Among those present were Maurice J. Walsh, Clarence Carta, Dick Segal, Al. Lehrer, Joseph Barry, Herman Pepper, Clifford Myers, H. A. Thomas, Frank Zucker, L. E. Byer, P. Masterson, Maxwell Sass, Sol. H. Kravitz and J. H. Lutjen.

Turning 'em Out at Triangle

Director West Completes Important Production—Many Stars Busy on Big Subjects.

THE much-heralded production, at the Triangle-Ince Studios at Culver City, of the new play which is to present as a tri-star combination Dorothy Dalton, Enid Markey and Howard Hickman, has just been completed by Raymond B. West, and is now going through the cutting the titling process. It will soon be in the hands of exhibitors. This is the play that has a sensational railroad collision as one of its strongest features. In theme, it is a vampire story; and in it, it is said, Dorothy Dalton presents her strongest claim to honors as a screen siren.

William S. Hart has completed the exterior scenes of his new "Western" from the pen of J. G. Hawks, and is now working on a series of interiors especially constructed in one of the great glass studios at the Culver City plant. These will probably be finished by the end of the week, and Hart will begin upon another play now being written for his use by one of the writers in the scenario department.

Frank Keenan, the Triangle-Ince star, is attracting much attention this week at the studio in his picturesque work on his new southern story by John Lynch. The action of the story is supposed to take place about the year 1848 on a Louisiana plantation. Some of the scenes take place on an old stern-wheel steamboat on the Mississippi—a veritable Mark Twain type of vessel. Walter Edwards is directing. While Keenan is completing his work on this, Chief Author C. Gardner Sullivan is at work on a new story for the star. Nothing has been definitely announced about this new vehicle, but it is said that it will afford Keenan the part of a miserly old mill-owner. It is also said that it constitutes a sequence of exceedingly powerful situation.

The harmonious working of the tri-star combination, composed of Dorothy Dalton, Enid Markey and Howard Hickman, has impelled the Triangle authorities to arrange another of the same kind composed of Dorothy Dalton, Charles Ray and Louise Glaum. The vehicle to which these three have been assigned is described as a deeply psychological subject, written by Alice P. Brown, of Pasadena, Cal. The scenario has been made by Monte M. Katterjohn, of the authorial staff. The supporting cast includes Margaret Thompson, Robert McKim, J. Barney Sherry and Charles K. French.

John Lynch, the writer who, of recent months, has provided Triangle-Ince players with several of their biggest subjects, has just completed a new drama for William Desmond and Enid Markey. It deals with college life, providing Desmond with the role of a heroic athlete and Miss Markey with that of a chorus girl. In the supporting cast are Howard Hickman, Margaret Thompson, Charles Gunn, J. Barney Sherry, David M. Hartford, J. Frank Burke and Louise Durham.

At the Triangle-Fine Arts studio, Douglas Fairbanks is working in the East on a new story, one of the thrilling moments of which is the chase of a private yacht in New York Harbor by a revenue cutter. For the making of this picture the United States Navy donated the use of one of its finest torpedo destroyers. As usual, Fairbanks will have many thrilling escapades, and a real love story. Lloyd Ingraham is directing.

Much interest is being shown at the Triangle-Fine Arts Studio in the present starring vehicle of Wilfred Lucas. It is called "Bugs," and in it Constance Talmadge has the leading female role. It is a detective story of unusual kind. In the supporting cast are F. A. Turner, Winifred Westover, Pomeroy Cannon, Fred Warren, James O'Shea, Jack Sealock, Katé Bruce and Monte Blue.

Dorothy Gish is hard at work at the Triangle-Fine Arts Studio on a racing story called "The Best Bet." Tod Browning, the director, is the author, although the director in this particular instance is George Siegmann. Raymond Jerome Binder is leading man in this feature, while others in the cast are Adele Clifton, Carl Stockdale, Loyola O'Connor, F. A. Turner, Joe Noery and Tom Wilson.

At the Triangle-Keystone Studios, Louise Fazenda has just put the finishing touches to a new two-reeler called "The Girl Guardian." Charles Murray has the principal male role in this production, and has the pleasant task of saving Miss Fazenda from drowning.

"The Three Slims" is the title of a new Triangle-Keystone comedy in which Slim Summerville, Slippery Sam Potel and Slim St. Clair have the leading parts.

Ora Carew, the Triangle-Keystone star, has to play opposite herself in a new comedy called "The Twins." She plays both parts of a winsome little country girl and a gawky country boy, throughout a vastly amusing action. Joseph Callahan and "Baldy" Belmont have important roles in her support.

Horne a Product of Stage

Kalem Director Brought Into Limelight by Success of "Girl From Frisco."

DIRECTOR James W. Horne, of Kalem's staff of producers, long regarded by his fellow screen workers as one of the most artistic of picture craftsmen has, however, seldom been found in the limelight of publicity. The success of Kalem's series of the west, "The Girl from Frisco," featuring Marin Sais and True Boardman, has resulted in bringing him into the rays of the calcium.

James W. Horne.

Among the successful Kalem productions staged by Director Horne, the "Stingaree" series, by E. W. Hornung, comes to mind most readily. He will also be remembered as the producer of "The Social Pirates," by George Bronson Howard and a number of multiple reel successes, including "The Barnstormers" and "The Pitfall." Judging from its reception by exhibitors and the fans "Stingaree" is probably his greatest success, though the "Girl from Frisco," now in the seventh week of its career, bids fair to run the series by the creator of "Raffles," a close race. In both productions Marin Sais and True Boardman are the featured stars, with a strong cast in support.

Director Horne is a native of California and a real product of the stage, as he was a member of the Belasco-Mayer stock company at the Alcazar in San Francisco when only 13 years old. Stage work carried him to New York and Chicago many years later, his last engagement in the spoken drama being in the role of Bragdon in the Cohan and Harris production of "Brewster's Millions."

He entered photoplay work with the Kalem Company four years ago as a scenario writer, being sent to the Glendale studio. In a little over a year of this work he showed such ability that he was given the directorial reins. Horne soon established himself in the front rank of screen producers.

Under the direction of Mr. Horne work was started this week on the ninth episode of the western series by Robert Welles Ritchie. This is called "The Web of Guilt." For "A Battle in the Dark," the eighth production in this two-reel series, Director Horne secured some unusually striking fire scenes by burning a three-story Glendale house to the ground.

The director was fortunate in learning of a house which the owner was preparing to tear down. By offering $3,500, many hundreds higher than the nearest bid of a house-wrecking concern, he secured permission to stage his private fire with the house as the offering. The Gendale fire department stood by to prevent possible spreading of the blaze to adjoining buildings, while a bond was also called for to cover the latter contingency. The scenes were photographed by a battery of four cameras at night and furnish a spectacular climax to this episode.

KERRIGAN IN "THE MAINSPRING."

J. Warren Kerrigan is to be seen next in the role of a newspaper reporter who stumbles on the scoop of a lifetime, but who is held prisoner so that what he has learned may not become public property and thus cause a financial panic. There are five reels of thrilling action in the play, "The Mainspring," the scenario of which was prepared by William Parker. Kerrigan will be directed by Jack Conway, of the Universal forces.

Extend "Girl from Frisco"

Success of Kalem Series Causes Addition of Ten More Episodes.

THE Kalem Company on Monday officially confirmed the rumors that plans have been considered to extend the "Girl From Frisco" series beyond the fifteen-week period originally set. Though many weeks were spent in consideration of this step the requests from exhibitors and exhange men for an extension continued with such persistency that it was definitely decided on Monday to add ten episodes, bringing the series to twenty-five.

Arrangements have been completed with Robert Welles Ritchie, whose realistic stories of the West have been so largely responsible for the success of the series, to write the plots for the additional ten episodes. Marin Sais and True Boardman will continue to be seen in the leads of the series that has proven the most popular of their screen careers.

Among the episodes of "The Girl From Frisco" promised for early release are "The Web of Guilt" and "The Reformation of Dog Hole." The former episode finds Barbara unraveling a baffling mystery in which her only clue is a peculiar weave in the rope used by the criminal. It is scheduled for release on Wednesday, October 4th.

One of the most picturesquely Western episodes of the series is "The Reformation of Dog Hole," issued on Wednesday, October 11th. Marin Sais, as Barbara Brent, in this story undertakes to "clean up" Dog Hole, reputed as "the toughest town west of the Sierras." With the aid of John Wallace, portrayed by True Boardman, she succeeds in her purpose, but only after a bitter struggle with the rough element of the town led by Hawk, proprietor of the "Red Copper," the local saloon and gambling place. In the last mentioned character Ronald Bralbury, who has gained popularity in the "heavy" roles of the series, contributes a novel interpretation.

Included in the other players seen in these two episodes are Frank Jonasson, Josephine West, Edward Clisbee, Karl Formes and Steve Murphy. Director James Horne is handling the productions.

Earl Metcalfe

WHEN boyish, good looking Earl Metcalfe tells you that he was born in Newport, Kentucky, twenty-eight years ago, you are inclined to fancy that he is adding a few years to his actual age, and it is only when you recall the fact that he has been playing leads for the past five years that he becomes absolved from suspicion of attempting to evade the truant officer.

Coming from the legitimate stage where he played lead for Stella Hammerstein, and juvenile for Zelda Sears, he joined the Lubinville forces with whom he played leads for four years in such pictures as "The Nation's Peril," "The Insurrection," "The Gamblers," and "Daughters of Men." Then, for a year he directed until he was captured for the Farnham feature, "Race Suicide," which will be put on the screen late this fall, and which he played the leads in roles ranging from a prehistoric caveman to the modern citizen.

Earl Metcalfe.

His latest success is in the principal part of the Buffalo Times' forthcoming serial "The Perils of a Girl Reporter," directed by George Terwilliger.

When Mr. Metcalfe is not joining clubs, he is already a member of the Lambs, Green Room, the Screen Club, St. Augustine Yacht Club, the Theatrical Club of Jacksonville, the Masonic Fraternity, and the Actors' Fund, he employs his leisure in writing short stories of which he has several to his bank credit.

Mr. Metcalfe has just returned from a yachting trip on which he embarked upon the completion of his Buffalo Times' feature, and is resting and recuperating at the Longacre Hotel, New York, while regaining facility in saying "Right" and "Left" instead of "Starboard" and "Port."

When he has thoroughly eradicated the nautical vocabulary from his system, he will be glad to consider propositions from producing companies whose activities will keep him on dry land for a few months.

VON RITTBERG'S SIDE OF VERITAS AFFAIR.

To the Editor of the Moving Picture World.
Dear sir:

In your issue of August 12 there appeared an article, **"Cincinnati's Veritas Photoplay Bankrupt,"** in which insinuations were made against me, and it therefore behooves me to correct the statements made and give your readers the truth of the matter. By reason thereof I hereby depose under oath as follows:

After spending both time and money in gathering data for a sociological photodrama, which was scenarioized by Mrs. Winifred von Rittberg, a professional writer, I set about organizing the Veritas Photoplay Company, going to Cincinnati where I understood certain people were interested in getting into the business.

The preliminaries over, certain contracts were agreed upon by the officers and directors of the company and ourselves, but were later, when Mrs. von Rittberg and I were in New York selecting our cast, substituted by contracts containing clauses impossible of fulfillment. We fought against signing, but their secretary, Melvin R. Short, threatened that the deal would be called off unless we did. Still we refused until we had both wired and talked by long distance to Andreas E. Burkhardt, president of the company, and received from him both verbally and by telegram, assurances of his protection, and that of all the members of the board. In spite of this, however, we had Short sign papers as secretary of the company that the specific clauses objected to would be amended to our satisfaction. Mr. Short's resignation from the company was secured shortly thereafter, however, and these papers signed by him disqualified.

Later, the president, Mr. Burkhardt, made demands upon me for some of my stock "if the company were to continue," and named a figure of from $10,000 to $15,000. I did not accede inasmuch as I had already given him and three other members of the board an agreement whereby I was to turn over to them $15,000 worth of my stock for the selling of sufficient stock to produce the picture.

Upon the completion of the picture the film and other properties were spirited out of New York by the president. Going to Cincinnati we found matters "cut and dried," and that the paragraphs we most objected to in our contracts were exercised to the letter in spite of the aforesaid assurances of "protection," and it became evident that said contracts had been framed to freeze us out.

Our contracts violated, we put our case in the hands of Cobb, Howard & Bailey, associate attorneys of the Actors' Equity Association, but there was little could be done on these contracts. The next move on the part of the company was to file bankruptcy. The petition in bankruptcy did not set a value on the only real asset the company had, namely the picture, which had meantime had been prepared for release, the cutting being done by Robert Olsson, cameraman, at his own suggestion. That it has as a result to be re-cut, is another story. The only asset of any value named was a claim against me for $11,355, an entirely false and spurious claim. Mrs. von Rittberg and I had, as a matter of fact, claims against the company for breach of contracts, unpaid salaries, and unissued stock; a settlement regarding which was paid by the company on August 18th to the amount of $1,500 cash, and $2,500 in stock—and this in spite of the fact that the company's assets as listed included a cash amount of $38 only.

The statement that appeared in this publication several weeks ago referring to me as "otherwise Jacques Jansen," is untrue in every detail and hereby repudiated. Jacques Jansen happens to have been my stage name for seventeen years, and not an "alias" as insinuated.

That the company did reach a producing stage is evidenced by the fact that it has a picture produced by me under preparation for release.

Now the directors have gotten rid of the "inventors" of the company in the well known way, and for a small settlement, they have withdrawn their bankruptcy petition, and will release the picture and otherwise resume business.

(Signed) JOHN VON RITTBERG.

Subscribed and sworn to before me this 18th day of Sept. A. D. 1916. (Seal.)

Jones Sullivan.
Notary Public.

Goings On at Mutual Studios

A Multiplicity of Subjects Are Now on the Skids for an Early Launching.

REPORTS from the studios of the Mutual's releasing companies indicate that film history is being made in rapid strides these busy autumn days. News comes that Mary Miles Minter, Richard Bennett, and the inimitable comedians Kolb and Dill are giving the finishing touches to Mutual Star Productions of five-part length at the studios of the American Film Co., Inc., at Santa Barbara, and that a five-part western with Frank Borzage and Anna Little in the leading roles, is rapidly nearing completion. At the same time Orral Humphrey, the eccentric comedian, is turning out "Beauty" comedies at a dizzy rate.

The picture which is absorbing the time and attention of that dainty idol of the screen, Mary Miles Minter, is "Faith," the feature which will constitute the fourteen-year-old star's third release as a Mutual player.

Before Richard Bennett left New York City for his engagement at the American studios, he sat with Warden Thomas Mott Osborne of Sing Sing prison, at several conferences, planning the detail of the stirring drama on which he is now at work. "The Law Makers" is a preachment against capital punishment. Mr. Bennett is giving the best that is in him to this drama, which utters a visualized cry against the barbaric methods of punishment still persisted in at many prisons.

The western picture on which Anna Little and Frank Borzage, supported by a large cast, are working, is entitled "Immediate Lee." The story is by Kenneth Clarke, the short story writer, and this drama in which a gunman, quick on the trigger, plays the lead, is of the same virile character which distinguishes his work. It is a sweeping picture of cowboy life, of cattle rustlers, dance hall girls, chases and fights, and holds the spell of frontier life at the height of its picturesque existence.

At the Vogue Studios, Paddy McQuire, Rube Miller, and Ben Turpin are more than doing things with a decidedly original turn for funny pictures. "Paddy's Pot Pup," is the present Paddy McQuire picture in the making. While Paddy has the leading role, the pup will no doubt share the honors with him. The dog is one of the most clever ever used for screen work, and in the story he is the main instrument in aiding Paddy avert a robbery.

A second two-reel funny picture is being produced by Rube Miller and Ben Turpin with the aid of Lillian Hamilton and a large and competent company. Its title is "Revenge Is Sweet," and the plot develops backward in a most astonishing manner. The setting is western, and the situation are unique.

George Ovey, the Cub comedian, is still at work turning out funny pictures showing the adventures of Jerry, at the Horsley studios in Los Angeles. Booking reports show a steadily increasing demand for this young actor with his style of playing all his own.

WORLD MAN ENJOYING THE SIMPLE LIFE.

A letter from beyond the Delaware, in the heart of the Pocono Mountains, reveals the fact that one of our staff has fallen among friends. Before we recount his fall we shall have to make a scenario of his temptation.

The scene is at a famous summer hotel, and he writes: "Up among the Quakers. In this house one is not permitted to dance, to play cards—neither of which am I able to do—nor is any music allowed." One can't smoke there either, it seems, except in rooms duly appointed and set aside for the unregenerate. He likes those rooms. He says there is enough wood in the fire place to supply a poor scribe all winter. He adds: "If in one corner, now, there was a bar!" But there isn't. He has been there a whole week and has had only one of 'em.

Two things made him want to write, and thus we know how the fall came. He simply had to write; it was in him. The men in the big room were talking golf. He knows a lot about golf—all that Briggs of the Tribune teaches he knows, and nothing more. He likes Briggs so much that he didn't want other teachers butting in. He had also purchased a cigar in the barber shop—"kept out of sight in a drawer"—and it was going. He was too much afraid of the Quakers to light his pipe and English Curve Cut, and had to start the cigar. So he writes:

"Yesterday afternoon I took a long jaunt in the rain"—Just think of it, it was raining. "I passed a graveyard"—the plot thickens—"two churches and two saloons. I entered none of them." He got by both or shall we say the four? "Along came the third gin mill—and I fell. I entered the bar room. Across the bar was a big horseshoe. (That always was a sign of good luck) I remarked to the custodian of the refectory: 'I haven't seen one of those in a week.'

"'What's that,' he inquired very patronizingly, 'the horseshoe?'

"'Naw,' I said, 'the bar.'

"Can you beat that? Come to think of it, I know why he was deceived. I wore puttees, and he must have thought I was the coachman."

Chorus of the Staff: "What would George give for a 'Fireman'?"

Wayne Arey, Thanhouser Star

WAYNE AREY, who has just been promoted to stardom by Edwin Thanhouser, is one of the few actors who was not born in New York nor reared on Broadway. Rock Falls, Ill., is the town in which Wayne Arey first opened his eyes and it was there that he grew up. Mr. Arey's first theatrical experience was with small repertoire companies and he still remembers with some pride that he thrilled some of the largest town halls in the middle west with his virile impersonation of Cole Younger in "The Younger Brothers, Bank Robbers."

Wayne Arey.

Early in his theatrical life Mr. Arey gave up his part as a bandit and went into stock. His stock career was a long and honorable one and he played in companies in Minneapolis, Brooklyn, Atlanta, Toronto and Lawrence, Mass.

He attacked Broadway and was immediately successful, playing important parts in productions of David Belasco and Charles Frohman. He was a leading man in the Princess theater plays and when the Princess playlets came to an end he went into motion pictures.

Mr. Arey had his first motion picture experience with the Thanhouser company, and, particularly adapted to the work, his rise was rapid. After successful portrayals of the Judge with Gladys Hulette in "The Shine Girl," and of Dr. Deane, supporting Florence La Badie in "Saint, Devil and Woman," Mr. Arey was made a co-star with Doris Grey, the Boston beauty, who has shown such talent under the tutelage of Edwin Thanhouser.

Mr. Arey will appear with Doris Grey in "Her Beloved Enemy," directed by Ernest Warde, which will be released through the Pathe exchanges.

LILLIAN WALKER MEETS WITH SERIOUS ACCIDENT.

The popular Vitagraph star, Lillian Walker, who is affectionately known as "Dimples" throughout the motion picture world, is lying at the Mineola Hospital suffering from a general shaking up and contusions as a result of an automobile accident on the Jericho Turnpike, about three miles from Mineola, where the company were going to film some scenes in a forthcoming Blue Ribbon release.

The accident occurred when the chauffeur, Al Reinhard, swerved Miss Walker's machine in order to get out of the way of a Ford. The wheels skidded and the car turned turtle, pinning the chauffeur, Miss Walker, Wilfrid North, her director, and Bob Gaillord, who was also in the machine, beneath its weight. The players were unable to free themselves until assistance came, after which they were rushed to the Mineola Hospital, where they are now under the best of care. Director North is believed to be suffering from fractured ribs, while Miss Walker and Mr. Gaillord are generally bruised and shaken up.

Bluebirds by the Dozen

An Abundance of Attractive Features Flutter Toward the Screen.

BARRING the essential detail of announcing the scheduled dates, Bluebird Photoplays, Inc., are well prepared to supply exhibitors with an abundance of attractive features with which to combat opposition. During the summer, while Bluebird was "trying out" its policy of promoting plays instead of players, in furthering the interest of the manufacturer and the exhibitor, Bluebird's directors were busy on the West Coast producing material of a character to substantiate Bluebird's promises to the public.

"The Heritage of Hate" has been added to the October program, dated up for the fourth week, and following "The Social Buccaneer," October 16; "The Chalice of Sorrow," October 9, and "Wanted—A Home," October 2. For the fifth Monday in the month there is an abundance of subjects to select from, as witness the following references to Bluebirds that are on the wing:

Two productions by the Smalleys, featuring Lois Weber's Scotch lassie, Mary MacLaren, will be released under the title of "Devotion" and "The Girl That's Down." Miss Weber made the scenario for the last named feature from a story by Brand Whitlock, former Minister to Belgium. Ella Hall, with her new director and leading man, Rupert Julian, will also be seen in two releases—"Pawn" and "We Are French."

Louise Lovely will continue as J. Warren Kerrigan's leading woman and, following their joint appearance in "The Social Buccaneer," will be seen in the leading roles of Normand Duncan's play, "The Measure of a Man." Ruth Stonehouse will play the leading character in William Worthington's drama, inspired by Mendelssohn's "Spring Song," and will also have the lead in "Kinkaid Gambler," directed by Raymond Wells.

"The Eagle's Wing," last of several Bluebirds directed by Robert Leonard, will have Herbert Rawlinson and Grace Carlyle in the leads; "The Place Beyond the Winds" will engage Dorothy Phillips and Lon Chaney in the principal roles; Dorothy Davenport and Emory Johnson will play leads in "The Road of Destiny" and Myrtle Gonzalez and Val Paul will head the Lynn Reynolds company in "The End of the Rainbow."

From this abundance, selections will be made for the Bluebird program during the rest of the year. Meanwhile there will be three months of activity in making more features, all designed to comply fully with the Bluebird policy of play prominence instead of personally promoting the player. The national advertising campaign already under way will be extended to encompass more mediums for interesting the public in the local exhibitor's displays of Bluebirds.

THOMAS OWNS TITLE "HER HUSBAND'S WIFE."

A. E. Thomas has joined the ranks of the authors who are active in protecting the titles of their works. Some weeks ago Mr. Thomas learned that the Ivan Film Productions, Inc., was announcing a film entitled, "Her Husband's Wife," based on a scenario written by Ivan Abramson, which was being distributed through the Merit Film Company. Upon inquiry he learned that the film was in no sense the same as his play, "Her Husband's Wife," which was successfully produced by Henry Miller for two seasons, and in which Miss Laura Hope Crews, Miss Grace Elliston, Miss Mabel Bert, Bruce McRae, Orma Caldara, Robert Warwick and others appeared, and which was subsequently published by Doubleday, Page & Co. in book form.

Mr. Thomas applied to the Supreme Court for an injunction to prevent the use of his title as the title of any motion picture photoplay irrespective of the subject matter of the photoplay. The case was presented in his behalf by his attorneys, Ernst & Cane, of 31 Liberty street, and the defendants were represented by I. E. Chadwick, of 130 West 46th street.

The defendants contended that the use of the title by them was innocent and that a play bearing a similar title by one W. C. Andrews was written in 1895, and that the title had been used on the Yiddish stage in 1906. Mr. Thomas' play was being produced in shortened form in vaudeville by Miss Crews, and negotiations were pending for an English production which have now been consummated.

After hearing argument and examining briefs submitted, Judge Mullan has granted the prayer of the plaintiff and has signed an order enjoining Mr. Abramson,, the Ivan Film Productions, Inc., and the Merit Film Company, from "exhibiting, performing, representing, leasing, selling or advertising in any manner or form the perfomance or intended performance, representation or production of a motion picture photoplay or any motion picture whatsoever under the title 'Her Husband's Wife,' or any simulated or colorable imitation of the said title, and from using or advertising the said title, 'Her Husband's Wife,' or any colorable imitation thereof as the title of any motion picture, or motion picture photoplay, and that they forthwith eliminate the words, 'Her Husband's Wife,' from all advertisements, circulars, announcements, letterheads, lithographs, heralds and all other printed matter in which the title appears, and to cut from or destroy the said title from all films, both negative and positive, and all prints and stills made therefrom in all places where plaintiff's said title shall appear in connection with defendant's motion picture photoplay."

N. J. Baumer

ON WEDNESDAY, September 13, at a special meeting of the board of directors of the Rothacker Film Manufacturing Company, N. J. Baumer was elected vice-president. Mr. Baumer, for a great many years, has been president and director of the Matzene studios, Chicago, which are the largest and foremost in portrait work in America.

N. J. Baumer.

Under Mr. Baumer's personal direction during the past seven years, over one hundred thousand negatives were made of celebrities, including practically all men of national American reputation, thirty-two of the English nobility, and all of the stars and settings of the Chicago Grand Opera Company, of which he is the official photographer by appointment.

The Pathescope projecting machine was first marketed in the central west by Mr. Baumer, who organized, owned and directed the Pathescope Company of Chicago. While Mr. Baumer retains the presidency of Matzene's he has disposed of his Pathescope holdings to the new Pathescope Central Corporation, and will devote his entire efforts, time and attention to his official duties with the Rothacker Film Manufacturing Company.

Mr. Baumer is a recognized authority on studio lighting and artistic illumination, and has reason to assume that his efforts in the Rothacker Film Manufacturing Company's new studio will surpass his best efforts in portrait work, which made Matzene's one of the undisputed leaders in still photography.

BESSIE BARRISCALE IN NEW YORK.

Miss Bessie Barriscale, the Triangle star, has reached New York on her vacation after three years' absence in Los Angeles, and is registered at the Knickerbocker. She is combining business with the pleasure of doing a lot of shopping, however, and is to confer with Thomas H. Ince, her supervising director, in regard to autumn plans. Miss Barriscale's recent success in comedy roles has created such a demand for this type of work from her that the emotional work in which she has already won preeminence has had to be largely set aside. Miss Barriscale does not want to cease emoting altogether, but, on the other hand, as she explained, making people chuckle is the jolliest ever. It's a frightful dilemma, but promises not to spoil the vacation.

VIRGINIA FOLTZ JOINS UNIVERSAL.

Virginia Foltz, who in private life is the wife of Leslie D. Martin, wealthy real estate man of Los Angeles, has joined the film colony at Universal City. She is the daughter of Clara Shortridge Foltz, the famous woman lawyer and the niece of Samuel M. Shortridge, of San Francisco, one of the leading attorneys of the Pacific Coast.

Signal's New Serial

Helen Holmes the Star and J. P. MacGowan Director of "A Lass of the Lumberlands"—Released Through Mutual, Commencing October 23.

THE Signal Film Corporation has ready for release October 23 a new motion picture serial, entitled "A Lass of the Lumberlands." It will feature the popular favorite, Helen Holmes, star of "The Girl and the Game." Like other Signal Film Corporation's productions, the serial when completed will be released through the Mutual Film Corporation's sixty-eight exchanges.

"A Lass of the Lumberlands" is in fifteen chapters of two reels each. Treating as it does of a theme and an industry wholly new to motion picture patrons, it should prove an extraordinary attraction. E. Alexander Powell is the author of the story, which is filled with action and thrills, while the direction is in the capable hands of J. P. MacGowan, who was responsible for the other Helen Holmes pictures.

"In announcing to the public the release of the new serial," said President S. S. Hutchinson, of the Signal Film Corporation, "we feel that we are presenting a screen subject that will not only exceed all previous offerings in magnitude, interest and thrills, but one which will prove very entertaining and interesting in its portrayal of mammoth industry. As the title, 'A Lass of the Lumberlands,' indicates, the story is laid in the great North Woods, amid the mighty sequoia, pines and cedars that makes this region famous. As the story progresses the screen will actually illustrate every detail of operation in the great lumbering industry.

"All who see 'A Lass of the Lumberlands' on the screen are sure to gain a comprehensive idea of what the great lumbering industry means to this country.

"Of course," continued President Hutchinson, "the story is not primarily an educational feature, but an interesting, splendidly acted spectacular chapter play. Best of all, it has been actually filmed in the real lumberlands. There is nothing staged or artificial about it from first to last. Every chapter of the entire fifteen is crammed with action, and each chapter demonstrates the daring of the fearless film star, Helen Holmes."

From the standpoint of advertising possibilities, it is something really new in pictures. The fact that the story has the lumbering industry as its theme and that its scenes are laid in the big timber regions will give the exhibitor innumerable opportunities for odd and unusual displays in his lobby and for outdoor display on the street.

ARROW'S NEW SERIES.

"The Bishop's Son" is the title chosen for the first of a series of special seven and eight reel productions to be made by the Arrow Film Corporation at its studios in Yonkers,

Scene from "The Bishop's Son" (Arrow).

N. Y., which, it is anticipated, will be finished within a fortnight.

This first Arrow special feature is also Arrow's first from a story by Hall Caine.

The picture is based on Mr. Caine's own dramatic version of "The Deemster," which his son, Derwent Hall Caine, produced and played in on the English stage under the title of "The Bishop's Son."

In Arrow's film version of "The Bishop's Son," Derwent Hall Caine plays the same role which he created and made famous throughout England.

"The Deemster" (on which "The Bishop's Son" is based) is laid in the Isle of Man in the years 1700 to 1710. It is therefore a costume play of a period of extremely picturesque garb.

After a careful search of all available locations by Howell Hansel, it was decided to utilize the rolling turf and the steep cliffs of Block Island to stage the production. The home of a multi-millionaire on Fort Washington avenue, New York City, was secured as the Deemster's residence,, and an equally imposing mansion for Bishop's Court, the historic abode of the Bishop of Man.

A special mound, an exact counterpart of the famous Tynwald Hill, the ancient open-air court of judgment on the Isle of Man, was constructed at Fox Hills, Staten Island, and more than 800 extra people were used there in the trial scenes.

The costumes for Arrow's film version of "The Bishop's Son" were brought over from England by Derwent Hall Caine, and are identical with those used in the famous London production of this play.

Helen Arnold, Prize Winner

HELEN ARNOLD, the little Louisville (Ky.) girl, who was selected by William A. Brady as the most beautiful photographic type he had ever seen, and who was one of the winning candidates in the Photoplay Magazine's Beauty and Brains Contest, has become a permanent player in the roster of the Frohman Amusement Corporation and will make her first screen appearance as "Viola" in that company's production of "The Witching Hour." She will be in support of C. Aubrey Smith and Jack Sherrill and is now at work under Director George Irving.

Helen Arnold.

Helen Arnold entered competition against twelve thousand girls and because of her photographic propensities, and her intelligent correspondence, was selected as one of the winners.

Upon arrival in New York, four weeks ago Miss Arnold began visiting various studios hoping to gather some insight into the work before her. At the Frohman Flushing studio she was used in a court room scene and attracted the attention of George Irving, who was then engaged making "The Conquest of Canaan." A test was made and after a few lessons in poise and pantomime, Miss Arnold went through several difficult scenes with Jack Sherrill. Result—she was immediately engaged by Mr. Sherrill and will remain definitely with the Frohman company. A legal release was secured by Miss Arnold from the World Film Corporation, on September 9.

She is the typical Southern beauty. Her brown eyes, golden brown hair and perfectly contoured facial features photographed like a cameo. Slender, graceful and dignified, Miss Arnold's future is almost an assured fact. In such pictures as she is cast for, Miss Arnold will play opposite Jack Sherrill. The couple will prove ideal opposites.

HENRY SIEGEL JOINS SELZNICK.

Henry Siegel, who recently made an enviable record as New Jersey salesman for Bluebird, was engaged last week by Sol. H. Berman, New York Exchange Manager of Lewis J. Senznick Enterprises Inc., to handle the mosquito belt for Selznick Pictures. Siegel began his career in the film busines with the World Film Corporation in Pittsburg, transferring his activities to the East when given charge of the Newark branch. He resigned from World Film to go with Bluebird, where he put that company's pictures on the New Jersey map so ably as to attract the attention of Mr. Selznick and Mr. Berman.

General Film Program

Formidable List of Popular Stars Will Be Seen in Releases for the Fall and Winter.

GENERAL Film Company's recent announcement that its fall and winter program would be to an exhibitor the equivalent of a certified check was followed last week by a statement giving in detail General Film Service program for week October 2-10, inclusive. This is the first program announced under General Film Service for autumn and winter.

General Film Service certainly gets off with a flying start. If their program is to be judged by the calibre and number of stars featured in short-length dramas and comedies and advance press criticisms of their dramas reviewed to date there is unusual strength in the films.

There are twenty-eight film notables in the week's program as follows: Marguerite Clayton, Patrick Calhoun, Tom Mix, "Plump" and "Runt," Harry Myers, Rosemary Theby, Eugenie Besserer, Charles West, Gordon Gray, Virginia Hammond, Lillian Gish, Ivy Close, "Pokes" and "Jabs," Harry Beaumont, Gertrude Glover, Josephine Earle, Jackie Saunders, Frank Mayo, "Ham" and "Bud," Ethel Teare, Marin Sais, True Boardman, Helen Gibson, Millicent Evans and Lionel Barrymore.

To Selig goes the distinction of showing the first picture on the fall program, October 2, "In the House of the Chief," a three reel drama presenting Eugenie Besserer and Charles West. This will be followed by a one act comedy, "Making An Impression," a Vitagraph production. The Selig-Tribune always a feature will be even stronger during this fall and winter if we are to judge by the offering of the 79 chapter. "An Indian's Loyalty," with Lillian Gish in the titular role, a Biograph reissue, will be the last picture screened that day.

For the following day's first picture a two-part drama, Essanay selected two of their strongest stars, Marguerite Clayton and Patrick Calhoun, who will be seen in "An Old-Fashioned Girl." This will be followed by a Kalem one-part comedy, "One Step Too Far," featuring "Ham" and "Bud" and Ethel Teare.

The fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure," an Essanay one reel comedy featuring one of George Ade's noteworthy stories, leads the program for Wednesday, October 4. "A Grain of Suspicion," a one-reel comedy, presenting Vim's latest fun makers, Harry Myers and Rosemary Theby, will follow and then will be shown the ninth episode of "The Girl from 'Frisco" in two reels, "The Web of Guilt," in which Marin Sais and True Boardman have achieved distinctive success. Biograph's three-part drama, "Under the Gaslight," a famous picture taken from an equally famous speaking stage play, in which Lionel Barrymore and Millicent Evans are featured, will be then shown.

Selig-Tribune and a Vim one-part comedy featuring "Plump" and "Runt" in "Royal Blood," will occupy the screen Thursday, October 5.

Jackie Saunders and Frank Mayo will be seen in a Knickerbocker Star Feature drama in two parts, "The Better Instinct," the first picture shown Friday, October 11, and this will be followed by a Kalem one-reel comedy, "Stolen Plumage," presenting Ivy Close. Then another comedy, a Vitagraph production, "A Vampire Out of Work," presenting Josephine Earle, and the day's program will be brought to a close with still another comedy, this time a Vim one-reel production, "Strictly Business," featuring "Pokes" and "Jabbs."

Essanay's three-act drama, "His Little Wife," presenting Harry Beaumont and Gertrude Glover, will be the first picture shown Saturday, October 7. This will be followed by a Vitagraph production in three parts, "Cantrell's Madonna," with Virginia Hammond and Gordon Gray featured. Then will come an episode of the "Hazards of Helen" series by Kalem, "The Blocked Track," with Helen Gibson in the limelight. A Selig one-act Tom Mix drama, "The Canbyhill Outlaws," will close the program for the week.

McCLURE PICTURES ENGAGES THEODORE MARSTON.

Theodore Marston, formerly of the Vitagraph Company, has been engaged by McClure Pictures to direct the production of "Sloth," the fourth play in the McClure series of seven five-reel feature plays, "Seven Deadly Sins." Mr. Marston's work will supplant that of the other McClure directors, who are engaged upon other plays in this feature series. Charlotte Walker is to be the star of "Sloth."

Wells-Hawk on Road

Starts on Tour of Advance Work for the Newest Mary Pickford Picture.

WELLS HAWKS, personal representative for Mary Pickford, following the completion of her first picture for Artcraft Pictures Corporation, "Less Than the Dust," has started on a continent-wide trip to blaze the trail through the newspapers. This trip is a sample of the indirect cooperation of Artcraft with the exhibitor. Mr. Hawks will not work with the exhibitor at all, but will pile up a volume of personal publicity for Mary Pickford which will be followed by the special campaign arranged to exploit "Less Than the Dust."

His route carries Mr. Hawks south. He left on Monday for Philadelphia, going thence to Baltimore, Washington, Richmond, Atlanta, Birmingham, New Orleans and Dallas, according to his schedule. From Texas he will turn north and work east from Kansas City, visiting St. Louis, Chicago, Detroit, Toronto, Cleveland, Cincinnati, Pittsburgh, Buffalo, Rochester and Syracuse. In all this territory Mr. Hawks has a host of friends made during the days when he toured the country for Charles Frohman, Ringling Brothers' Circus and other prominent attractions.

While on tour for Miss Pickford he will visit the Artcraft exchanges in Philadelphia, Washington, Atlanta, Dallas, Kansas City, Chicago, Detroit, Cincinnati and Pittsburgh. He will also be in touch with the newly-formed Artcraft Pictures Corporation, Ltd., in Toronto, the birthplace of Mary Pickford, which is the centre of distribution of her new superior productions in Canada. He is expected to return with a budget of recommendations for achieving perfect cooperation between Artcraft, the branch managers and the exhibitors whom they serve.

Strand Books "The Chattel" for Week

Vitagraph's First E. H. Sothern Release Tops Bill at Big New York Picture Theater.

AS this announcement appears in print, the Strand theater, New York, will be showing Vitagraph's first E. H. Sothern release, an original story entitled "The Chattel," written by Paul West, directed by Frederick Thomson.

Mitchell H. Mark, president and general manager of the Strand Theater Corporation, switched the announced programme for the week beginning September 24 in order to headline the Strand's bill with Mr. Sothern's first appearance in motion pictures. Not only did he order a switch made in the program to include this Greater Vitagraph production, but he also issued instructions to launch an immediate campaign of advertising more extensive than any the Strand has ever undertaken on behalf of any previous picture.

Generous display advertising space appeared in the English and German newspapers of Greater New York this week announcing to the public the treat in store for them. Harold E. Edel, managing director of the Strand theater, concurred with Mr. Mark's judgment as to the advisability of revamping the Strand's bill so as to include Mr. Sothern's picture upon it.

PARAMOUNT'S PITTSBURGH EXCHANGE OPENS NEW BRANCH.

Because of the increase of business handled by the Famous Players Film Service, Inc., distributors of Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Kentucky, Indiana, Illinois and Michigan, it has been necessary for them to open another branch exchange in their territory. The new exchange will be in Cleveland, Ohio, with offices at 501 and 502 Sincere Building, Cleveland, Ohio.

Harry W. Irons, formerly connected with the Kunsky theatrical enterprises of Detroit, and later connected with the Pittsburgh exchange, will assume personal direction of the Cleveland office. Mr. Irons is very well known in the film business and has had a wonderfully wide experience.

C. G. Kingsley, the present manager of the Fox Film Corporation at Cincinnati, Ohio, has been appointed the branch manager of the Famous Players Film Service, Inc. Mr. Kingsley, who is a well known figure in the motion picture business in the Middle West, will assume his new responsibilities on September 21, succeeding R. C. Schmidt, who will be the company's special traveling representative from the Pittsburgh branch. The new manager has had a wide experience in the film industry and during the past year he was in charge of the Fox interests in Detroit and Cincinnati.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE FABLE OF THE SLIM GIRL WHO TRIED TO KEEP A DATE THAT WAS NEVER MADE (Essanay), Sept. 13.—Sound philosophy is presented humorously in this one-reel fable. The moral is: "If the woman thinks he's all right, you keep on your own side of the fence." The moral is drawn by the story of the country girl who, waiting for her ideal, marries a lazy young fellow. He dies, and she marries the owner of the general store.

PAYMENT IN FULL (Vim), Sept. 15.—Pokes and Jabbs do several new stunts in a gymnasium in this one-reel knockabout comedy. Pokes puts one over on Jabbs when he disguises himself as Jabbs and gets rid of Old Moneybags, who also wants to marry Jabbs' daughter. Pokes gets the mortgage, though, and also gets the girl. The cast: Robert Burns, Walter Stull, Ethel Burton and Frank Hanson.

IN JUNGLE WILDS (Selig), Sept. 16.—A rather melodramatic one-reeler. The work of the wild animals is especially good. Bryce, a broker, brings his daughter to South Africa after he has served a prison term. He is induced to join in a smuggling plot and sends his daughter's fiance into the jungle to get rid of him, hoping that he will be the victim of the wild beasts. The youth gets out of the jungle just in time to rescue the girl from the smuggler. In the cast are Dick La Reno, Miss McDonald, George Larkin and Will Machin. Produced by L. W. Chaudt.

THE UNVEILING (Biograph), Sept. 18.—In this one-reel reissue Mabel Normand and Robert Harron are featured in an entertaining drama. The show girl (Mabel Normand) determines to win the boy so that she may obtain his money. The boy's mother is heartbroken, and is just about to attempt self-destruction when she is prevented by a friend, who plans to open the boy's eyes to the true character of the object of his affections. The mother pretends suicide because her fortune is lost, and the show girl deserts the boy.

THE SELIG-TRIBUNE, NO. 75 (Selig), Sept. 18.—Young women of Sargeant School at aquatic sports and other exercises, Peterboro, N. Y.; Duke of Norfolk and Sir Edward Henry inspect constables; four girls, winners of "beauty and brains" contest, Chicago; "Little Bill," actor cleans elephant with whisk broom, Chicago; tons of melons consumed on Melon Day, Turlock, Cal.; whaling season opens with big catch at Gray's Harbor, Wash.; "Chick" Evans wins national amateur golf title from Robert A. Gardner, Haverford, Pa.; with the British troops in the Orient—commissary department at work.

A PERFECT DAY (Vitagraph), Sept. 18.—This one-reel comedy is rather slow in action, but contains humor, nevertheless. A man and his wife plan a wonderful day in the country to celebrate their tenth wedding anniversary. They invite their relatives to attend. What happens in the trolley car, at the picnic and in the sailboat, though, is far from the couple's dreams of a perfect day. In the cast are found George O'Donnell, Miriam Beeker, Thomas Reynolds and George Ford.

THE MUD CURE (Kalem), Sept. 19.—Bud's toothache leads to his awful dream in this comedy. The dentist's daughter, while administering gas, flirts with Ham and the job is bungled, which accounts for the dream in which Bud sees himself and Ham as attendants at a mud bath resort where the doctor and his daughter come for treatment. Lloyd V. Hamilton (Ham), Bud Duncan (Bud), Ethel Teare and A. Edmondson are in the cast.

THE HONEYMOON CAR (Vim Feature Comedy), Sept. 20.—This reel falls far below the high mark set by Harry Meyers and Rosemary Theby in previous Vim Feature Comedies. In this number the newlyweds are forced to take a chaperon on their honeymoon trip in an automobile. The chaperon is made to sit on the gasoline tank because the cap has been lost. A tramp holds up the bride and the chaperon when the bridegroom goes for gas. He is caught, however, and the honeymoon car at last arrives at the uncle's house.

THE SELIG-TRIBUNE, NO. 76, 1916 (Selig), Sept. 21.—Five thousand Elks parade in celebration at Newark, N. J.; National Service School instills patriotism in young women, Narragansett Pier; Mme. Albertina Rasch and members of ballet interpret dance in surf, Galveston; University of Pennsylvania football squad hold preliminary practise, Windber, Pa.; tons of supplies rushed to front in motor vans, Verdun, France; Duquesne, Pa. (steel city), celebrates 50th anniversary of its incorporation; forest fires rage at San Jose, Cal.; 5,000 celebrate California's admission to Union at Santa Rosa, Cal.; New York car strikers hold meeting at Union Square.

LOVE AND DUTY (Vim), Sept. 21.—Plump and Runt as soldiers in this film are funny. Criss-cross love affairs between Private Plump, Lieutenant Runt, the colonel's daughter and the pet of the regiment, lead to complications. Plump is sentenced to die, but the pet aids him to escape. An explosion throws the colonel into the water and Plump rescues him. The hero is given the hand of the pet and everybody, even Runt, is happy. The cast is made up with Babe Hardy, Billy Ruge, Florence McLaughlin and Ray Godfrey.

THAT PESKY PARROT (Kalem), Sept. 22.—A lively reel in which a near elopement, entailing some wild riding, takes place. The parrot, belonging to a newly-wedded couple, starts things when the husband comes home and the bird makes him believe his wife has run away. Ivy Close and Henry Murdoch are the supposed elopers. A review was printed in the issue of September 23, page 1960.

DEFYING DEATH (Kalem), Sept. 23.—In this number of the "Hazards of Helen" series, the girl operator at Lone Point (Helen Gibson) shoots under a moving train while lying face down on an electric hand car. She does this in the course of her successful pursuit of a man who attempts to prevent the railroad from getting a new franchise, and who has stolen important documents. This picture was reviewed in the issue of September 23, page 1960.

General Film Company Specials

THE GREATER OBLIGATION (Essanay), Sept. 12.—A strong two-reel drama, well played by a cast headed by Edward Arnold, and including Marion Lyndston and Betty Brown. The story evolves around the baby of Mildred Bane and Roger Willard, which has been adopted by Willard and the girl he married. Willard does not know the waif is his own child. After his wife's death, Willard is accidentally brought face to face with Mildred. She kidnaps the baby, not knowing it is her own, for several years have passed. An extremely dramatic situation occurs when Willard and Mildred learn that the baby is their own. They are reconciled.

THE WOMAN ALWAYS PAYS (Essanay), Sept. 16.—This is a good three-reel drama in which Lillian Drew and Sydney Ainsworth are assigned difficult roles which they do well. The production is a screened narrative of a mountain lawyer who betrays the girl whose love he has won. Fearing the girl's uncle, the lawyer steals his child when it is a year old. He goes to the city and becomes a respected man. His daughter has grown up, and the mother of the girl has become an adventuress. For revenge she endeavors to have the girl ruined as she was. The shock of learning that she is the mother of the girl she wanted to sacrifice kills the mother.

THE THORN AND THE ROSE (Vitagraph—Broadway Star Feature), Sept. 16.—The old, but ever new, theme of the triumph of a good woman's love over that of a butterfly is used in making this an interesting and compelling three-reel drama. The story is well connected and runs smoothly. It treats of a successful young artist who marries a poor girl—the "Lily." The artist, who has exiled himself from his former friends, goes to the city for a visit and there meets the "Rose"—who lures him from his home. She proves false and the man goes back to his wife and baby. In the cast are found John Ralee, Shirley Moore, Grace Blakely and William Lyttel.

INTO THE NORTHLAND (Selig), Sept. 18.—An acceptable three-reel drama with a surprising and delightful denouement. This number will strengthen any program. Most of the interest in the story is centered on Harriet Collins (Fritzi Brunette), who, disguised as a boy, goes to British Columbia in search of her husband. She is forced to earn her living as a handy boy around a general store in a rough mining settlement. Her sex is not discovered until she collapses and, attended by Moll McGuire, one-time owner of a gambling den, gives birth to a baby. The husband for whom she has gone in search has struck it rich and returns to the settlement on the day that the baby is born. The cast is composed of Fritzi Brunette, Leo Pierson, Lillian Hayward, Harry Lonsdale and James Bradbury.

WHEN JUSTICE WON (Essanay), Sept. 19.—A two-reel number with enough dramatic material to hold interest. A young convict is made the guardian of an orphan child, and from the time of his escape leads an upright life. When the girl-child is grown the ex-convict is a respected man of affairs, but is persecuted and blackmailed by a man who knows of his escape. A marriage between the ward of the ex-convict and a pal of the blackmailer is thwarted, and a pardon from the governor leads the ward to want to be more to her guardian than a ward. Those in the cast are Marguerite Clayton, Sydney Ainsworth, John Lorenz, Ulrich Haupt and John Cossar.

STRONGHEART (Biograph), Sept. 20.—An interesting three-part version of the famous play in which Robert Edeson starred. In the picture, Henry Walthall presents the title role with fine effect and is ably supported by Blanche Sweet, Alan Hale, Lionel Barrymore, Gertrude Robinson and Antonio Moreno. Reviewed in the issue of Sept. 2.

THE GUN RUNNERS (Kalem), Sept. 20.—No. 7 of "The Girl From

Frisco" series. An attempt to start a revolution in South America forms the plot of this two-reel chapter. Barbara Brent (Marin Sais) learns enough of the secrets of the plotters to spoil their plans, although they attempt to take her life. True Boardman plays opposite Miss Sais. A full review can be found in the issue of September 23, page 1960.

THE WAY OF PATIENCE (Essanay), Sept. 23.—Nell Craig and Ernest Maupain appear in the leading roles of this three-reel photoplay, which, for story, acting and photography, merits unstinted praise. The story is of a country Quaker maiden with a stern father, who flees from home to the city, finds there a worthy husband and flees from him back home, because she thinks she is too wild for him. Wholesome, with strong heart interest.

Bluebird Photoplays, Inc.

WANTED—A HOME, Oct. 2.—A pleasing five-part production written and produced by the Smalleys. Mary MacLaren is the star, and gives a very fine interpretation of the character of Mina Rogers, a homeless girl, who impersonated a nurse, and was by the force of circumstances almost driven on the rocks. A full review of the picture appears elsewhere.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 75, 1916, Sept. 19.—Russian horde arrives in Balkans in Allies' offensive; ten tons of muscat grapes eaten at vine fete, Escondido, Cal.; American and British teams play exciting game of auto polo at Detroit; Traction strikers meet in Union Square, N. Y.; test shell crashes through house at Indian Head, Md.; training ship Ranger arrives back in Charlestown, Mass.; 500 prize sheep on farm of W. B. Kendall, at Bowdoin, Me.; First U. S. Engineers make pontoon bridge on Rio Grande at Laredo, Tex.; bevy of British beauties arrive for New York theatrical company; British troops clear away wrecked Zeppelin near London; storm wrecks U. S. cruiser Memphis, Santo Domingo.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 76, 1916, Sept. 22.—Aides of Generals Funston and Green review Illinois and Kansas National Guard at border; captive Elk herd roams in woods of Queens County Park, Brooklyn; England gives military funeral to Germans killed in Zeppelin; range-finding camera latest equipment of military aviators, Hempstead, L. I.; King George and Queen Mary watch life guards' contest, Windsor Park, England; Governor Charles S. Whitman casts primary ballot; alligator farm at Jacksonville, Fla.; Seth Low honored at funeral, New York; fall and winter fashions; Russian army in Balkans cheered along streets of Salonika, Greece; merchant submarine Deutschland arrives in Bremen, Germany.

THE FLOWER OF FAITH (International), Oct. 2.—Jane Grey is featured in this five-reel drama, which visualizes the romance of an itinerant evangelist's daughter and an unbeliever. Faith triumphs when a bolt of lightning saves an innocent man from being lynched. This is the first of the Golden Eagle Features. A full review is printed on another page of this issue.

Metro Pictures Corporation.

THE LIGHT OF HAPPINESS (Columbia), Sept. 4.—Viola Dana in the character of Tangletop, is the leading member of the cast in this five-reel drama, written and produced by John W. Collins. It is a good middle grade subject, and is well acted. A longer account is printed on another page of this issue.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 90, Sept. 20.—Interesting items of this number are the opening of the football season at Boston, Mass., a demonstration at Sargeant Summer School for women physical culture instructors, the Duke of Connaught reviewing war heroes at Toronto, Can., National tractor demonstration at Madison, Wis.; first annual bathing girl pageant at Oakland, Cal.

MOVIE STRUCK (Cub), Sept. 22.—In this characteristic number, featuring George Ovey and Claire Anderson, Jerry and the girl elope in an interesting manner. They then visit a moving picture concern, where Jerry amuses himself by throwing bricks at the manager. The usual knockabout situations follow. The number is one of average strength.

REEL LIFE, NO. 21 (Gaumont), Sept. 24.—This number is exceptionally entertaining. It contains a pleasing study of the hands, illustrating the meaning of the various lines, according to the science of palmistry. The views showing the manner in which white leghorn chickens are raised are both interesting and informative.

THE DEACON'S CARD (Beauty), Sept. 26.—A moderately entertaining farce comedy in which the deacon, who is at the head of an anti-gambling league, gets in wrong while trying to steer his daughter's matrimonial bark. A pack of cards, dropped from the pocket of the sweetheart, placed in the deacon's pocket after the young man has been ordered from the house, spills on the floor at an inopportune moment. Rather amusing.

SEE AMERICA FIRST (Gaumont), Sept. 27.—An unusually charming number of this series, entitled "The Lake Placid Region of the Adirondacks," and exhibiting many beautiful views of Lake Placid, the White Face mountain range, Ausable River, etc. On the same reel with this subject is a cartoon comedy entitled "Golf."

Mutual Film Corporation Specials.

FANTOMAS, NO. 3 (Gaumont), Sept. 20.—"The Mysterious Finger Print" is the title of this number, which proves to be quite as interesting as the previous numbers. As the serial progresses the plot thickens. Detective Juve, who was supposed to have been killed as a result of an explosion reappears, and affords a laugh in the closing scene by his exasperated manner when Fantomas again slips from his very finger tips.

THE LAND O' LIZARDS (Mutual Masterpicture), Sept. 21.—An entertaining five-part production featuring Frank Borzage and Anna Little. The plot centers about the rivalry of two different parties in connection with a vein of gold known to exist on the Bar C ranch. Frank Borzage, in the role of the Stranger, does unusually attractive work. An excellent western number.

THE FATHER OF HER CHILD (Centaur), Sept. 23.—A two-reel subject with an Enoch Arden theme, featuring Ethel Calvert, T. H. Gowland and Al Blake. The country girl has choice between two lovers, a young blacksmith and the village dude. She loves the latter and marries him. He turns out to be a worthless fellow and the part is well played by Al Blake. He finally runs away to sea, where he becomes king of a cannibal island. Later he turns up to find the girl married to the blacksmith, with a child. She still loves the worthless fellow, but chooses the blacksmith. This has a quite, natural development and the character work is appealing. It holds the interest strongly throughout.

THE MANAGER OF THE B. & A. (American-Signal), Sept. 25.—Rarely does a photoplay achieve the technical strength shown in this five-reel subject, based on a novel by Vaughn Kester. While the closing scenes leave much to the imagination, there is no disappointment, for the intent is obvious to any observer that the hero gets the girl and brings the branch road to eventual success. As a live, engrossing picture of railroad life, with knowledge and authority in every scene, we have not seen anything better than this. Helen Holmes, L. D. Maloney, Thomas G. Lingham and the others in the cast do excellent work. The photography and action are pleasing throughout. In spite of a rather abrupt close, this is an excellent subject.

FANTOMAS, NO. 4 (Gaumont), Sept. 28.—"The Crook Detective" is the title of this number of the serial. In it Juve is arrested on suspicion that he may be himself Fantomas. A masked ball given by the Grand Duchess Alexandra is the scene of mysterious happenings among which is the murder of one of the guests. Juve is also found on the following morning in his prison bed drugged and with a knife thrust in his arm.

POULTRY A LA MODE (Vogue), Oct. 1.—A two-part comedy which has very little point. A couple of men living side by side are occupied in trying to raise ducks and geese. Sitting side by side in the poultry yard they fall asleep and dream that their poultry wander to the swimming pool of a questionable Oriental resort. Here the poultry turns to the sort of human beings that on Broadway are known as "chickens." Not a very commendable film.

ARABELLA'S PRINCE (Thanhouser), Oct. 6.—A two-reel story picturing the way in which an old maid finally wins the man of her choice, who happens to be an old salt living next door. She writes a fervid poem and sends it adrift in a bottle. The old salt finds it, but throws it back to sea. A small boy, reading fairy stories, finds it and writes the old maid a letter. She invites him to call, with the whole town watching the course of events. The old salt leads a rescue party, thinking she has fallen into the clutches of a married man. This contains some good character work and tells a rather slow but amusing story.

Paramount Pictures Corporation.

PARAMOUNT PICTOGRAPHS (Paramount), September.—"Capturing Wild Oysters" is the first subject on the reel. "The Garden City Fever" shows the new movement by the children of New York to turn waste places into useful gardens or beauty spots. "Converting Wood Into Pulp" shows the making of print paper in all the different processes. "Priscilla and the Pesky Fly" is a study in animated clay.

ASHES OF EMBERS (Famous Players), Sept. 21.—Pauline Frederick plays a dual role in this five-reel photoplay. The picture is strongly realistic and offers Miss Frederick two widely contrasted characters. A longer review is printed on another page of the present issue.

THE QUEST OF LIFE (Famous Players), Sept. 25.—Maurice and Florence Walton, the dancers, are starred in this five-reel picture. The scenario is a very unskilful piece of work. It serves to introduce several of the best known dances of the stars, but offers very few opportunities for acting to anyone in the cast. Miss Walton does surprisingly well under the circumstances. Maurice does the best he can.

BOBBY BUMPS STARTS A LODGE (Paramount), Sept. 28.—This one-reel Bray cartoon shows Bobby, his pet goat and his little colored friend. Bobby starts a lodge of his own and invites Sambo to join. He expects to have great fun with the boy, and so does the goat, but the little negro fools them both, and Billy has to admit that he is the goat. Full of humor and good drawing. "Experiments in Crystallization" is on the same reel.

A SCOTCH-IRISH REEL (Burton Holmes), Oct. 2.—Interesting views throughout Scotland includes The Isle of Skye, Fingal's Cave, the Isle of Iona, and other famous localities. The Irish views show a review of Belfast Volunteers, Seaforth Highlanders on parade at Dublin, and many other scenes in the land of Robert Emmett. The reel is taken with all the Burton Holmes skill.

THE INTRIGUE (Morosco), Oct. 2.—A five-reel Pallas Picture melodrama with Elnore Ulrich. Its hero has invented a war machine to kill distant enemies. It is not an artistic picture, for though ably acted, the plot is weak and commonplace. A longer review will be found elsewhere in this issue.

Pathe Exchange, Inc.

LES PYRENEES CATALANES (Pathe), Oct. 1.—This number will be found to be a very delightful one, presenting scenes of great beauty in the Pyrenees mountains. This film has also been attractively colored.

TROPICAL BIRDS (Pathe), Oct. 1.—An instructive study of parrots, nicely colored and arranged. The various kinds of brilliantly plumaged parrots that frequent the tropics are shown.

LUKE'S SPEEDY CLUB LIFE (Rolin), Oct. 1.—An amusing farce-comedy in which Luke makes his entrance and exit as a bell boy at a certain club. The business of this picture is in many instances original. The fun is clean, and the action not overdone.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW (Astra), Oct. 1.—The first number of this new, interesting Pathe serial, which features Grace Darmond, Ralph Kellard and Leon Barup, is entitled "Treasure Trove," and introduces the main characters of the story and the incidents upon which it is based. Leontine, daughter of Stephen Walcott, who is bordering on financial ruin is in love with Jerry Carson, a young writer, while her father strenuously opposes the match and tries to force her to marry a Spaniard believed by him to be wealthy. The destruction of the Walcott yacht with the author aboard forms a thrilling incident which leads up to the forging of a note purported to be from Jerry, and the death of one Diego, a tool of Navarro's, for which Jerry is arrested and sent to prison. A review of "The Shielding Shadow" will be found elsewhere.

THE GRIP OF EVIL No. 12 (Balboa), Oct. 1.—"Into the Pit" is the title of this number, which has to do with efforts to accomplish regeneration in various individuals. John Burton, lured into a den of thieves and ill-doers, and rescued eventually through the manipulations of one of their number, meets a young woman whose life has been spent in uplift work in the slums, with the usual result.

THE MOODS OF MEDORA (Pathe), Oct. 1.—A two-part re-issue, in which the feminine lead is called upon to play a double role, and interprets both characters attractively. A woman with a past marries a young man of good characater, and has a child, which she despises because it hinders her from returning periodically, as before, to her former companions. A young woman, who is her exact double in appearance, is hired by her to impersonate her in her home while she returns to her old haunts. An interesting number.

Triangle Film Corporation.

PUPPETS (Triangle-Komedy), Aug. 13.—A rather dull study in black and white of the adventures of Pierrot and Columbine, with De Wolf Hopper as Pantaloon.

THE WINNING PUNCH (Keystone), Aug. 20.—One of the most amusing little farces shown in a long time, chiefly dependent on a ring contest.

HIS LYING HEART (Keystone), Aug. 20.—A Ford Sterling farce of domestic difficulty, only mildly amusing.

Unity Sales Corporation

YELLOW MENACE (Episode No. 6), Oct. 2.—A most sensational incident is the torturing of the Princess Najla on the double-scissors rack. A longer review will be found in our issue of September 9, 1916, on page 1684.

Universal Film Mfg. Company

THE ETERNAL WAY (Big U), Oct. 5.—A mountain story by Clifford Elfeldt, featuring Vola Smith, Mae Hill, Chas. Gunn and G. Raymond Nye. Vola Smith plays the part of a wild, untamed girl, who finally learns the meaning of true love. The plot is fairly strong and the scenic effects are unusually attractive.

PEN AND INKLINGS IN AND AROUND JERUSALEM (Powers), Oct. 5.—Hy Mayer has used his artistic skill in elaborating an entertaining and instructive series of pictures taken in the Holy Land. He brings out the manners and customs, as well as the humorous side, of the country. This makes altogether a good educational offering.

A CHARMING VILLAIN (Victor), Oct. 6.—Smiling Billy Mason, Chas. Dorian and Madge Kirby appear in this burlesque on the old plot of the country girl lured to the city. It is quite entertaining when it gets under way and has some smiles in the closing scenes.

Universal Film Mfg. Co. Specials

ASHES OF REMEMBRANCE (Rex), Oct. 1.—A two-reel number, by Allen J. Holubar, in which an old man tells the story of his early mistake to a quarreling young couple. The tale reverts back to Civil War days, and pictures of battle scenes are included. At the close the young couple make up their differences. This method of presenting a story has been used so frequently that it is no longer very novel. Some of the closing scenes are too sentimental. The number as a whole is one of only fair strength.

UNDER SUSPICION (Red Feather), Oct. 2.—A five-reel number, adapted from a story by E. Phillips Oppenheim and directed by George Loane Tucker. Douglas Munro heads the English company appearing in this. He appears as a bland, smiling villain, who baffles the detectives of Scotland Yard at every turn. He is suspected of all sorts of crime, from counterfeiting to murder, but no evidence can be found against him. The story is original and interesting. The villain turns out to be an American who escaped from his suffragette wife. His daughter, Eve, portrayed by a strikingly pretty girl, Laura Cowie, helps along the mystery and adds a love story. The treatment is light and humorous.

BORROWED PLUMES (Universal Special Feature), Oct. 2.—No. 8 of the "Timothy Dobbs" series. Carter De Haven again appears to the best advantage in this number. He gets a job as ticket seller for a moving picture house and loses it because he stops to flirt with a pretty girl. Later he dresses as a girl himself and gets the job again, only to have the deception discovered. He then enters the movies still dressed as a girl. The number has laughs strung along all through it. Robert Milash and Marcia Moore also appear.

THE GIRL AND THE BANDIT (Universal Special Feature), Oct. 2.—This two-reel instalment continues the adventures of Rutledge and Pedro in the interior of Old Mexico, where they have gone to rescue Liberty. The girl shoots from her prison cell into a pile of boxes filled with ammunition, exploding this and stampeding the Mexican camp. Later she saves Rutledge from the firing squad in a sensational manner. The number as a whole is strong in interest.

IN THE HEART OF NEW YORK (Gold Seal), Oct. 3.—A three-reel number, by Wm. Addison Lathrop. Ben Wilson, Edna Hunter, Charles Ogle, Wm. J. Welsh and others appear. This is a slum story, in which a wealthy young clubman invades the poor sections to find a stolen ring. He is discovered in a wine room by Rose Grey, a young social worker, who sets to work to reform him. This situation proves an amusing one and furnishes the principal originality of the production. The young man allows the girl to take him to the mission and afterwards falls in love with her. This is more pleasant than the average slum story and contains certain original features of interest.

SAFE IN THE SAFE (L-KO), Oct. 4.—A two-reel burlesque number which contains some laughable absurdities. A gang of thieves make themselves at home in the police commissioner's residence and also have a secret chamber at police headquarters. They steal from the police at will. Dan Russell is amusing as the chief, particularly in the scene where he disguises himself as a woman. The automobile chase is well put on, and in spite of its familiarity, some new twists occur. This contains a good deal of entertaining nonsense.

SOMEWHERE ON THE BATTLEFIELD (Universal Special), Oct. 6.—A two-reel subject, written and produced by Hobart Henley, who also plays the leading role, supported by Claire MacDowell and Wm. J. Welsh. The story concerns a young Servian physician in a Bulgarian hospital in the year 1915. He loves a young nurse, who risks her life to save him after it is known that he is a spy and has been shot while attempting to escape. This has a strong atmosphere of the great war and has some very pathetic moments. The death of the young physician, after the girl has risked everything to save him, is a real tragedy. Some of the hospital scenes are a little dark, but the subject as a whole is a strong one.

A MOUNTAIN TRAGEDY (Laemmle), Oct. 7.—A two-reel number, written by Calder Johnstone, featuring Burton C. Law, Zoe Bech, Marjorie Ellison, E. J. Denecke and others. The plot is made up of simple elements, but handled so effectively that excellent suspense is achieved. The little girl closes a bandit's eye with a bean shooter at the crucial moment of the story. The scenes are laid in and about a mountain cabin. The bandit's makeup is unusually good. An exciting number.

Greater Vitagraph (V-L-S-E, Inc.)

THROUGH THE WALL (Vitagraph), Sept. 18.—A six-reel detective drama from a story by Cleveland Moffett, this picture may be recommended for the skill with which its many gripping incidents have been put together. It is capitally acted. A review is printed on another page of this issue.

THE SCARLET RUNNER, NO. 1 (Vitagraph), Oct. 2.—The first number of this new Vitagraph serial, which is being produced by Wallie Van and P. S. Earle, appears under the title of "The Car and His Majesty," and is one of twelve two-part adventures through which Christopher Race passes while trying to make good on the proposition of earning his own living. The "Scarlet Runner" is a high-powered automobile which he purchases with the money gathered from a sale of his household belongings. His first adventure brings him into the service of a king who is traveling incognito. The story, by C. N. and A. M. Williamson, is not particularly strong.

FARRAR AS "JOAN OF ARC."

A filmed version of the story of "Joan of Arc" has been completed under the direction of Cecil B. De Mille, with Geraldine Farrar in the title role. This production, which has held Miss Farrar's exclusive services for three months this summer, will be presented by Jesse L. Lasky this autumn. The cast which supports Miss Farrar was selected by Mr. De Mille and includes many well known players of the screen, some of whom have starred on the screen in their own right. Prominent among these are Hobart Bosworth, who appears as the hero, Theodore Roberts, Tully Marshall, Wallace Reid, Charles Clary Horace B. Carpenter, James Neill, Mrs. Lewis McCord and others.

NEW MANAGER FOR MERIT'S BUFFALO OFFICE.

Joseph Lee, who has been New York State representative of the Merit Film Corporation, has been promoted to the managership of the Buffalo branch office of the Merit Film Corporation, succeeding F. J. Willis. The latter leaves his position to become manager of the Ivan Film exchange in Boston, from which point he will have charge of the distribution of Ivan features in the New England territory.

Manufacturers' Advance Notes

"THROUGH THE WALL" (Greater Vitagraph).

"Through the Wall" is one of the finest mystery pictures Vitagraph has ever produced. For genuine thrills and subtle detective work it equals Sherlock Holmes at his best. It is one of those pictures in which the suspense is completely sustained in every reel. It is the cleanest kind of a picture and absolutely true to life.

Cleveland Moffett has written several bully good stories that have been transformed into Vitagraph features, but never

Scene from "Through the Wall" (Vitagraph).

before has he sensed the possibilities of the screen as in "Through the Wall." Under the guiding hand of Director Rollin S. Sturgeon, Mr. Moffett's scenes develop terrific punch as they move through the five reels to a smashing climax.

Heidelmann, the master criminal, played superbly by George Holt, has a weakness that criminologists say is always their hope when looking for clues. In Heidelmann's case he keeps a diary of his crimes, gloats over it and lives to see it bring about his destruction. Heidelmann is a Doctor Jekyll and Mr. Hyde. He lives a double life, posing as a wealthy man of standing in the community, and when the Mr. Hyde part of his nature asserts itself the transformation is remarkable. Heidelmann marries Mrs. Kittredge, a wealthy widow. On a trans-Atlantic trip he has persuaded his wife and daughter to take with him, the liner is torpedoed. His wife is drowned and Heidelmann discovers his daughter by marriage has lost her mind. She is the one outstanding obstacle between him and the money he covets. In attempting to dispose of her brother and uncle, he commits the crime of murder and cleverly places the blame on Alice's brother.

William Duncan, who plays the role of the detective, has a magnificent part that he makes the most of. Through his work he tracks down Heidelmann, saves the brother and restores the sister's mind. Nell Shipman enacts the role of Heidelmann's step-daughter with grace and naturalness, adding materially to the powerful drawing power of this latest Vitagraph Blue Ribbon Feature.

OWEN MOORE AND MARGUERITE COURTOT IN "THE KISS."

Osculation has been the subject of deep thought and considerable experimentation on the part of certain members of the Famous Players forces during the past week. Owen Moore and Marguerite Courtot have done the experimenting and Director Del Henderson has been doing the deep thinking role.

The reason for this sudden and all-absorbing interest in kissing is the fact that these three are concerned as co-stars and director respectively in the staging of "The Kiss," a forthcoming Paramount Picture. As the title indicates, the exchanging of affectionate caresses between the parties of the first, or stellar, parts forms a very important incident in the story. The first kiss, which is the forerunner of many others stolen at a masked ball, and Moore, who has stolen it, is so captivated by the sweetness and warmth thereof, that he sets out to find the kissee, who escapes after the brief instant of bliss.

PANTAGES BOOKS "THE CRIMSON STAIN MYSTERY."

The latest big small-time vaudeville circuit to book "The Crimson Stain Mystery," the sixteen episode super-serial photoplay presented by the Consolidated Film Corporation is the Pantages.

A telegram received at the executive offices of Consolidated at 1482 Broadway, New York, from Metro Pictures Corporation, San Francisco, states that after viewing the first three episodes Alex Pantages, owner of the Pantages Circuit, signed a contract booking the serial for his entire chain of theaters.

This piece of news was received with much gratification by Consolidated managers, who consider that by booking "The Crimson Stain Mystery" for their respective circuit of theaters, Messrs. Alex Pantages and Marcus Loew have put their stamp of approval upon and indorsed Consolidated's claims that "The Crimson Stain Mystery" is one of the greatest motion picture serials ever produced.

HIRSH GET "PAGES FROM HER PAST."

Nathan Hirsh, president of the Pioneer Feature Film Corporation, has purchased the New York State and Northern New Jersey rights for the production entitled "Pages from Her Life." This is an emotional drama in five parts, based upon incidents in the life of a stage favorite, which strikes the keynote of intense action.

"PIGS" (Gaumont).

"The pen of the cartoonist can do more wonderful things than can the ablest director," said Harry Palmer in discussing animated cartoons, that branch of the art in which he is a recognized leader. "While admitting the skill of the director of comedies, I cannot believe that he can crowd many laughs into the same number of feet as can the humorist with the pen. The appeal of the Kartoon Komic is through a humorous exaggeration that cannot be duplicated in real life.

"To illustrate this, let us consider the latest animated cartoon from the Gaumont Studios which I have called 'Pigs.' Now a pig naturally lends himself to the joyous mood, as witness Ellis Parker Butler's classic, 'Pigs Is Pigs'; but when you come to introduce the porcine actor to the camera you will find that he does not run true to form when considered as the hero of a story. The cartoonist, however, can take any pig from the little pig that went to market to the one that Tom the Piper's Son stole and get a laugh out of him in a thousand ways. He can be made to climb a tree or swim a river or do some other thing that spectators recognize is

Scene from "Pigs" (Gaumont).

quite impossible for a pig. Yet the very fact that the feat is impossible is a great aid in tickling their risibilities.

"Then the cartoonist who varies his subjects can score a higher percentage of hits than can the brother artist who is bound to a single series. He is not held in any one channel or confined by limitations that hamper his play of fancy. I vary my work by releasing 'Estelle' one week, perhaps 'Noisy Ned' the next, then switch to something entirely different, and for the fourth week take another new tack."

"IN THE HOUSE OF THE CHIEF" (Selig).

Raising the standard of General Film productions week after week is the iron-bound policy of Wm. N. Selig, and the gripping three-reel drama "In the House of the Chief," released in regular service on Monday, October 2, will prove a good criterion by which to judge Selig Diamond Specials that are to come.

"In the House of the Chief" was penned by the famous author, I. K. Friedman, whose stories in the Saturday Evening

Scene from "In the House of the Chief" (Selig).

Post have proven so popular. The cast includes Eugenie Besserer, the "Ellen Terry" of filmland; Vivian Reed, Sidney Smith and Al W. Filson. "In the House of the Chief" is a story of the underworld, of the sacrifices made by a notorious woman crook and fence that her beautiful daughter might remain innocent and receive an education. How her sin finally found her out; how she finally righted a great wrong and reunited two young lovers, are but episodes in a film replete with exciting thrills and smashing climaxes.

"THE RETURN OF 'DRAW' EAGAN" (Triangle).

William S. Hart has "put over" another big hit in "The Return of 'Draw' Egan," a Triangle-Kay Bee feature scheduled to be released on October 15. It is another big western picture and critics are unanimous in declaring Mr. Hart to be pre-eminent at the present time among screen artists when set down in such locale and with a story of that character to interpret.

In "The Return of 'Draw' Eagan," Mr. Hart plays the role of a bad man of the West who finally comes to a turning in the road. The opportunity presents itself to him to reform and make good. He seizes it and is succeeding with a vengeance when a Nemesis in the person of one of his pals of the time when he was known far and wide as a bad man, appears on the scene.

As the story is developed Mr. Hart rises to heights of rare dramatic ability when he finally risks the love of the girl, the respect of his neighbors and even his freedom in order to quiet once and for all those who would drag him down again to the level from which he has risen.

"The Return of 'Draw' Eagan" is without doubt one of the best-acted pictures seen in a long time. Louise Glaum, as a girl of the town, plays convincingly and incidentally has the opportunity to depart somewhat from her usual role of a vampire. Margery Wilson, as the girl with whom the bad man falls in love, is excellent. Robert McKim, as Arizona Joe, the bad man who pursues "Draw" Eagan, gives a touch of realism to the part that goes to make the picture the excellent one it is.

Photographically and artistically "The Return of 'Draw' Eagan" maintains the standards set by all Triangle-Kay Bee pictures and precludes the possibility of unfavorable criticism being directed against it from any angle.

"NE'ER-DO-WELL" REMAINS ON VITAGRAPH V-L-S-E PROGRAM.

So many exhibitors have wondered what would become of the "Ne'er-Do-Well" after the 16th of September when no more bookings will be accepted on Selig pictures by the Vitagraph-V-L-S-E organization that General Manager Walter W. Irwin has again reiterated his statement that the "Ne'er-Do-Well" is not affected by the withdrawal of the Lubin, Selig and Essanay Companies from V-L-S-E, Inc. Every day a great many return date bookings are secured by V-L-S-E salesmen throughout the country and the picture is going exceptionally well, although now about six months old.

Sol Lesser's statement to Mr. Irwin explicitly states that he is entirely satisfied with the efficient way in which his picture has been distributed and it is not his intention to disturb this arrangement in the slightest degree. Exhibitors desiring bookings on the "Ne'er-Do-Well" should get in touch with their local Vitagraph-V-L-S-E managers.

BIG BOOKINGS FOR "AROUND THE WORLD IN 80 DAYS."

The Herald Film Corporation announce that bookings for "Around the World in 80 Days" have been coming in steadily. The demand by exhibitors for this feature has been increasing daily. The officers of the Herald Film Corporation feel that their judgment in selecting "Around the World in 80 Days," by Jules Verne, for their first release of big features, has been more than vindicated. Letters, telegrams and telephone messages from all parts of the country prove the wonderful popularity a remarkable novel can attain. The open and frank method adopted in announcing the price per day is also meeting with the approval of exhibitors throughout the country. In all probability this method will be followed by the Herald Film Corporation in their future advertising of big features.

FIRST EPISODE OF "SHIELDING SHADOW."

The initial episode of Pathe's wonder serial, "The Shielding Shadow," produced by Astra, will be released on October 1st. It deals with the adventures and the love affair of Jerry Carson and Leontine Walcott.

Grace Darmond is Leontine Walcott, Leon Bary Sebastian Navarro and Ralph Kellard Jerry Carson. Their acting is one of the best points in a splendid production, the most thrilling feature of which is the fire at sea, in which passengers of the boat are seen actually in flames jumping from the height of the deck into the ocean.

"ANTON, THE TERRIBLE" (Lasky).

Theodore Roberts and Anita King as co-stars for the first time will appear in the Jesse L. Lasky production of "Anton, the Terrible." The story of this thrilling drama of Russian political intrigue was written by Jules Eckert Goodman from Thomas H. Uzzell's story and prepared for the screen by Marian Fairfax and Charles Sarver. It is the Paramount Picture of September 28th.

Theodore Roberts has the supreme distinction of being America's leading character actor. In his years on the stage and screen he has been seen in many different roles, in all of which he has been ideal, but it is said that as the head of the cruel Russian Secret Police in "Anton, the Terrible," he excels anything he has done heretofore.

The versatile and beautiful Anita King, the Paramount girl, who recently scored such a success in "The Race," of which Victor Moore is the star and founded upon her transcontinental automobile trip, plays the part of the young girl upon whom Anton wishes to revenge himself for her father's crime. The role is exactly suited to Miss King's appealing personality, and the Lasky Company feels that it has made a most excellent selection in co-starring these two artists.

The story, which created such a sensation when it was published in the Saturday Evening Post, has to do with the intrigues in the Russian General Staff shortly after the outbreak of the present European war.

Anton, although Chief of the Russian Secret Police, is in reality a German spy. How a clever woman, to save her lover,

Scene from "Anton, the Terrible" (Lasky).

succeeds in trapping Anton and confronts him with his guilt, is presented in an unusual and startling manner. The scenes of the pictures are laid in Petrograd and on the steppes of Siberia, and the photodrama is produced with more than the usual Lasky excellence, under the personal direction of William C. De Mille, the distinguished dramatist and director.

The cast supporting Mr. Roberts and Miss King includes such prominent artists as Horace B. Carpenter, Edythe Chapman, Harrison Ford and others.

"THE HERITAGE OF HATE" (Bluebird).

Good old-fashioned melodrama is returning to favor on the legitimate stage, a new circuit of theaters having been put in operation with the start of this season to largely exploit melodramas of more or less "lurid" persuasion. Bluebird keeps pace with the experiment by introducing a melodrama, for the week of October 23, under the illuminating title of "The Heritage of Hate."

Under that title there need be no doubt of the melodramatic trend of pictorial events to be disclosed in the five-act story

Scene from "The Heritage of Hate" (Bluebird).

Walter Woods contributed for E. J. Clawson's scenario and the direction of Burton George. Under its policy of making the play "the thing," Bluebird waited to select the cast until the piece had been decided upon and from its stock organization selected William Quinn and Roberta Wilson to play the leads.

Assigning the remaining roles to Lillian Concord, Ellen Sedgewick, Betty Harte, Betty Schade and Paul Byron was accomplished with best artistic results in view, and then the matter of production has proceeded in accord with Bluebird's determination to mount and equip every offering to the limit of possibilities. Exhibitors will have, in "The Heritage of Hate," a melodrama for which the adjective "gripping" might well have been reserved for its special description; thrilling scenes and sensations multiply as the story progresses until the lurid consequences of "The Heritage of Hate" is climaxed in a fire-scene in which an ocean pier is destroyed, shipping crumbles under the flames and general devastation is exemplified after the most approved methods of pictorial destruction.

HYPNOTISM IN "CRIMSON STAIN."

Students of the occult, and scientific and psychological minds will be interested to learn of the discovery of a unique yet thoroughly practical method of breaking a hypnotic spell without the actual physical presence of the one responsible for it. This new method is explained for the first time in "The Broken Spell," the third episode of "The Crimson Stain Mystery," the sixteen episode super-serial presented by Consolidated Film Corporation.

"The Broken Spell" is a sequel to "In the Demon's Power," the second episode, in which Florence Montrose, daughter of Mr. Montrose, the discoverer of the terrible biological element which is the foundation of "The Crimson Stain Mystery," is hypnotized by Pierre La Rue, leader of the Crimson Stain gang, for revenge.

The method of breaking the hypnotic spell is in absolute accord with the laws of hypnotism. At the time that Albert Payson Terhune wrote the story, he experienced great difficulty in discovering a way to bring the heroine out of her trance. After consulting the best authorities on hypnotism and reading more than a dozen books on the subject, Mr. Terhune discovered the method which he has incorporated in the third episode of "The Crimson Stain Mystery."

TWELFTH "GRIP OF EVIL" CHAPTER STRONG.

Results of a nation-wide debate entered into by the country's most famous men are visualized on the screen in Pathe's Master Plot in Fourteen Chapters, "The Grip of Evil," and the opinion shared by the majority that "God's in his Heaven, All's well with the World," is presented in the twelfth episode which is released the week of October 1st, in which Balboa Company begins the marshaling of evidence to prove that the world is not in the Grip of Evil.

It deals with the capture of John Burton by a gang known as the Hell-Cats, and his escape from them after a thrilling succession of scenes in which he is aided by Bill Reilly, a former gangster, who has been reformed by the gentle influence of Grace Coe, a society girl who has given up her butterfly life to devote it instead to the succor of the poor and downtrodden.

The parts of John Burton and Grace Coe are played by Roland Bottomley and Jackie Saunders respectively, and the film has been produced by Balboa with all the beautiful photography and scenic splendor that characterize its pictures.

The release is characterized by new and unexpected twists in the story, underworld scenes based on actual happenings in the criminal history of New York's east side and a thrilling fight in which John Burton is saved from death at the hands of blackmailers and kidnappers.

"THE POWER OF EVIL" (Moss).

Coming as the initial release on the new Moss one-a-month policy, unusual interest is manifested in the announcement of the first presentation of "The Power of Evil," George Bronson Howard's scorching arraignment of the drink evil, which is now ready for release for state right buyers. Interest in the picture is enhanced with Marguerite Nichols in the leading role. Unusual and extensive preparations have been made by Mr. Moss for country-wide exploitation of "The Power of Evil," which arrangements, by the way, will hold good throughout the entire list of one-a-month releases. Elaborate printing, paper, heralds, cuts, etc., and all the details that make for an exhaustive campaign will be drawn upon, and trade papers and newspapers everywhere will be embraced in the advertising campaign. The press force has already been amplified and the highways and byways will be showered with a deluge of literature that spells dollars for the exhibitor and state right buyer. Mr. Moss, incidentally, has formulated a follow-up system of insistent exploitation which will be at the disposal of the exhibitor or state right buyer and the returns will be naturally beneficial.

"THE FALSE MAGISTRATE" CONCLUDES "FANTOMAS" SERIES.

With the showing of "The False Magistrate," October 5, the last of the five "Fantomas" episodes will have reached the screen. The series has been immensely popular, and the call for additional prints to supply the demand is a gratifying indication of the success which awaits "The Vampires, or The Arch Criminals of Paris," the new Gaumont series of nine episodes which will be released through the Mutual Film Corporation in the near future. "The False Magistrate" is calculated, says one reviewer, "to furnish a good topic for discussion among the patrons of every theater in which it is shown." It is such photoplays as this, those which "furnish a good topic of discussion," which make and hold business for exhibitors.

"HIS LITTLE WIFE" (Essanay).

There is much to appeal to the most exacting picture patrons in this 3-act offering from Essanay. It is a simple little story, about simple people, and with its scenes laid in a simple little town. The types in the story are lovable, and while there is much to dim the eye with a tear now and then, there is also a comedy touch which forms an ideal contrast. It is about the college bred son of the town's leading citizen and the orphaned niece of the village cobbler and parental objection.

Scene from "His Little Wife" (Essanay).

But the story is carried by its beautiful heart touches rather than on its possession of a deep plot. To get the beautiful settings, which rule it throughout, was a task requiring time, but the results proved the time well spent. Harry Beaumont, wrote, directed and played the lead, with Gertrude Glover in the other principal part. Thomas Commerford gives another touching portrayal of an old man part. The story is not without its intense thrills. Miss Glover leaps from a high bridge into a river showing plainly in the film the risk which accompanied it.

PARAMOUNT-BRAY CARTOONIST INVENTS NEW SMOKING DEVICE.

Leslie Elton, the well-known cartoonist who recently came into prominence by reason of his affiliation with the Bray Studios, Incorporated, who makes weekly animated cartoons for

New Smoking Device (Paramount).

Paramount Pictures Corporation, and who has been a well-known writer for a number of years, has written a short article giving his first impressions of New York City; also telling of a new invention that was recently invented for his personal use, by which he is enabled to dispose of fifty packages of cigarettes per day.

MAE MURRAY RETURNS TO PACIFIC COAST.

With the completion and release on the Paramount Program of "The Big Sister" her last starring vehicle, Mae Murray, Famous Players-Lasky star, returns to the Pacific Coast. Originally a Lasky star, Miss Murray was transferred to the Famous Players studio after the merger of the two producing companies, because the atmosphere required for "The Big Sister" was strictly eastern, the scenes being laid in and around New York City.

Miss Murray's next production is a case in point. It is to be called "The Heir Apparent" and will deal with the life of a young English girl in South Africa. Even the scant knowledge of Africa which the Boer War gave many Americans is sufficient to enable us to realize that the staging of a production with South African settings in the vicinity of New York City would be a stupendous task involving the erection of many elaborate scenic structures.

The story itself revolves around a young girl of English parentage who has been left alone in South Africa by the death of her parents. She has been made a veritable slave by Varley, a wealthy but brutal farmer. The girl is really the heir to the Brentwood estates and her aged grandmother is endeavoring to get some trace of her. Through an attempted deception of the old lady, a young lawyer is sent to Africa in search of Margot. He stumbles upon the real Margot by accident, and it is then that the real conplications of the story begin.

PATHE TO RELEASE "THE PILLORY" OCTOBER 8.

Hawthorne's "The Scarlet Letter" is probably the most widely know American novel. It is a powerful story of old New England. On October 8th Pathe will release as a Gold Rooster Play, Thanhouser's "The Pillory." It is an equally powerful photoplay of today.

The picture deeply interested the Pathe Film Committee, which passes on all productions before they are admitted to the program. Speaking of it, a prominent Pathe official said:

"It has a type we all know—a powerful and wonderful character—the severe unforgiving 'Christian' woman who elects herself the rigid deputy of God, depending upon quotations from the Bible to strengthen the dictates of her own narrow judgment. There is one like her in every community—in yours and mine.

" 'The Pillory' is the most graphic story of intolerance I have ever seen and it gets the point over in five reels of swift interest-compelling action. It will cause argument. All who see it will think differently about it. They will talk and exhibitors will get the benefit of the word of mouth advertising."

The star of "The Pillory" is Florence LaBadie. The splendid cast supporting her includes Nellie Parker Spaulding and Marie Hayne—who as modern Puritans contribute two wonderful character portrayals—and Marie Shotwell, George Marlo, Ethyle Cooke and Yale Banner. The author is Philip Lonergan, who has written many screen successes, and the director, Frederick Sullivan.

NEW DISTRIBUTION PLAN.

It is not always that an experienced film man, especially one who for years has carried on a successful sales proposition, turns right around and adopts a plan of film distribution that no one thought for a moment would work out. Such, however, is the experience of L. Rosengarten, President of the Herald Film Company, 130 West 46th street, who is releasing the Jules Verne feature, "Around the World in Eighty Days." Mr. Rosengarten's idea consists of advertising the feature to exhibitors at a flat price, which in this case, is $50 a day. Any exhibitor contracting for a week's run is immediately given a first-run print. Exhibitors taking the film for less than one week get second, third or fourth runs, depending upon the number of days contracted for. After all the territory in certain sections of the country, especially the larger cities, has been covered, the film will be sold outright at a figure to conform to the territory to be covered. The advantage in this method is claimed to be the fact that exhibitors in small and medium sized cities can secure first-run films, which they cannot do under existing methods. The way exhibitors all over the country are taking hold speaks well for the future of Mr. Rosengarten's plan.

"A DIPLOMATIC ROMANCE."

"A Diplomatic Romance," in which Francis X. Bushman and Beverly Bayne are co-starred, will be released on the Metro program October 16. This five-part feature was produced under the direction of Mr. Bushman, who also made the screen adaptation of the story written by John C. Clymer and Hamilton Smith. Mr. Bushman and Miss Bayne are supported by a notable cast, which includes Henri Bergman, William Davidson, Helen Dunbar, Edmund Elton, Belle Bruce, Harry D. Blakemore, Mrs. La Roche, Liza Miller and Charles Fang. The feature is produced by the Quality Pictures Corporation for Metro.

WAGNER SALES OFFICE IN INDIANAPOLIS.

The Wagner Electric Manufacturing Company of St. Louis announces the opening of a sales office and service station at 922 North Pennsylvania street, Indianapolis, Ind. The office will be in charge of Charles M. Welch.

"THE OLD FOLKS AT HOME" (Triangle).

When Sir Herbert Beerbohm Tree announced his intention of appearing in a moving picture version of "Macbeth," he added that it would be his one and only appearance on the screen. It is to the credit and distinct gain of moving pictures that the noted English actor found the work before the camera so interesting and so dignified that it was really at his own suggestion that a second story was found for him to work in.

"The Old Folks at Home," a Triangle-Fine Arts feature, was selected by the distinguished English actor himself. Rupert Hughes, the author, has won an enviable place for himself as a writer of short stories, and it is no exaggeration to say that the story selected is among the best he has ever done.

Briefly told, "The Old Folks at Home" is the story of a typical American family who find themselves suddenly removed from the peace and security of their home on a farm, to the turmoil and temptations of a great city. As is often the case, it is the young son of the family who falls victim

Scene from "Old Folks at Home" (Triangle).

to the lures that beset him in the metropolis. The sturdy character of the father finally saves the family everlasting disgrace and accomplishes the return of the erring ones to an environment that, if less exciting, is assuredly safer.

An excellent cast which includes Josephine Crowell, Elmer Clifton, Mildred Harris, Lucille Younge, W. E. Lawrence and Spottiswoode Aitken, gives strong support to Sir Herbert Tree and makes the picture one of the strongest ever released on the Triangle program.

"Grant" Ready Oct. 20th

"The Code Letter" Starts Kalem's New Series Featuring George Larkin and Ollie Kirkby.

"The Code Letter" is announced by the Kalem Company as the Initial release in the new "Grant, Police Reporter" series which will feature daring George Larkin and Ollie Kirkby. This first episode of the new one reel series by Robert Welles Ritchie will be issued on Friday, October 20.

Of equal importance with the announcement of the first release date is the statement from Kalem that the new series will be given to exhibitors in the regular programme service of the General Film Company. The expenditures for stories, stars, and publicity on "Grant, Police Reporter" are setting new marks for a one reel series, and it was thought in some quarters that the feature might be a special release.

Scene from "The Code Letter" (Kalem).

Following the initial release a one reel "Grant" story will be issued every Friday, the series taking the date left open by the calling of Ivy Close to England. Work of production on "The Code Letter" has already been completed and the "first run" in the Kalem projection room has doubled the enthusiasm of the company's executives over the new series.

One of the thrilling scenes in "The Code Letter" shows George Larkin performing a daring feat in the heart of Jacksonville's business section. Larkin is letting himself down, hand over hand, on the rope of a painter's scaffold when the other supporting rope is cut and he swings through the air six stories above the pavement. Hundreds of Jacksonville persons crowded Julia street when the feat was performed on the side of the Everett Hotel and cheered lustily when the player managed to swing himself to safety by grasping a fire escape.

In addition to the two stars the cast of the initial production includes William McKey, Robert Ellis, Arthur Albertson and numerous others. The story is a mystery revolving about the code letter of the title and the suspense is said to hold to the final scene. Each episode of the new series will tell a completed story.

IVAN FILM EXCHANGE OF BOSTON FORMED.

In order that the New England territory may be properly covered and that the exhibitors in this territory who have requested for a long time that there be a distributing agency located in New England, from which point they may be more readily served with Ivan productions than from New York City, the Ivan Film Exchange of New England has engaged offices at 23 Piedmont street, Boston, from which point the following Ivan features will be distributed to the various theaters in the States of Massachusetts, Rhode Island, Vermont, New Hampshire, Connectcut and Maine, "The Immortal Flame," "City of Illusion," "His Wives," "Her Surrender" and "The Faded Flower." F. J. Willis, formerly manager of the Buffalo office of the Merit Film Corporation, has been assigned to take charge of this new branch.

UNITY RELEASES THIRD EPISODE OF "THE YELLOW MENACE."

The Unity Sales Corporation, through its exchanges, releases this week the third episode of "The Yellow Menace." The title of the picture being "The Poisonous Tarantula." Reports from all parts of the country show that this serial is being well received. A well balanced cast, headed by Edwin Stevens, Florence Malone and Margaret Gale, and the powerful theme behind the story are making the picture a strong box-office attraction for all exhibitors.

Williams and Holding Commence

Popular Stars Busily Engaged in Production of Pretentious Morosco Offering For Paramount Program. Wyndham Standing in Cast.

KATHLYN WILLLIAMS and Thomas Holding, who were recently engaged by Oliver Morosco Photoplay Company, are now at work at the Los Angeles studios of this organization on their initial co-star subject for the Paramount Program. The vehicle in which this duo will appear on the screen for Morosco is a stirring emotional drama by L. V. Jefferson and from present indications will prove one of the greatest artistic successes ever presented on the Paramount service under the trade mark of these producers. The working title of this offering is "Redeeming Love," although it is uncertain at this time as to whether or not this title will be used when the subject is released.

The story deals with Naomi Sterling, a beautiful young woman born and raised in a small town who is partly in love with a noble young minister but who rebels against giving up the many good things of life for him. A series of unusual complications arise in which Miss Williams and Mr. Holding are called upon to display their dramatic finesse to particular advantage. Various surprises in the trend of the story are promised and unusual care has been taken by the author in collaboration with Gardner Hunting in preparing the scenario.

One of the most pretentious sets ever built by the Morosco company will be offered in this subject. The set will portray Naomi's gaming house and will be built of mottled marble with an elaborate stairway and lavishly decorated with mural panels, statuary and onyx pillars. This scene will display unusual depth and will have a complete equipment of gambling paraphernalia such as might be found at Monte Carlo. Various other imposing sets built with typical Morosco care for detail are in the course of construction under the personal supervision of William D. Taylor, who is staging the photoplay. Homer Scott is at the head of the photographic work.

The Williams-Holding production also marks the addition of Wyndham Standing to the Morosco forces. Wyndham is the son of Herbert Standing, the well known Morosco character artist who also appears in this photoplay, and is popularly known among followers of the screen. Among Wyndham's most prominent characterizations are those offtred in "Bullets and Brown Eyes," "The Beggar of Cawnpore," "The Eagle Call," and "The Wolf Farmer." Jane Keckley, Helen Jerome Eddy and Don Bailey portray other important characters in the cast.

"WHEN LITTLE LINDY SANG" (Universal).

Dis am a tale 'bout a li'l cullud gal who done sing too loud an' sorter premiscuous like. Li'l Lindy hab a pow'ful throat an' de white chillun doan perzactly like to hear her make so much noise. So de teacher tells Lindy dat she mus' keep quiet while de white chillun sing.

De white teacher am a kindly lady, howsumever, an' she tell Lindy dat some day de little black girl will do somethun grand with her loud voice. Dere comes a big fire which eat up de school house an' all de little white chillun am powerful frightened. Lindy stands right up an' starts singing, "Glory, Glory, Hallejuya" an' she done stops de panic right den and dere. A big blazing beam falls on de little cullud girl, howsumever, an' dey take her to de horspital. But things end up powerful pretty like when all the li'l white boys brings Lindy heaps an' heaps of flowers and ast her to sing all she wants to.

Scene from "When Little Lindy Sang" (Universal).

"When Little Lindy Sang" is a Powers split reel juvenile drama and will be released on Sunday, October 15. It features Lindy, who plays the leading role all by herself. Margaret Whistler enacts the role of the school teacher and Irma Sorter and Benjamin Suslow, Universal juvenile players, also play important parts. The play was written by Olga Prinzlau and produced by "Mother" Warrenton.

POWELL TO START NEW STORY.

With the completion and trade showing of his first feature "Charity?" Frank Powell, president of the Frank Powell Productions, Inc., will immediately begin work on another large production in which he sees great possibilities. Little is known of this new picture except that it, like "Charity?" will be based on a subject of timely interest and one uppermost in the public mind.

It is Mr. Powell's intention to produce pictures with a purpose—that is, pictures which in addition to presenting a

Scene from "Charity?" (Powell).

dramatic story of wide appeal, have underlying that story and as a motivating power certain conditions existent today the country over which can best be brought before the public through the medium of the screen. Creighton Hale and Sheldon Lewis will be starred in this new picture, as will a woman star whose name has not been disclosed.

NOTABLE CAST FOR "THE SEX LURE."

For the next Ivan production, to be released in October, a notable cast of screen stars has been assembled. James Morrison, immediately upon the completion of an important role in "The Battle Cry of War," Vitagraph successor to "The Battle Cry of Peace," left that organization to create the principal male role in this new Ivan production. Mr. Morrison's career with the Vitagraph Company has been most notable. He has enacted principal roles in such great successes put out by that company as "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In The Days of Famine," "Mortmain" and "The Battle Cry of War." He is considered by the critics as one of the best juvenile leading men in the motion picture field.

Miss Louise Vale, for a great number of years one of the principal stars of the Biograph Company and under whose banner she appeared in hundreds of screen plays under the direction of such noted directors as D. W. Griffith, Wm. Christy Cabanne and others will make her debut under the Ivan banner in this production.

Frankie Mann, starred by Lubin and Vitagraph and whose wonderful work in "Her Surrender," the ourrent Ivan release, stamped her as especially capable of handling great emotional roles, has been cast to portray a "vampire" type in this new play.

Donald Hall, "the Chesterfield of the screen," as he is known, for four years with the Vitagraph Company, will portray one of the types for which he is so well known.

Other prominent artists of the legitimate and screen world have been engaged for this production, which will be directed by Ivan Abramson. Elaborate settings have been constructed at the Ivan studio in order to give this drama proper production. The studio will be occupied for a number of weeks, as soon as the company returns from the south, where they have gone to film the exterior locations required by the scenario.

When completed "The Sex Lure" will be released as a regular Ivan release scheduled feature for the month of October.

"COL. HEEZA LIAR GETS MARRIED" (Paramount).

J. R. Bray has gone the limit in his forthcoming animated cartoon, "Col. Heeza Liar Gets Married," to be released by Paramount on October 9th, and has drawn the funniest cartoon of his career. From start to finish it is a screaming success.

The story of the release tells of Col. Heeza Liar's bachelor friends who tender him a farewell dinner the last night of his happy days as a bachelor. His friends are so overcome with emotion at the Colonel's matrimonial entanglement that they all shed tears fluently, almost flooding the dining room.

The Colonel bids them all a sad farewell and leaves for his home. Once there he lights his pipe and has visions of a happily married life. Like many another poor foolish simp he dreams of his dear little 330 lb. wife waiting on him hand and foot. But the poor Colonel is doomed to disappointment.

The day of the wedding, the Colonel awakes and has hardly a minute to dress and get to the church. His valet throws his clothes on him in 29 seconds flat, and he hops in a taxi and has a wild ride to the church. By the time the church is reached, the taxi is almost a wreck, as it has not missed hitting many things on the way. Other things happen to the Colonel, as will be seen when you view the picture.

LAST "FANTOMAS" EPISODE.

The Gaumont releases for the week of October first is notable for the appearance upon the screen of the last "Fantomas" episode in this Mutual Series. It is "The False Magistrate," released October 5. Unlike the majority of series, the criminal remains uncaptured. This leads to the conclusion that other episodes may be made at some future time to continue the career of this astounding law breaker. The pictures, which have been made in France, have proved highly successful additions to Mutual Service. Even after the series was under way, additional prints were ordered.

TWO "REEL LIFE" SUBJECTS CHANGE DATES.

The baseball game played by marionettes announced for Gaumont's "Reel Life" Number 21, has been changed to Number 22. It has been replaced by a series of scenes showing "Raising White Leghorn Chickens." "Reel Life" Number 22 is released October 1. In addition to the baseball game, which is a reproduction of a world's series game last season, there are two other interesting subjects. One shows "The Wood Workers of the Southern Mountains." The other records adventures during "A Night With a Police Dog."

Notes of the Trade

CHARLES J. HIRLIMAN, JR., general manager of the Eclipse Film Laboratories, on West 23d street, New York, is Democratic candidate for Councilman of Fort Lee, N. J. Mr. Hirliman promises local legislation that will help the many film folk in Fort Lee, if elected.

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The Bijou theater, East Palm Beach, Fla., has placed an order with Manager Kessnich of the Atlanta office of the Mutual Film Co., for a Minusa Gold Fibre for his new house. The Bijou will be one of the finest houses in Florida, and Minusa feels highly elated in adding this to the long list of boosters.

• • •

Donald E. Allen has been added to the staff of the Famous Players exchange of Philadelphia, by William E. Smith. Mr. Allen has just returned from a productive trip up through Pennsylvania for the Famous Players office and reports that there will be a great demand for Paramount this year.

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Juliet Musidora, one of the most talented of the younger French actresses, will have the leading female role in the Gaumont series, "The Vampire," which will follow "Fantomas" in Mutual Service. There will be nine episodes, each complete in three reels.

• • •

Director Rupert Julian's production of Robert H. Davis' story, "We Are French," is rapidly progressing toward completion at Universal City. The leading players, including Ella Hall, Julian and Kingsley Benedict, recently filmed a number of scenes for the photodrama on the desert in the vicinity of Oxnard, Cal.

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Director Colin Campbell and company of players, headed by Helen Ware and Tom Santschi, have gone to Santa Barbara, where a number of scenes for "The Garden of Allah" will be filmed in the famous old mission garden.

• • •

Bryant Washburn and Marguerite Clayton made their first venture in high comedy in "The Prince of Graustark," and with excellent results. It will be released shortly in five acts by Essanay.

• • •

Director Jacques Jaccard and his big company, including Marie Walcamp, who is starred in "Liberty, A Daughter of the U. S. A.," have been busy for the last week in the vicinity of Playa del Rey, on the coast line west of Los Angeles. He is now working on the eighth episode of the Universal super-serial.

• • •

Dorothy Gish has started on the opening scenes of a new Triangle-Fine Arts drama called "The Best Bet," written by Tod Browning, while the latter was a member of the scenario staff before assuming the responsibilities of a Triangle director.

Miss Gish will be directed by George Seigmann, who has been associated with the Fine Arts studio since its inception. Opposite Dorothy will play Raymond Jerome Binder, who was recently engaged by the Fine Arts studio. The supporting cast will include Adele Clifton, Carl Stockdale, Loyola O'Connor, F. A. Turner, Joe Neery and Tom Wilson.

Carter De Haven of Universal City, who has been working under the direction of Wallace Beery, has been assigned to a company of his own. He is producing a two-reel comedy, "Chip o' the Old Block," in which he plays the lead, supported by Marcia Moore, Margaret Whistler and Dan Duffy.

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A large number of new theaters are being built in this district, which have already contracted for Paramount pictures, while others which have been flying the Paramount banner for more than a year, are remodeling their theaters and extending their runs from one to two days, two to three days, and some theaters planning to run Paramount pictures four and six days each week.

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Richard C. Travers and Marguerite Clayton have started work at the Essanay studios in a new two-reel production, "Borrowed Sunshine."

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Universal Director Harry Millarde is filming a one-reel drama, "Romantic Rosalie's Romance," written by William Henry and featuring Flora Parker De Haven with Paul Byron playing opposite.

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W. E. Landau, who conducts a luxurious and highly prosperous motion picture theater on Manhattan Island, was the first New York exhibitor to contract for the World Film program, and he still takes the World service. Likes it, evidently.

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Florence La Badie, the Thanhouser star, is now working under the direction of Frederic Sullivan in "Divorce and the Daughter," a feature to be released through the Pathe exchanges. The story is by Agnes C. Johnston, author of "The Fear of Poverty," "The Shine Girl," and "Prudence, the Pirate" —in the last two named Gladys Hulette was the star. Miss La Badie is supported by J. H. Gilmour, Edwin Stanley, Kathryn Adams, Sam Niblack, Zenaide Williams and two children, Ethelmary Oakland and Arthur Levine.

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"The Isle of Life" has ben completed at Universal City in five reels by Director Burton George. It features Roberta Wilson. George also is preparing to make a two-reel photoplay in which Miss Wilson also will play the lead.

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The Minusa Cine Products Co. have received instructions from the Casino Feature Film Co., of Detroit, to prepare and build a Minusa Gold Fibre according to specifications for the Ferry Field theater. Minusa is giving this order their usual care and attention.

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Director Henry McRae, accompanied by President Carl Laemmle, of the Universal Film Manufacturing Company, visited Catalina Island to film the scenes for his two-reel production, "The Lost Lode."

Picture Theaters Projected

CHICAGO, ILL.—Kusel & Harris, 30 North La Salle street, plan to erect a three-story moving picture theater, store and apartment building, 165 by 260 feet.

Ensley, Ala.—Franklin theater will be remodeled.

Fort Wayne, Ind.—The Transfer is the name of a new moving picture house opened here. David S. Vesey and A. W. Collier are the owners.

Sioux City, Ia.—Penslow estate, L. Langweeker, agent, plans to erect a two-story moving picture theater and office building, 45 by 75 feet, to cost $12,000.

Galena, Kans.—The finishing touches are being put on the new moving picture theater for L. H. Moore. It will have seating capacity of 800. A Wurlitzer pipe organ will also be installed.

Independence, Kans.—H. Heneing, who recently purchased the Star theater, has remodeled the structure and has increased the seating capacity.

Harwichport, Mass.—It is reported that Dr. D. R. Ginn will erect a moving picture theater of fireproof construction.

McComb, Miss.—Xavier A. Kramer, of Magnolia, Miss., is preparing plans for a moving picture house to be known as the Dixie theater.

Bowling Green, Mo.—The Majestic theater is now being conducted by Monroe & Wilson.

Eldon, Mo.—A. B. Van Sant has opened a new moving picture theater here.

Kansas City, Mo.—The Tenth Street theater, recently taken over by C. G. Bard, has been redecorated and renamed the Columbia.

St. Louis, Mo.—Melba Amusement Company, G. Bauer, secretary and treasurer, is having plans prepared for a three-story theater, store and flat building, 143 by 213 feet.

St. Louis, Mo.—H. C. Koenig, 3836 Kosciusko street, plans to erect a one-story moving picture theater, 90 by 136 feet, to cost $30,000.

Columbus, Neb.—J. H. Brock has the contract to erect a one-story moving picture theater, 44 by 110 feet, for William Swan, to cost $14,000.

Kearney, Neb.—F. G. Keens, Empress Theater Building, has let the contract for the erection of a moving picture theater and store building of fireproof construction.

Pennsgrove, N. J.—Pennsgrove Improvement Company, care H. Douty, plans to erect a one-story moving picture theater, 60 by 120 feet, to cost $18,000.

Woodbury, N. J.—It is reported that capitalists are looking about for a suitable site on which to construct a commodious moving picture theater. It is understood that they have an option on a property on Broad street, between Cooper and Center.

Newburgh, N. Y.—J. S. La Dow, 35 market street, Poughkeepsie, N. Y., is preparing plans for alterations to be made to a local moving picture house.

Troy, N. Y.—Harry Hall has purchased the interest of E. O. Weinberg in the Plaza theater.

Albemarle, N. C.—M. F. Little will erect a two-story moving picture theater, 25 by 100 feet, to be known as the Alemeda.

Sapulpa, Okla.—William Griffith & Son are preparing plans for a three-story opera house to be erected on Dewey street.

Chester, Pa.—The Family theater is now being conducted by John Rudolph.

Dunmore, Pa.—M. E. Comerford, 303 Lackawanna avenue, Scranton, Pa., contemplates erecting a modern fireproof moving picture theater.

Philadelphia, Pa.—George J. Conly has purchased the stores, garage and moving picture theater at 1222 to 1256 Ridge avenue.

Philadelphia, Pa.—John Duncan has the contract to make alterations to the front of the Chestnut Street theater, on the north side of Chestnut street, near Twelfth. The improvements will cost $500.

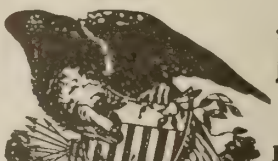
Beaumont, Texas.—Plans are being considered by the Interstate Amusement Company for the erection of a $50,000 moving picture and vaudeville theater.

El Paso, Texas.—N. C. Casta will expend $20,000 to remodel the Estrella theater.

Richmond, Va.—R. Francione will make improvements to his moving picture house, to cost about $4,000.

Milwaukee, Wis.—Architect O. Webb, 723 Third street, is preparing plans for a one-story moving picture theater, 45 by 160 feet.

Milwaukee, Wis.—The Pearl Amusement Company is building a modern moving picture theater of fireproof construction at the corner of Mitchell street and Fourteenth avenue. The structure will cost about $15,000.



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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Farrell Heads Boston Pathe

Pathe's Policy of Getting the Actual Selling Staff Practically Exemplified by Choice of Edward J. Farrell for Manager of Local Exchange—Interesting Account of Mr. Farrell's Rise and Training.

[illegible]

Maritime Provinces Letter

Moving Pictures Tissues

Why Two Years Is Long

Motion Pictures Banned

Notes from Newark, N. J.

Lesser Leases Newark

Burgh Censors "Yellow Menace"

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Capital City Notes

Maryland and Virginia, and are being put out where they will prove most advantageous. In addition large numbers of one sheets have been posted around town.

Joseph Partridge, general representative of the V-L-S-E, stopped over in Washington while en route to Atlanta, Ga., last week. While here he joined with Manager Frank B. Spurrier of the local exchange, in looking for new quarters, for this concern is fast outgrowing the space available for them at their present address.

While here Mr. Partridge also took up with the exchange employees the new "Scarlet Runner" serial. For this purpose the salesmen were brought in to the office from the points where they were placing service and were given many pointers on these films. Mr. Partridge is quite well known in the National Capital by reason of former connections which brought him here on visits from time to time.

Empire Wants Children Patrons.

Manager Samuel Greenberg, of the Empire theater, on H street, between Ninth and Tenth streets, northeast, has been making a bid for the children's trade for his Saturday afternoon matinees. For their especial benefit he secured Leon Toone, the ventriloquist, and his talking dolls, and distributed to the first three hundred children appearing for admission, wagons, dolls, horns, games, etc. These gifts and added attractions are not permanent institutions at the Empire and were discontinued after the second or third Saturday. They brought the desired results, and introduced the house to hundreds of youngsters and their parents who perhaps had never before visited it.

Sidney B. Lust Makes Improvements.

Washington, D. C.—Sidney B. Lust, proprietor of the United Film Service, is making numerous improvements to the property at 903 E street, northwest, which he now occupies. The first floor, a store, is being entirely remodeled; a new front is being erected and the interior is to be repainted and decorated. Mr. Lust will hereafter use this space for his own business rather than rent it to others as he has been doing. In all probability it will be utilized as a display room for a number of big features, which he contemplates marketing in this territory in the near future.

Washington Exchanges and Censors

Censor Fees on Old Commercial Reels Cause Dissatisfaction—Conference in Baltimore with Board Results in Concession of Few Weeks' Leeway—Reels Are of Too Little Value to Warrant the Tax.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C.

WASHINGTON, D. C.—Managers from the various exchanges in Washington, doing business in Maryland and having to observe the provisions of the Maryland censorship law, journeyed to Baltimore on September 19 to confer with the members of the Maryland State Board of Motion Picture Censors with respect to the payment of the tax and the submission for censorship of the old, worn-out, valueless reels that are merely used for fillers and emergency shows.

It seems that the censors had ruled that on and after November 1, of this year, all of these commercial reels would have to undergo the same treatment as the newer productions. This would prove a hard blow to the exchanges, some of which have many hundreds of these films on their shelves, and it would be a very expensive matter for them to have to pay $2 a reel when it is doubtful if they ever get that much in return from renting them.

The censors were asked to extend the time for placing this ruling into effect, and they finally consented to do so, January 1, 1917, being the new effective date. They intimated that they held to this requirement because of the need for funds with which to conduct their work. They said that it costs $1,000 a month to exert this censorship, and it was admitted that about 150 reels a week came up for their examination, making the income about $1,200 a month, an excess of approximately $200, if these figures are correct. The members of the board, however, claim not to be making any money for the state.

It was pointed out that the exchange managers finding the cost prohibitive, would probably not send these films into Maryland for exhibition, which action would greatly hurt the business of those exhibitors of the state who cannot afford a more expensive service. That, however, to the board is a contingency representing a bridge not to be crossed until met. It was also pointed out to them that the exchanges could very easily cut down the number of new films from 150 to 100 per week, there again lowering the revenue that would accrue.

There is a great deal of dissatisfaction over the stand taken by the board. It was pointed out to its members that this has been an exceptionally bad year in Maryland. In Baltimore alone there were forty houses closed at the one time, and the infantile paralysis scare has worked to the detriment of the business. It was therefore incumbent upon the board to be as lenient as possible with the film men that no further hardship may be caused.

It is said that the board has denied tightening the lines under which they are now working from those announced when the board was first formed, although it is stated that they have ordered a great many eliminations and have refused license to several photoplays.

Among those who attended this conference were: J. H. Butner, Triangle; Sidney B. Lust, New Film and Famous Players; Mr. Wathne, International; Mr. Wales, World Film; Mr. Evans, Mutual; L. M. Day, Metro, Inc.; Frank B. Spurrier, V-L-S-E; Mr. Nelson, General Film, and Mr. Berger, representing Kleine-Edison, all of Washington, D. C.; Mr. Oletsky, of the Universal, and Nicholas Weems, of the Mutual, both of Baltimore, Md.

Corbin Sheild Will Assist Manager Mann

Washington, D. C.—Corbin Sheild, formerly a well-known theater manager of Virginia, has assumed his duties as head of the publicity department of the Famous Players' exchange, as assistant to Manager George M. Mann. Mr. Sheild is well known locally to the motion picture business and to the exhibitors and newspaper men of the Southern territory. He has managed theaters in Richmond, Norfolk, Newport News and Lynchburg, Va., for the late Thomas G. Leath, and more recently in Augusta, Ga., Knoxville, Tenn., and Savannah, Ga., for Jake Wells. Two years ago he assumed the management of the Strand in Richmond, Va., one of the best-known houses in the South. It is said that owing to the fact that satisfactory arrangements could not be made with the owners on account of previous litigation over the property, the lease could not be renewed after the first year, and Mr. Sheild was transferred to the management of the Little theater, in the same city. The owners of this house later disposed of their interests and some time after Mr. Sheild accepted the offer of Mr. Mann to join him here as publicity manager.

Mr. Sheild is a native of Richmond, Va. He is a man of pleasing characteristics and one who readily makes many friends. It is expected that he will soon make a place for himself in the ranks of those who have already secured a foothold in the motion picture field of the National Capital.

Express Companies Prosper.

Washington, D. C.—One often hears the tale that the express companies are doing business with little or no profit, and thus it is that the announcement of the Interstate Commerce Commission recently to the effect that the earnings of the principal express companies increased more than 500 per cent. for the 11 months of May 30, 1916, above the amount for the eleven months ending May 30, 1915. Net revenues totaled $9,943,422, as compared with $1,705,396 a year ago. Gross revenues totaled $82,865,512 as compared with $68,402,143 a year ago. No explanation is given for this great increase.

Will Try Fraudulent Advertising Law

District of Columbia Authorities Have a Case Against a Local Merchant Now Waiting Trial—Will Be Worth Watching.

WASHINGTON, D. C.—Local exhibitors are watching with a great deal of interest the progress being made in the campaign to eliminate fraudulent advertising from the business of the District of Columbia. There is a case now pending in the United States branch of the Police Court wherein a merchant is charged with a violation of the so-called Johnson fraudulent advertising law. This was to have been tried September 20, but the inability of securing a jury panel caused its postponement to October 4, when a new jury will be called in. A great deal hinges on the result of this case, for plans have been made to go after a number of others who are believed to be getting away from actual truth in advertising. It has been said that motion picture exhibitors are not beyond stretching the truth in advertising their houses, and many instances of this have been brought to the attention of the Moving Picture World correspondent. Exhibitors should steer clear of violations for a conviction in the police court would not help their business any.

J. E. Flax Away for a Few Days.

Washington, D. C.—The Moving Picture World correspondent was very much surprised last week to find J. E. Flax, the popular assistant manager of the local exchange of the General Film Company, absent from his desk. Mr. Flax holds a record in the office of never having been absent a day, Sundays and holidays included, during the five years of his employment. So attached is he to his work he has never taken a vacation, and this is something unusual for a young man of twenty-three. It is said that he would be plugging away right through to extend this record had he not been called to New York by the home office to help straighten out some matters connected with the Washington branch. As this is his first visit to the Metropolis he will avail himself of a short vacation.

H. A. Ruppert Comes to Local Mutual.

Washington, D. C.—The latest addition to the sales force of the Mutual Film Company's Washington exchange is H. A. Ruppert, formerly an exhibitor in Toronto, Canada, and more lately a director and manufacturer of films. He has produced a number of advertising films, among which was one for the General Electric Company. He thus has had experience in all three branches of the business and is pretty well equipped to go among the exhibitors handling the Mutual product. He is to travel through Virginia and West Virginia for the present.

Dismisses Censorship Appeal

Philadelphia Judge in Common Pleas Court Dismisses Appeal of the Humanity Film Company and Joseph Gaites from Decision of State Board of Censors on "Where Are My Children."

By Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia, Pa.

PHILADELPHIA, PA.—Judge Audenreid recently filed a decision in Common Pleas Court No. 4, dismissing the appeal taken by the Humanity Film Company and Joseph Gaites from the decision of the Pennsylvania State Board of Censors refusing to allow the exhibition of the film, "Where Are My Children?"

A hearing in the case took place last Saturday, Sept. 16, after which Judges Audenreid and Carr visited the display rooms of the Pennsylvania State Board of Censors at Eighteenth and Filbert streets, and sat through a private exhibition of the picture. In refusing to allow the appeal the court said:

"Upon consideration of the evidence, after having at the request of the parties involved, viewed an exhibtion of the series of moving pictures retained on the films involved in this case, the court finds that in condemning the representation on said films of the drama known as "Where Are My Children?" on the ground that it tends to debase or corrupt morals, the Pennsylvania State Board of Censors did not abuse the discretionary power vested in it by law or act arbitrarily or oppressively. The appeal of the Humanity Film Company and Joseph M. Gaites from decision of said board is therefore dismissed."

This is only another instance in which the Pennsylvania State Board of Censors have seen fit to disallow the exhibition of a feature film which has been approved of by the censors in other states.

Triangle Film Agency Incorporated.

Philadelphia, Pa.—The Triangle Film Agency has recently been granted a charter under the laws of the state of Delaware as being of Philadelphia, Pa. The new concern will purchase, lease, own and contract for and manufacture moving picture films and equipment and for conducting a moving picture film exchange. The capital stock of the new company is $250,000, L. B. Phillips and M. M. Hirons being the principal incorporators.

New La Salle Film Corporation.

Philadelphia, Pa.—The La Salle Film Corporation has been chartered under the laws of Delaware to manufacture moving picture machines and films. Samuel B. Howard, L. H. Gunther and Arthur W. Button, all of New York City, being the principal incorporators. The concern has been capitalized at $50,000.

Montgomery Theater Opens.

Philadelphia, Pa.—The Montgomery theater, 500 East Girard avenue, under the management of Gus Hagner, has opened for the coming season. During the period of idleness many improvements were made both to the exterior and interior of the house.

Takes Over the Greenfield.

West Philadelphia, Pa.—William Greenfield, proprietor of the Empress theater, Manayunk, has taken over the Imperial theater, located on 60th street below Walnut. This is one of the largest moving picture theaters in West Philadelphia and under the proper management should exhibit to crowded houses this winter.

Hallowe'en Ball to Be Brilliant

Committee Working Hard and Promise the Quaker Town Something New in the Mask Ball Line—Marked Demand for Tickets.

PHILADELPHIA, PA.—Hallowe'en evening, Tuesday, October 31st, promises to be a history making date in the annals of the moving picture industry in Philadelphia, following the announcement of the Motion Picture Employes' Association of the masked ball to be held at the Eagles' Temple, Broad and Spring Garden streets, on that date. The committee in charge of the affair have been flooded with requests for tickets and the advance sale would do credit to a sensational Broadway play and reports from all quarters read the same—namely that the "tickets are going like hot cakes."

Bert F. Tichner, the popular official of the Stanley Company, heads the list with $25 worth of tickets and is most optimistic concerning the ball, as are Billy Katz, manager of the Stanley theater, and Jules Katsiff, head of the purchasing department. Frank Ennis, the well known advertising agent, is doing his share toward ensuring the success of the venture and "Gayety Frankie" certainly is well versed in the art of doing.

Reports from the programme committee indicate that the souvenir programme is fast being filled and that very little space remains vacant. Davey Lodge, of the Ruby theater, Seventh and Market streets, and S. Kaplan are accomplishing unheard of results in the way of hustling and everything promises to be in readiness long before the appointed moment for opening the doors.

Spurred on by this early success the boys are working harder than ever and they promise the Quaker Town something new in the way of a masquerade ball. Two large orchestras will furnish the music from 7.30 p. m. until 3 a. m. Refreshments will be served and everyone present will receive a handsome souvenir photograph of their favorite moving picture star.

Indications point to the fact that those attending the ball will enjoy a night of fun and jollification long to be remembered. Tickets can be purchased direct from Dave Lodge, Ruby theater, Seventh and Market streets.

The Week in Baltimore

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

New Garden Theater Opens.

BALTIMORE, MD.—On Wednesday night, Sept. 20, the new Garden theater, at Charles and Cross streets, was opened to the public after having been entirely remodeled by the owners. The seating capacity of this structure is now 900 and the dimensions are 126 by 170 feet. One of the features of this theater is the lobby, which is spacious and airy. O. C. Pacey is now manager.

Policy Changes at New Pickwick.

Baltimore, Md.—G. Horton Gaffney, manager and owner of the New Pickwick theater, 115 North Howard street, announces that hereafter, a new policy will be in effect at this house. All pictures to be exhibited at this theater will be screened before shown to patrons. Lady ushers have been engaged and a stringed orchestra will render appropriate music for the performances.

Edgar Fetch a Daddy.

Baltimore, Md.—Edgar Fetch, secretary to Harry Woods, resident manager of Loew's Hippodrome theater, is now a proud and happy papa. The stork visited his home on Monday, September 11th and presented Mr. Fetch and his wife with a bouncing 11 pound baby girl.

H. I. Rosefield Goes to Denver.

Baltimore, Md.—H. I. Rosefield, who represented the World Film's Washington office in Baltimore, has left this office to go to Denver, Col., where he will manage the World Film Office in that city. H. E. Flaherty, who has just come to the Washington office, it is understood will travel the territory formerly covered by Mr. Rosefield.

New Theater Proposed.

Baltimore, Md.—Plans were filed with building inspector J. J. Byrne, by Louis Helldorfer, on Friday, September 15th, for a moving picture theater to be located at 2238-43 East Fayette street. Mr. Helldorfer states that he expects the structure to cost in the neighborhood of $10,000 when it is completed.

Bunny Theater Reopens.

Baltimore, Md.—The Bunny theater, located at 1225 Columbia avenue, has again been reopened to the public by F. H. Rothrock, the owner and manager.

Lobby of Mt. Royal Redecorated.

Baltimore, Md.—A. B. Price, manager of the Mt. Royal theater, 617 West North avenue has had the woodwork of the ticket office and lobby of this house all repainted. The mouldings, wainscoting, border, and door frames have all been done in ivory white and the woodwork of the doors have been finished in mahogany. The appearance has become quite natty.

Changes at Walbrook Theater.

Baltimore, Md.—The Walbrook theater at North avenue and Rosedale street, which is now under the management of Solon L. Wonders, and which is practically a new theater, is having the floor and seats on the sides of the main auditorium entirely changed owing to the bowl in the floor being at too great an angle. This work, however, has not closed the house.

Wilson Theater Improvements.

Baltimore, Md.—Guy L. Wonders, manager of the Wilson theater, Baltimore and Gay streets, has innovated a new effect in the lobby of his house in the way of ticket booths. The top and sides of the ticket both have been constructed of leaded art glass, with the roof mounting as a dome. At night a beautiful color effect is gained by having the interior illuminated.

Theater Ordinance Held Up.

Baltimore, Md.—The ordinance authorizing the remodeling of the Casino on North avenue, near Charles street, this city, into a moving picture theater, was held up Monday night, September 18th, in the First Branch of the City Council. This is one of the ordinances which was held over from the spring and when it was requested by Dr. T. O. Heatwole, representative of the 12th ward, that it be made known why this measure was being held on the second-reading file, a motion for which J. D. Spencer, of the 4th ward had made, Mr. Spencer stated that as chairman of the First Branch Committee on Police and Jail, he was opposed to railroading measures through the Council. When a vote was taken on Mr. Spencer's motion, it was upheld by a vote of 11 to 9; but two Republican members of the Council left the chamber, before their names had been called.

NORTH CAROLINA FILM ITEMS.

Fayetteville's Strand About to Open.

FAYETTEVILLE, N. C.—H. F. Drake, who now operates the Lyric theater here, is soon to take possession of a modern motion picture theater which is being constructed for him. The new structure is planned to have a seating capacity for 650 in the auditorium and balcony, for the house is to be built along the lines of a legitimate playhouse. It is to be known as the Strand and will contain the most modern improvements and up-to-the-minute equipment. The Lyric can accommodate only about 250 people. Mr. Drake has been running it for some three or four years and has been successful to the point that he has felt himself badly cramped in the smaller house. He believes he can make a great success with the big features and he is going in strong. His new theater will be one that Fayetteville can be justly proud of, for everything is being done to make it both comfortable and attractive. There is one other house here, the Dixie theater, operated by Steve Lambert.

Piedmont Theater Opens.

Charlotte, N. C.—Morrow Bros., formerly of Missouri, are opening the Piedmont theater here with U. B. O. vaudeville and high-grade pictures. The prices have been increased to 25, 35 and 50 cents for evening performances, and 15 and 25 cents for the matinees. This house was formerly operated by R. D. Craver.

Elizabeth City, N. C.—Manager Kramer, of the Alkramer theater, is making arrangements for increasing the seating capacity of that house.

Charlotte, N. C.—R. D. Craver, of the Craver Film & Supply Company, has gone to New York to look over the motion picture field and witness the screening of a number of films.

Doings in Pittsburgh This Week

Changes in Film Circles—C. G. Kingsley Heads Famous Players Exchange—Schatz-Muntz Company Buys Theaters—Manager Lyon of the International Promoted—Other Notes of Interest.

From Pittsburgh News Service, 6016 Jen kins Arcade, Pittsburgh, Pa.

C. G. Kingsley Heads Famous Players.

PITTSBURGH, Pa.—A shake up in the organization of the Famous Players Film Service, Inc., has taken place here with the appointment of C. G. Kingsley as branch manager in this city to succeed R. C. Schmidt. Mr. Schmidt is now special traveling representative out of the Pittsburgh office.

Mr. Kingsley was formerly in charge of the Cincinnati branch of the Fox Film Corporation and has had wide experience in the film business. He assumed that position recently, having been transferred from the Fox offices at Detroit, where he had been in charge during the past year. W. C. Watson has become assistant manager of the Famous Players here, succeeding G. C. Rich.

The many Pittsburgh friends of Harry W. Irons, who was previously manager of the Famous office in this city for some time, have tendered him their best wishes upon his appointment to the management of the new Cleveland, O., branch of the company.

Schatz-Muntz Co. Buys Theaters.

Meadville, Pa.—A new concern known as the Schatz-Muntz Amusement Co. was formed recently for the purpose of owning and operating moving picture theaters and has been incorporated under the laws of Pennsylvania with a capital stock of $25,000. The company has acquired the Photoplay theater and the Lyceum theater, at Meadville, Pa., and has just purchased the beautiful Mercer Square theater, at Greenville, Pa., a new house which was opened on July 1. All of the houses are up-to-date in every particular and among the finest in their locality.

The officers of the new company are Charles Shatz, president; R. H. Muntz, treasurer, and H. P. Weir, secretary. The theaters will be managed personally by Mr. Muntz, while Mr. Schatz will have charge of booking the attractions of the three houses. The company contemplates adding several other theaters to their chain in the near future.

B. F. Lyon Promoted.

Pittsburgh, Pa.—B. F. Lyon, for the past six months manager of the Pittsburgh branch of the International Film Service, has been promoted to the position of general manager of the exchanges of the company and has taken up his headquarters at New York. Mr. Lyon came to this city as manager of the Pittsburgh Pathe exchange, but resigned after remaining with that concern about three months to establish the local office of the International. He achieved marked success in this territory and it is in recognition of his broad knowledge of the business that the company appointed him to the general managership. His host of friends among the exhibitors and exchanges wish him continued success in his new position. Mr. Lyon is succeeded here by E. J. McGurty, formerly of the road staff of this office. Mr. McGurty covered the West Virginia and Southwestern Pennsylvania territory and is known as a hustler.

J. P. Donovan Managing Regent.

Pittsburgh, Pa.—The Rowland & Clark theaters, Pittsburgh, Pa., has placed J. P. Donovan, formerly general manager, in charge of the Regent theater, Penn and Highland avenues, East Liberty, to succeed Jerome Caspar. Mr. Caspar has resigned to assume the managership of the Duquesne Garden Skating Rink, which will open about October 1. Mr. Donovan was previously manager of the Regent, but later became general manager of the Rowland & Clark chain. This position has been abolished, as it is announced that J. B. Clark will hereafter devote more of his time to the various theaters. William F. Kirsch, house manager of the Bellevue theater, will now do the booking for the entire Rowland & Clark chain of houses.

Feature Films at the Ridgeway.

Ridgeway, Pa.—The Ridgeway Opera House, Ridgeway, has been reopened for the season under a new policy and will hereafter run feature pictures with an occasional road show. The theater was extensively remodeled during the summer months, receiving new decorations throughout and much up-to-date equipment. Two new projection machines of the latest design and a new screen have been installed. Another fine improvement is a beautiful stage setting. The house is in charge of E. B. McClain, an experienced and very progressive manager.

Mountaineer Film Company.

Logan, W. Va.—The Mountaineer Film Company, of Logan, W. Va., was recently granted a state charter of incorporation under the laws of West Virginia to manufacture and sell moving picture films. The authorized capital stock is $5,000. The incorporators are A. J. Dalton and John A. Holley, of Omar, O. J. Degans, G. T. Swann, H. S. Gay, Jr., Peter Minoth and others of Logan.

Norfolk Returning to Its Censorship

City Council's Ordinance Committee Takes Up Censor Question Again Despite Recent Agrement with Local Exhibitors.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C.

NORFOLK, VA.—The Ordinance Committee of the City Council, with Chairman Hosier and three of the other four members present, on September 18, brought up the matter of motion picture censorship, despite the fact that Major Walke Truxton had been willing to withdraw his resolution providing for censorship of motion picture films after securing the written promise of the managers and owners of the motion picture theaters of this city to the effect that no immoral or sex problem plays would be introduced into their houses.

It is said that the Ordinance Committee considers this matter worthy of further discussion and study. The question was temporarily passed over and before it is again taken up, copies of the resolution will be furnished each of the members.

It was thought that when Major Truxton agreed to withdraw his resolution and it was shown that the exhibitors of Norfolk were willing to abide by their promises and meet the desires of that element which is seeking censorship, no more would be said or would be necessary in the matter. Censorship will have a bad effect upon the motion picture industry of Norfolk, and without need, for this city prides itself upon the quality of the films exhibited. It has not yet been proven that censorship is necessary.

Theater To Be the Broadway.

Lynchburg, Va.—The Universal theater here has been reopened under the name of the Broadway by the Piedmont Amusement Company. A number of improvements have been made and among other things a new Rembush silver fiber screen has been put in place, a new electric motor generator installed and, as the management puts it, "the house has been given a new coat of paint inside and out."

Norfolk's Strand's New Policy.

Norfolk, Va.—The Strand theater reopened September 18, after being closed a week to be remodeled and greatly improved in advance of the heavy season expected for it. Manager Hofheimer says that he has decided to give the people of this section a theater that will compare with the best in the country. This includes the engagement of Passeri and his band and orchestra. It was necessary to enlarge the orchestra pit to accommodate all of these musicians. In addition to this wonderful musical organization, Mr. Hofheimer has arranged for further entertainment by two artists of known reputation as soloists.

Fire in Booth of Norfolk Theater.

Norfolk, Va.—Two reels of film were destroyed and the projection machines quite badly damaged in a fire that broke out through the ignition of torn film in the operator's booth at the Crossman theater. Jack Williamson, the operator, saved the other films that were in the booth.

New House for East Radford.

East Radford, Va.—W. D. Roberts, who now operates the Dreamland theater here, is to have a new house with a larger seating capacity. Ground has already been broken for the new enterprise and the work will be pushed to completion. This theater is to have a seating capacity of about 500, the Dreamland accommodates only about 320 people, and Mr. Roberts has long ago outgrown so limited a seating capacity.

Cincinnati Exchanges Generous

Dayton Plague Ban Cuts Theater Receipts—Exhibitors Come to Cincinnati and Hold Conference with Local Exchange Managers Who Agree to Cut Charges for Picture Shows in Dayton Till Better Times.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—The effect of the infantile paralysis scare upon all departments of the moving picture business was strikingly illustrated a few days ago when a delegation of Dayton, O., exhibitors, fourteen strong, came to Cincinnati, following the action of the Dayton authorities forbidding children under the age of 16 years to attend the theaters. There are only a few cases of the disease in Dayton, it seems, but the authorities decided to take no chances on its spread, and not only postponed the opening of the schools, but took the action referred to with reference to the theaters.

As it was estimated that this would cut off about 50 per cent. of the business of the moving picture houses, the exhibitors got together and decided to make an appeal to the film exchanges at Cincinnati who furnish their service. Accordingly, the delegation came down, took quarters at the Hotel Metropole, and invited the exchange managers to come and talk things over with them. The Dayton exhibitors laid the situation frankly before the film men, pointing out that with their business cut in two they could not afford to pay the same service rates as heretofore; and after some discussion, the film men agreed, during the time the regulation against children remains in force, to reduce their service rates by one-half. Virtually every exchange in the city was represented.

The generous action taken has enabled the Dayton houses to continue in operation in spite of the reduction in their business, and they have expressed their hearty appreciation of the aid extended by the exchanges. As far as known, nothing of this sort has been done elsewhere by film men, but the wisdom and good sense of the course taken are evident.

Cincinnati Screen Club Elects Officers

Charles Weigel Chosen President—C. E. Holah Made Member of Executive Committee—Loving Cup to A. M. Muller.

CINCINNATI, O.—A recent meeting of the Cincinnati Screen Club, attended by a majority of the members, found a considerable amount of business to be transacted, and the meeting was one of the most important thus far held. The election of officers was the principal feature. President C. E. Holah announced in advance that by reason of the considerable amount of work thrust on him in connection with the expansion of the Greater Vitagraph Company, he would not be able to accept a re-election. The election resulted as follows:

President, Charles Weigel, manager of the Alhambra theater; vice president, Clay E. Brehm, of the Bluebird exchange; secretary, Harry Bugie, of the George Kleine exchange; treasurer, W. S. Wessling, of the Pathe exchange.

Mr. Holah was made a member, with the officers, of the executive committee of the club, which has charge of its management.

An interesting and affecting event at the meeting was the presentation of a silver loving cup to A. M. Muller, on the occasion of his leaving Cincinnati to go to New York. Mr. Muller until recently was manager of the Cincinnati exchange of the Fix Film Corporation, and has been active in film work in Cincinnati for several years. He was a popular member of the club, and was much moved by the evidence given of the esteem of his fellow members. G. N. Kingsley is in charge of the Fox exchange.

T. V. Prentice to Build Theater.

Cincinnati, O.—A handsome and up-to-date moving picture theater, to be the largest and most completely equipped in the East End of Cincinnati, is to be built by Thomas V. Prentice and others on Eastern avenue, near Tusculum avenue. Plans have been prepared by C. Grunkemeyer, architect, and work is to start soon.

Rumor of a Theater Change.

Cincinnati, O.—Developments which indicate the probability of another large moving picture house in the downtown section of the city were indicated by approaches recently made by representatives of a New York syndicate to several local theatrical men. One of these was Manager Hubert Heuck, of Heuck's theater. According to Mr. Heuck, he was informed that the New York interests desire to rent, lease or possibly purchase a Cincinnati house, in touch with the center of the city, and with a seating capacity of not less than 2,000. Nothing definite has been ascertained as to the interests behind the move, nor as to the purposes for which the house would be used. Theatrical property is valuable in Cincinnati just now, however, and a house near the downtown section would cost a good deal.

Children's Shows at Majestic.

Springfield, O.—Arrangements are being made by which a children's moving picture program will be shown during the fall and winter each Saturday morning at the Majestic theater. Arrangements were perfected by Miss Mary Bertha Thompson, who was in the city recently arranging the matter. The pictures will consist of approved subjects for children, including fairy tales, nature and historical subjects, and the like.

Grand Jury Kills Sunday Prosecution.

Wadsworth, O.—A rather unexpected outcome of the fight made against Sunday moving picture shows was the refusal of the grand jury to sanction the prosecution of William Standen and William Dunlap, exhibitors who were arrested on the charge of having their theaters open on Sunday. The two were fined in a justice's court $100 each, with costs, and promptly appealed to the higher court. The grand jury refused to permit the matter to proceed, and the cases are probably disposed of.

Film Week in Buffalo

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Changes Among Local Managers.

BUFFALO, N. Y.—Various changes in the ownership or management of Buffalo theaters have recently been noted.

Lyric Theater Leased.

The Olympic Theater Company has leased the Lyric theater for five years. The Olympic theater is on Lafayette square and the Lyric is nearby in Washington street. Both will continue however their policy of running popular vaudeville and moving pictures. Bruce Fowler will continue as manager of the Olympic and Harold B. Franklin will remain as manager of the Lyric. Mr. Franklin's assistant is C. L. Snyder. Mr. Franklin will also continue as general manager of the Family, a moving picture theater. The Lyric was recently reopened after having been embellished throughout with attractive wall colors and lights. The Family also has been reopened. The exterior and interior of this house have been redecorated and new lighting effects introduced. Mr. Franklin recently gave a complimentary screening of "War's Women," the opening attraction, before a party of newspapermen and public officials. The performance was favorably received.

J. A. Schuchert Gets Picture Theater Interests.

J. A. Schuchert, a pioneer in the local film business, has taken over Louis Weil's interests in the Elmwood, Allendale, Columbia, Colonial and Keith's moving picture theaters in this city. Harry Marsey is meeting with success as general manager of these houses. Charles Bowe, formerly of the Allendale, will manage Keith's. His successor at the Allendale is William Lowry. Mr. Schuchert has returned to Buffalo with his family from their summer home at Wanakah, N. Y.

Joseph Lee Steering Merit Film Office.

Buffalo, N. Y.—Joseph Lee has been appointed manager of the Buffalo office of the Merit Film, which releases Ivan pictures. His assistant is F. W. Wyckoff. Mr. Lee was formerly traveling representative of the Merit in Eastern New York. In Buffalo he succeeds F. J. Willis, transferred to the Ivan offices in Boston. The latest Ivan release in Buffalo is "Her Surrender."

J. C. Hemment at Lady Mackenzie Film.

Buffalo, N. Y.—J. C. Hemment is at the office of the Lady Mackenzie Film Company, 29 Franklin street, Buffalo, assisting in assembling and editing African hunt and war pictures. This company is also working on a series of pictures called "Toto Comedies" at Stoney Brook, Lake Chautauqua. The films are based on the antics of "Toto," an ape, owned by Lady Mackenzie.

J. M. Sitterly Booking for Popular Film.

Buffalo, N. Y.—J. M. Sitterly of the Popular Film, Buffalo, is covering the towns along the main line of the New York Central. He is taking bookings on the film, "The Unborn." His firm has the New York state rights on this production and on "Purity" and Madame Pavlowa in "The Dumb Girl of Portici."

Charles R. Rogers Has Son Born.

Buffalo, N. Y.—Charles R. Rogers, general manager of the Rogson Film Company, is receiving congratulations over the recent birth of a son.

W. H. Teeple With Mutual.

Buffalo, N. Y.—W. H. Teeple is now traveling representative of the local Mutual. He was formerly assistant at the Triangle office in Pittsburgh.

Local Theater Changes.

Buffalo, N. Y.—James Leason of Rochester has taken over the Edisonia moving picture theater, Buffalo.

Olean, N. Y.—Mr. and Mrs. John Brunswick have opened Lang's Dreamland, an Olean moving picture house.

Olean, N. Y.—Manager Barnes has opened the Grand theater, Olean, for the season, with vaudeville and moving pictures.

Ogdensburg, N. Y.—The new Strand theater, Ogdensburg, will open shortly.

Ridgeway, Pa.—Miss Irene Stout has built the new Orpheum moving picture theater in Ridgeway, Pa. This house seats 400. Her first Ridgeway house, which she closed, bore the same name.

Canton, N. Y.—Two moving picture houses and a theater playing pictures and road shows in Canton, N. Y., have opened for the season. They were closed during the hot weather on account of poor business.

Illinois News Items

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Exhibitor James Watson Dies.

CHRISMAN, Ill.—James Watson, 60 years old, proprietor of the Empire theater here, died at his home here. Two sons and a daughter survive.

Two New Incorporations.

Springfield, Ill.—The state has issued certificates of incorporation to the following:

The LaSalle Film company, Chicago, capital $10,000; incorporators, P. A. Grau, F. L. Bateman, J. H. Kohler.

Riverside Amusement company, East Dubuque, capital $2,500; incorporators William E. Ellawanger, William Hughes, M. F. Leiser, J. M. Daily, William J. Hesseling.

Governor Dunne Renominated.

Springfield, Ill.—Illinois exhibitors are pleased at the renomination of Governor Edward F. Dunne on the Democratic ticket. Governor Dunne vetoed the censorship laws passed by the last legislature.

Making a Historic Picture.

Ottawa, Ill.—The return of Father Marquette to the Illinonis Valley will be depicted in a film to be made for the Gayety theater by the Standard Motion Picture company. Another scene of historical significance will be a reproduction of the Lincoln-Douglas debate at Washington Park.

New Illinois Theaters and Changes.

Virden, Ill.—Howard Wanes of Girard has purchased the moving picture equipment of William McNamar and has taken a three year lease on the building.

Peoria, Ill.—The Princess theater has discontinued vaudeville and will be devoted exclusively to high class feature films. The Hippodrome under the same management has started on the vaudeville season but using three reels of pictures.

Oak Park, Ill.—H. E. McManus who has been connected with the Oak Park theater has gone to Duluth, Minn., where he will have the management of two photoplay houses.

Farmington, Ill.—Manager Jesse Chance has increased the seating capacity of the Strand theater.

East St. Louis, Ill.—"Silas Marner" was the first feature which Redmon's Majestic theater selected for a free Saturday show to high school students. A special propram was also shown free to pupils of the graded school. J. M. Livaudais is leading an orchestra of ten pieces.

Rock Island, Ill.—The Paragon Feature Film Company, of Omaha, Neb., is making a two-reel local film for the Rock Island club.

Benefit at the Kincaid.

Kincaid, Ill.—The Kincaid theater gave a benefit show for the family of a miner accidentally killed. The local band erected a platform in front of the theater and gave a concert preceding the show.

In Michigan.

Port Huron, Mich.—The newly incorporated Family theater company has awarded the contract for the remodeling of the Family theater on Huron avenue into a fireproof theater seating 1,000. The present theater will be used as a lobby. Officers of the new organization are: President, Capt. J. T. Reid; vice-president, Herman Appel; secretary, David McArron; treasurer and manager, L. C. Bedford.

Ishpeming, Mich.—The Butler theater which was closed for the summer has reopened.

Adrian, Mich.—"The Romance of Miss Adrian" was made for the New Family and Garden theaters.

Detroit's New Regent Opens

Audience of 3,500 Invited Guests See Premier Show at the Newest Klatt Theater on Woodward and Horton Avenues—Charles W. Porter Is the House Manager and C. A. McVicker, the General Director—Policy of the House.

By Jacob Smith, 503 Free Pre ss Building, Detroit, Mich.

DETROIT, Mich.—Detroit's reputation for beautiful photoplay houses was further enhanced on Monday, Sept. 18, when the New Regent theater, Woodward and Horton avenues, owned by William F. Klatt, was opened to a private audience of about 3500 persons. The Regent is the fifth in the chain owned by William F. Klatt and is the largest, having a seating capacity of about 3,100. Charles W. Porter is house manager, and C. A. McVicker is general director. Ivan Rudisill, of New York City, is musical director.

While the Monday opening was a private one, the official opening for the public took place Tuesday and the theater was crowded at all performances.

The policy of the Regent will be performances at 2, 7 and 9 p. m., with prices at 15, 25, and 50 cents downstairs and 10 to 35 cents upstairs. For the matinee, prices are from 10 to 25 cents. The attraction the opening week was "God's Half Acre," a Metro feature, Hearst Weekly and a Sidney Drew Comedy, besides orchestra and organ selections and vocal solos.

In a later issue of the WORLD we will show photographs of this beautiful playhouse with a complete technical story, so at this time we are simply going to mention briefly a few interesting things about the Regent. A color scheme of ivory gray, gold and blue has been carried out in the wall and ceiling decoration, while the dark, warm green of the chair upholstery makes a splendid background for the dainty combination. The chairs have been placed far enough apart for real comfort. Washed air, modern fire exits and other devices add to the comfort and safety of the patrons.

The orchestra is large and well conducted by Ivan Rudisill, while a mammoth Kimball pipe organ takes up the continuous thread of music whenever the orchestra halts. We can say honestly that the Regent is Detroit's largest photoplay house. For the Monday night opening many beautiful floral pieces were on exhibition in the foyer being personal gifts from exchange managers, theater owners and friends of Mr. Klatt.

Mitchell Marks Visits John Kunsky.

Detroit, Mich.—The World correspondent had the pleasure of a most interesting chat on Sept. 18 with Mitchell Marks, the man who operates the Strand theater in New York, as well as a chain of theaters in Buffalo and other towns. While in Detroit Mr. Marks was the personal guest of John H. Kunsky. Mr. Marks told the writer that business was improving in all of his houses and that he anticipated a good fall and winter season. Mr. Marks expressed himself as being inclined to favor the open booking policy—in fact, he intimated that such a policy was virtually being forced upon the exhibitor by the manufacturers themselves. In other words, if all the best drawing cards are going to be put out as "specials" how in the world is an exhibitor going to be able to book them unless he has an "open" policy.

Sanitation Code Hearing Oct. 3.

Detroit, Mich.—Only 11 per cent of the amusement places in Detroit, chiefly moving picture theaters, were properly ventilated a year ago when an investigation was conducted by Dr. W. H. Price, health officer, and Frank Walker, sanitation engineer. This data was gathered to assist the health department in framing an amendment to the ordinance regulating the operation of amusement places. Of course, most of the faultfinding was in houses constructed previous to 18 months ago. At the time of the survey there were 136 amusement places. Forty-seven per cent were unventilated. Thirty-two per cent had exhaust fans and ten per cent had air fans, showing a big per cent to be in need of regulation in the interest of public health.

The air supply in almost all places was found to be low. The average was two cubic feet for each minute; the amendment calls for 20 cubic feet for each person. "We feel," said Dr. Price, "that better results could be obtained by fixing the ordinance so that the health department would have something to do about the regulation of amusement places than by bringing a lot of people into court under the sanitation rules." There will be a public hearing on this ordinance in the city hall on October 3rd. Every exhibitor is advised to be on hand.

Social Club for Exchange Managers.

Detroit, Mich.—A "Reel Fellows Club" was organized on Monday evening, Sept. 18, at the Alt Heidelberg, fourteen exchange managers being present. The club is purely a social one and every member of an exchange in Detroit is eligible. There will be no dues. The club will meet once a week, or once every two weeks, and each exchange manager will pay as he goes. The officers are George Trask (Mutual), president; M. S. Bailey (Universal), vice president and J. O. Brooks (Paramount), secretary.

Pictures in Local Public Schools.

Detroit, Mich.—Moving Pictures for the public schools have been authorized by the Board of Education in Detroit. The use of the pictures will be undertaken as an experiment. Five projection machines and a weekly film service for each of the five machines are first to be tried in 25 schools, and if the results warrant, an appropriation will be asked to extend the service to all of the Detroit public schools.

Bert Williams Deserves Credit.

Detroit, Mich.—Bert Williams, of the Woodward Theater Company deserves unlimited credit and praise for what he has done to put the Grand Circus theater, 301 Woodward avenue, on a paying business with clean attractions. We all thought that about the only thing the Grand Circus was fitted for were features that necessitated "No Children Admitted" signs, but Williams has shown us that we were wrong. He has spent considerable money in renovating the Grand Circus, has put in high-class features with a daily change and today the Grand Circus is a real money-maker. He belongs to the class of John H. Kunsky and Harry I. Garson, who have taken dead houses and made successes out of them.

Union Musicians Win Raise.

Detroit, Mich.—Local theater managers have granted the union musicians an increase in their wage amounting to approximately $3 per week per man. This has materially increased the operating expenses of such houses as the Majestic, Washington and Broadway-Strand, where large orchestras are employed for motion pictures.

George W. Trendle, personal counselor to John H. Kunsky, has moved his offices to 2204 Dime Bank building, adjoining those of Mr. Kunsky.

Nashville Theater Consolidation

Report That Crescent Amusement Company Will Take Over the Wassman Interests—Entails Transfer of Knickerbocker, Crystal and Rex Theaters—Only One Uptown House, the Strand, Not Controlled.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—A consolidation of Nashville motion picture interests of much importance is reported ready for the final articles of transfer, involving the taking over by the Crescent Amusement Company of the Knickerbocker, Crystal and Rex theaters. The first named houses are in Nashville, while the Rex is located at Knoxville, Tenn. While officials of neither company will officially confirm the fact that a deal has already been closed, it is conceded that a deal will be engineered in the very near future. The Knickerbocker is the handsome $85,000 playhouse only recently completed, the building being owned by a Nashville real estate syndicate, Manager Wassman being in control of all fixtures and equipment.

The proposed combine would give the Crescent Amusement practically an unrestricted program service from which to draw, as that company would be in absolute control of all uptown motion picture theaters, with the exception of the Strand, which theater is the only central house not under operation by either the Sudekum of Wassman interests.

Strand at Mascot Remodeled.

Mascot, Tenn.—A carload of equipment has been received from the Ocoee theater at Cleveland, Tenn., and will be used in the Strand theater at Mascot, which house has been thoroughly remodeled under the direction of Geo. N. Shorey, Knoxville exhibitor. Mr. Shorey obtained possession of the equipment of the Ocoee and Moneta theaters recently, and will continue to operate the latter at Cleveland. This is the first venture into small town business, and he states it is strictly up to the quality of films supplied by the exchanges as to whether he will continue to operate these houses.

Strand Issues Coupon Books.

Nashville, Tenn.—To celebrate the advent of the new program service for the Strand theater, which goes into effect October 11th, Manager Roy Shelton offered a special inducement to the public during the week September 18-23 through the medium of selling a book of fifteen ten-cent admission tickets for $1.00. Even though cutting profits, Mr. Shelton feels that he has been repaid from an advertising standpoint.

Five Cents for Best Features.

Memphis, Tenn.—The Princess theater, operated by the Trimble Amusement Company, is offering the best grade features for five cents, including such high class productions as Bluebird, Essanay, etc. The slogan of this house is "Five Cents—Why Pay More," and the plan is making a hit with the public. (Why shouldn't it?)

Tennessee Film Topics.

Carthage,—A new picture house will be in operation here within a very short time.

Nashville.—President Tony Sudekum has returned from a trip to eastern points, where he went to look after some big bookings for the fall season.

Nashville.—Fred Iron, one of Tennessee's pioneer operators, is now in the projection room of the Knickerbocker, having formerly been located at Jackson, Tenn.

Memphis.—The popularity of the Billie Burke serial is attested by the fact that eleven towns in the state are running "Gloria's Romance" simultaneously.

Nashville.—F. B. Wilson, manager of the Jackson house, and Oscar Altman, of the Murfreesboro interests, were visitors at the home office of the Crescent Amusement Company a few days back.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

C. D. Danford Comes to Alamo No. 1.

ATLANTA, GA.—C. Douglas Danford, well-known Southern film man, who has been in Chattanooga for the past few years, is now permanently located at the Alamo No. 1, Atlanta. He is popular in Atlanta and his friends are congratulating him upon his return to the city. Mr. Danford was married a short time ago.

Ted Hardcastle Back.

Atlanta, Ga.—Ted Hardcastle, manager of the George Kleine corporation, southern division, returned to Atlanta this week after attending in Chicago a conference called between the officials of the Kleine, Selig, Essanay and Edison companies, all of whom have now combined under the Kleine banner.

Belgium Relief Benefit.

Atlanta, Ga.—A strong program was given Sunday at the Grand for the benefit of the French and Belgian fund. This reopens the relief campaign started last winter. Dr. F. E. May, representative of the Relief Commission in Georgia and Florida, had charge of the performances and impressed the public with the great need that will be faced in France and particularly in Belgium during the coming winter. It is expected that food, clothing and fuel will be extremely scarce. The theater was crowded.

Projection Room Burned Out.

Atlanta, Ga.—Fire Saturday afternoon burned out the operating room of the Bellwood theater at 771 Marietta street, but did no damage to the rest of the interior. The house was crowded at the time, but the people got out without a panic.

Triangle Office Moves.

Atlanta, Ga.—The Triangle Film Company moved into their quarters on second floor of the new Exchange building Friday. Manager Bromberg was the first to move into the new building.

Big Four in New Office.

Atlanta, Ga.—Manager Savin, of the Big Four, moved into the new Exchange building Saturday. The company is on the first floor and has its quarters well arranged.

Indiana Theaters Expect Good Season

New Equipment, New Decorations and Preparations for Humming Winter Season Are the Rule—High Class Pictures Wanted.

From the Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Moving picture theater owners all over the state are preparing their theaters for the winter run. With reports of redecorating, repainting and installation of new equipment from many parts of the state come to the offices of the Indiana League in Indianapolis reports of prospects for a good business during the winter. And that it will be welcome, especially in Indianapolis, is a foregone conclusion. The typhoid fever epidemic which held the city in its grasp for two months, followed by the now present infantile paralysis scare, has taken some of the edge off the moving picture magnates' enthusiasm. It is estimated that attendance at the theaters, especially in the outskirts of the city where the patronage is largely juvenile, has fallen off at the rate of twenty-five per cent.

Outstate reports indicate that the theater owners are in for a fine season this winter. These reports are brought from all sections of the state where conditions were never so prosperous as now and where the pictures were never more popular. "The combination puts up an unbeatable front," said one man who has a string of theaters in the southern part of the state. He ought to know because he had a hard time popularizing his theaters.

"High class performances are what bring the crowds to my theaters," he said. "I am getting away from the rank sensational films and using only those in which the best dramatic talent is employed. I find that the name of a well-known actor or actress, especially one who has won fame on the legitimate stage, will pack my theaters. People in the small towns in my part of the state have heard about these actors and actresses and they go to see them. With the class of plays which my distributing agencies are giving me once I get them in the theater I am sure they will come back."

Indiana, with its seven hundred moving picture theaters, will prosper in a moving picture way this winter.

Theater in Vincennes Ordered Closed.

Vincennes, Ind.—Mayor House of this city recently ordered closed the Star theater. The mayor announced that Theodore Charles, manager of the theater, had failed to comply with orders recently issued to him by attaches of the office of the state fire marshal. Manager Charles of the theater announced that he would comply with the order and that the pictures which had been advertised would be shown at the Moon, another Charles theater, without additional charge. He said he did not know what further action he would take.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Items Worth Noting.

Marion, Ind.—Marion has a new theater in the New Lyric. Ten and fifteen cent prices prevail. Part of the program will consist of vaudeville.

South Bend, Ind—The LaBadie-Judd Film Co., which will erect a studio in this city, has changed its headquarters from the Kable building to the Dean building.

Wabash, Ind.—The opening night at the Majestic brought a large crowd. Probably one of the reasons for the big attendance was the offering of a souvenir to each of the first hundred women to enter the new theater. The advertising scheme worked out splendidly.

Every schoolboy and girl in Indiana should see "Indiana," the historical motion picture, which was presented at English's theater, Indianapolis, Sept. 18, 1916, for the benefit of the Riley memorial fund, according to Mrs. Harry O. Tutewiler, the only woman member of the board of school commissioners.

Kentucky Notes.

Fred Dolle May Book Some Road Shows

Louisville, Ky.—Fred J. Dolle, of the Broadway Amusement Co., Louisville, and lessee of the Capitol theater, at Frankfort, Ky., is figuring on booking a line of theatrical productions to be shown at the Capitol theater this season in connection with pictures. Last season the theater opened so late and bookings were so scarce that pictures alone were relied on. Mr. Dolle stated that road companies were easier to get this year, and as Frankfort was itching for a few good road shows the house would undoubtedly show some of them anyway.

Considering Theater Ordinance.

Shelbyville, Ky.—The city council is giving a good deal of consideration at this time to safety of the local moving picture houses and has named a committee to investigate and report on the advisibility of an ordinance which would prohibit moving picture shows on any but the ground floor of buildings so used. The committee was given additional time to make its investigation and is stated to be proceeding carefully for the reason that such an ordinance might virtually put some exhibitors out of business, at least temporarily.

Louisville Theater Notes.

L. J. Dittmar, head of the Majestic Amusement Co., left Louisville on Wednesday, September 13, for New York, where he expects to spend a week or ten days.

After spending a vacation of two weeks in Chicago, Lee Goldberg, manager of the Keith interests in Louisville, including the Mary Anderson theater, the Keith film house, has returned to the city. His brother, Joe Goldberg, had charge of things during his absence.

The new Palace theater, a colored moving picture theater on Walnut street, has been packed since it was opened recently, an unusually heavy attendance being noted during the run of the "Battle Cry of Peace." This is the largest and newest negro house in the city, and probably the largest in the district.

M. A. Jablow, manager of the Hippodrome theater, has also taken over the management of the Olympic, following the resignation of Joe Goldberg, now with the Big Features Rights Corporation.

The new serial picture, "Liberty," is taking exceptionally well in Louisville, according to the exhibitors. This picture is being shown first at the Empire, on East Market street, and later on Fourth street at the Casino, and still later at several other houses.

Western free lance film of the Steecher-Lewis no decision, four-hour wrestling match, took exceptionally well at the Casino theater, where it was recently shown by Judge Kinney. Louisville has been an enthusiastic wrestling town for the past three or four years, and has supported some of the leading bouts.

Percy L. Smith, manager of the Louisville Mutual office, has returned from a trip to Stanford and other Central Kentucky points, reporting an excellent business trip.

In order to insure a good attendance during the showing of the latter episodes of "The Yellow Menace," J. Johnson Musselman, manager of the Star theater, distributed 20,000 passes in Louisville, these passes being good during the two days that the first episode was on the screen.

The new Beatrice Fairfax love and adventure stories, International Film Service, are getting a good start in the Louisville theaters. The first episode was booked as follows: Orpheum, every Sunday and Monday; every Tuesday at the Norman; every Wednesday at the Hippodrome; every Thursday at the Aristo, Sundays, Fridays; Pythian, Mondays, and Hilltop Thursdays. The Louisville Herald is carrying the story in its Sunday edition.

Picture Shows Become Commodity

Kentucky World Correspondent Finds Significance in Local Advertisements Asking Exchange of Shows for Something Not Junk—A Show in Every Village Now—No Uncultivated Fields.

From Ohio Valley News Service, Inc., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Every now and then the Louisville newspapers carry an ad in the "Want" sections which is highly significant of the development of the moving picture industry. The following may be cited as typical, carried first, it is said, in the "For Sale" section and then transferred to the free "For Exchange" column:

TO EXCHANGE—Motion picture road show, complete, engine, dynamo and wagon, first-class, for automobile; no junk wanted. Address E 61, care the Evening Post. 4-3tx

In other words the moving picture theater has become established as a fixture at almost every four-corners settlement in the country. They are no longer novelties, and that means the man who once could set out with horses and wagon, projecting machine and a folding screen, with a few assorted reels of rain-shot films, is no longer certain to gather a crowd in the rural communities. It is a small town indeed in this day and age which does not boast something in the way of a moving picture theater, and when such a place is found there is usually a reason for the absence of the plant in the shape of a street car line or a good road to a nearby point where a first class house is to be found.

To Start Children's Shows Again.

Louisville, Ky.—Lee S. Goldberg, manager of the Mary Anderson theater, the Keith picture house, announces that the theater will shortly resume the Saturday morning children's pictures for the winter months. Mrs. Fred Levy, of Louisville, vice-president of the national board, has been personally assisting Mr. Goldberg in the program for the winter and an interesting program is promised. Mr. Goldberg, with resumption of the vaudeville programs at the Keith theater, is relieved of supervision of that house and will be able to give all his time to the Mary Anderson. The Chaplin pictures, which have alternated betwen the Mary Anderson and the Keith theater, will now be shown exclusively at the Mary Anderson.

Movo Company a New Organization.

Louisville, Ky.—The Movo Manufacturing & Sales Co. is a new corporation in Louisville, organized with $20,000 capital, authorized to make and sell moving picture supplies and accessories, photo supplies, etc. Incorporators are Charles L. Hardesty, Henry Schweiters and James Yunker.

Louisville Auditorium Coming.

Louisville, Ky.—Construction of the Louisville Auditorium, for which the city subscribed $300,000 not long ago, is to be undertaken in the near future, it is said. The association has named D. X. Murphy & Bro., architects, to put up the building, and J. C. Murphy has been making a tour of inspection of the new auditoriums of the country in order to get ideas for the new structure in Louisville. It is to be a capacious building and provision will be made for showing motion pictures in it. The projection booth is to be adequate for the most elaborate productions.

Macauley's to Be Beautified.

Louisville, Ky.—Remodeling and improvement operations on the old Macauley's theater building are more extensive than had been given out at first. Considerably more than $50,000 is being expended in making the house over and when it is completed it will be modern in every respect. A new side wall has been put in and the roof is being erected on steel girders, while the stage and the dressing rooms are being reconstructed throughout. All new seats will be provided and the structure will be redecorated and refinished.

Says He Can Save on His Current Bills.

Louisville, Ky.—Mont Wentzel, manager of the Norman theater, has just installed a new generating plant at a cost of about $1,200, consisting of a Fairbanks-Morse oil burning engine, and other equipment. In addition the house will be equipped to use Central service in case of emergency. Manager Wentzel was so struck with this equipment, which is in use at the Dream theater, Jeffersonville, Ind., that he delved into the matter, and states that he can operate such a plant at a big saving in electric bills, and at the same time be protected in case the central service plant lets down.

Campbellsville Exhibitors New Power Plant.

Campbellsville, Ky.—W. I. Meader, of the Alhambra theater, Campbellsville, Ky., has installed a 15 horse-power kerosene-burning engine, dynamo, etc., and will generate his own current for the theater. The decorative material for the front and the new opera chairs have arrived, and Col. Meader expects to be ready to open for business shortly.

Kentucky Theater Changes.

Sebree, Ky.—D. A. Turpin has purchased a complete moving picture outfit and leased the Melton building, on Main street. He expects to install his equipment and be ready to open the house about the first of October.

Jackson, Ky.—Henry Spencer has leased the Lyric theater building and has opened a new moving picture show, starting off with a Fox picture, featuring Theda Bara. Mr. Spencer has announced that he has made arrangements for some high grade film service, and will keep the Lyric running throughout the winter season.

Paducah, Ky.—Contracts have been let by the Desberger Amusement Co. to Gus Lockwood to remodel a building as a moving picture theater. D. Harry Jamieson, of Paducah, Ky., is the architect. The improvements will cost about $5,000.

Lancaster, Ky.—The Rex theater, owned by Luther Herron, was recently sold to Walter Hammack for $8,000. Judge L. L. Walker and W. J. Speath were the principal bidders other than Mr. Hammack.

Hartford, Ky.—D. R. Bean is completing remodeling of his moving picture theater and will open the thoroughly renovated house soon.

Paducah, Ky.—The Star theater, which has been undergoing a thorough renovation and remodeling, is nearing completion and pictures will be shown in the near future.

Madisonville, Ky.—E. W. Dozier, of Louisville, has been made manager of the Garrick theater here.

J. T. Hamilton With Big Feature Right.

Louisville, Ky.—The Big Feature Rights Corporation has enrolled J. T. Hamilton, formerly of the Cincinnati Paramount office, as booking agent and he is now handling the bookings of the "Battle Cry of Peace" and the "Marvelous Maciste" through Ohio. George Starkey, Jr., is traveling in the South for the company.

Getting at Suburban Patrons

North Topeka, Kansas, Has One Picture Show—Patrons Seem Inclined to Take a Trip to Topeka Across the River to See City Picture Shows—Have Idea That Small Houses Must Have Small Pictures.

Special from Kansas City News Service, 205 Corn Belt Building, Kansas City, Kan.

NORTH TOPEKA, KAN.—S. S. Myers, proprietor of the Princess theater, the only picture show in North Topeka, Kan., wants to know if it is possible to make the tail wag the dog. He can't see any way.

North Topeka, with 10,000 people, is across the Kaw river from Topeka, Kan., which has 50,000. North Topeka inhabitants are mostly in very moderate circumstances, and he is sure a large proportion of his patrons could not patronize a 10-cent theater. So he has given them the best he can for 5 cents, 4 to 6 reels, at present Universal program and Red Feather features. Pathe serials, not first run, of course. His theater seats 400, and he is making some money.

He gives almost exactly the same kind of show as two or three of the theaters in Topeka "proper"—but the young fellows persist in spending 20 cents car fare to take their girls to the 5-cent shows in Topeka! Many of the older people cross the river, too—and very many take the car ride to attend the 10-cent theaters where first runs are offered.

"The public believes the film companies put out cheap stuff for the little theaters and the big, finest pictures at high prices for the big theaters," said Mr. Myers. "I advertise in the local North Topeka Weekly, and in the Topeka papers alongside the big theaters there. I try to show our people that they can see just as good shows at my house as any place else—but they go to the city. I feel that until the Topeka houses raise to a uniform 10-cent price, I must protect my own people."

But he is eagerly looking for the day when 10 cents will be the nominal admission price; then he can consistently raise, and can make a bid for the best North Topeka business.

Universal's Publicity Has Big Job.

Kansas City, Mo.—The Universal is planning that every exhibitor, no matter how far removed from the centers of advertising activity, or no matter how small the exchange which serves him, will have all the advantages of the largest theaters, as to publicity matter.

In the Kansas City district George W. Boles will be on the publicity job. R. C. Cropper, district manager of the Kansas City exchange, is district manager, and this includes the exchanges of Kansas City, St. Louis, Omaha, Oklahoma City and the branches, Ft. Smith, Wichita, Sioux Falls, Cairo and Des Moines.

The smallest branch, the most distant exhibitor, will then be getting all the advantages of the largest, and at a small cost. For instance, the novelty advertising devices for the exchanges and branches will cost them little more than the printing bill, and they will be able to push their business as forcibly as though they had the most extensive facilities.

The Kansas City office has, indeed, extended the scope of its service beyond its district. Recently requests have come to Mr. Bowles for supplies of his novelties, for the offices at Dallas, Tex., and Atlanta, Ga. Batches of the advertising were sent the exchange addresses on the cards alone being changed, which were mailed out from those places.

Olathe's One Picture Show.

Olathe, Kan.—A city of 3,000 people, with 17 churches—and one moving picture show! That is Olathe, Kan. The picture show is operated by T. H. Wilson and W. W. Weldon, and they are said to be prospering. The Gem theater seats 521. It is closed in the summer, the pictures being shown in a pavillion, roofed, the sides of which are removed in warm weather. It has a hard maple floor, and is equipped with church pews and seats made to order. In the winter, the seats are removed, and Wilson & Weldon operate the pavilion as a skating rink and basket ball hall.

But about the church pews—they are especially appropriate this summer, since the Methodist church, which was erecting a new structure, used the pavilion for its Sunday services. Olathe does not have Sunday pictures, so the business is not interfered with.

Phil H. Pierce Goes to Dallas

Kansas City, Kas.—Phil H. Pierce, widely known among the moving picture men of Kansas City territory, for the past two years sales agent at Kansas City of the Rudolph Wurlitzer Company, returns this month to a Wurlitzer sales company with which he was formerly connected, but in a more important capacity. About September 12 he assumed the position of sales manager of the Western Automatic Music Co., of Dallas, Tex.

F. I. Buckingham on Showmanship.

Kansas City, Mo.—F. I. Buckingham, head of the company operating the Apollo theater, one of the finest of the suburban houses, has definite ideas as to the prices to be charged. He declares that there is little chance of prices at the Apollo being changed from straight ten cents admission. The theater will soon have available a seating capacity of 1,400.

"We have figured it out that the only fair way to treat our patrons is to give them the best we can get at the uniform price of 10 cents, and make our profits out of the volume of business," he said. "That's why we have increased the seating capacity. It hardly seems just to stick the patrons for extra money whenever we get something that costs us a little more—it seems more equitable for us to provide the capacity for caring for larger crowds on those occasions. Patrons in such a suburban theater are closer in touch and there is a more intimate personal relation than in the case of downtown theaters. We look on the case much as though it were a family hotel, for instance; the patrons would resent the management charging an additional fee for a specially nice Sunday dinner, especially when the hotel advertises and gets additional patrons for that dinner. We want them to feel that they can always come for 10 cents, and always get the best there is going. And we'll have capacity and patronage available to make money at 10 cents, with 1,400 seats."

Worth a Passing Glance.

Kansas City, Mo.—The Columbia theater, the former Tenth street, is having good success, though some of its original plans have changed. The idea of having a moving picture exclusively for women has been abandoned, at least temporarily. This policy, which was confined however, to the afternoon shows, was pursued during the long engagement of "The Little Girl Next Door" and was used effectively for advertising purposes. The price at the theater are 15 cents for adults, and 5 cents for children.

Kansas City, Mo.—The Willis Wood theater, for two years the largest moving picture theater in Kansas City, returned to drama September 17, with stock company. "Gloria's Romance," which had been its feature during the summer, is now running at the Columbia.

Kansas City, Mo.—P. J. Hall has left Kansas City for Chicago. For some two years he operated the Western Film Exchange here, and was widely known.

Changes Among Local Theaters.

Kansas City, Mo.—The Kansas City "V-L-S-E" office is undergoing no changes following the changing of the name to the Vitagraph. As Mr. L. J. Scott, publicity manager, puts it, "We expect to do as much business, concentrating on one a week, as we did before with two a week." There has been no reduction in the force, and the esprit du corps, the enthusiasm over the productions and material to be handled, is gaining perhaps an extra boost from the focusing of attention on the Vitagraph offerings.

Kansas City, Mo.—The Motion Picture Supply Co., H. G. Gill, manager, has added a large room, where it can now conveniently display machines. Geo. H. Kendrick has been added to the sales force.

Mitchell, South Dakota, Sabbatarians Active

Would Close Picture Shows on Sundays by Making City Officials Take Action on State Law—Referendum Asked for.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

MITCHELL, S. D.—Opponents of Sunday shows probably will make a test case and decide whether the decision of municipal authorities to allow such performances cannot be nullified by invoking the state law.

The city council passed an ordinance which repeals the penalty clause in a former ordinance which prohibited Sunday shows. The penalty was the revocation of license for a theater which violated the law

A state law passed in 1907 provides penalty for Sunday shows but it has been the custom of state authorities to interfere but little in what is generally regarded as a purely local affair.

Another angle to the situation is a plan to hold a referendum election and see how the citizens of Mitchell feel about it.

Sunday Shows in Huron.

Local picture houses are now showing on Sundays in Huron, S. D. Huron is one of the last cities of consequence in the state to adopt the practice of giving exhibitions seven days a week.

Edinburg, N. D.—Paul Johnson of Mountain is now manager of the opera house here.

IN IOWA.

New Building Code for Mason City.

Mason City, Ia.—City authorities are pleased at the active co-operation shown by the owners and managers of the local moving picture houses in the draft of a broader ordinance regulating safety requirements in photoplay houses. There is at present a measure to cover this subject, but its provisions are not sufficient. A new act will regulate the construction of auditoriums and exits and all conditions surrounding the projecting machines. If this is enacted into a law by the city council a rigid enforcement is promised by the officials.

Fine House Promised for Davenport.

Davenport, Ia.—C. H. Bryant of Waterloo and St. Elmo Bateman, manager of the Plaza theater at Sioux City are said to

be negotiating for a site for a moving picture theater in this city. The plans are said to call for an expenditure of $75,000.

Iowa Theater Notes—Changes, Etc.

Hampton, Ia.—The Windsor theater opened its moving picture season with the Bluebird feature "Where Are My Children?"

Burlington, Ia.—Four vaudeville acts, a photoplay family and a comedy will be the policy at the reopened Grand.

Mt. Vernon, Ia.—The new plan at the Star theater gives Monday, Wednesday Friday and Saturday nights, special features, Tuesday a serial and Thursdays a mixed program. Manager Hendrix has had the front and lobby of the theater redecorated and remodeled.

Dubuque, Ia.—While the Majestic has officially closed its summer vaudeville season, it will not give up the moving picture. It announces that instead of using a cheap vaudeville act to start the show it will have a high class feature picture. The closing attractions were "Where Are My Children?" and "The Little Girl Next Door."

Clarinda, Ia.—James B. Ellis of Maryville has leased the Delpheus theater and will operate it as a moving picture house has renamed it the Little theater.

Jewel, Ia.—C. L. Allen has sold the Isis theater here to George Peterson, manager of the Grand theater at Story City, Ia.

Germania, Ia.—John Pink has asumed the management of the Virgina theater.

Northwood, Ia.—The Slosson theater is now owned and controlled by George Haight.

Harlan, Ia.—Hans Larson has opened a moving picture show here.

West Branch, Ia.—Crook & Meyers have sold the Pastime theater to Delbert Fairall.

Mason City, Ia.—The Cecil theater had "Civilization" for the week of September 17.

Davenport, Ia.—"Shoes" the Bluebird feature played a return date at the New American theater.

Nebraska Theater Notes.

Omaha, Neb.—Edward Horton, formerly organist at the Casino theater in Des Moines, has accepted a similar position at the Muse theater in this city.

Red Cloud, Neb.—The Orpheum and Tepee theaters have gone under the management of A. G. Hauser and Ferdinand Reizman of Alma, Neb.

Louisville, Neb.—Frank Johnson who has leased the opera house will open a moving picture theater.

Omaha, Neb.—Manager Joseph Kohlberg of the Farnam theater has a new policy and will run Paramount pictures Tuesday to Saturday and World and Fox films on Sunday and Monday.

Fairer Censorship for Minneapolis

Mayor Wallace Nye Will Censor in Future on Advice of Board Made Up of Exchangemen, Exhibitors and Newspaper Writers—Result of Conference of Picture Men With Mayor—The Committee.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Minneapolis exhibitors and exchangemen became really acquainted with Mayor Wallace G. Nye Sept. 18, when a committee representing the Exhibitors and Exchangemen's Association called upon the city executive to discuss censorship. It had been believed for some time that the Mayor was in favor of censorship and that the local censorship committee was appointed by him.

Last Monday, Sept. 18, the truth became known. Mayor Nye declared that he had not appointed the censors himself, but that they were appointed by various civic and social bodies in Minneapolis and acted as an advisory board only. Mayor Nye stated that only pictures he or one of his assistants had believed improper have ever been stopped in Minneapolis. The mayor stated that on a few occasions he has viewed films the censors were against and stopped those films showing, but he added that he never has taken such action without seeing the objectionable picture himself.

The censorship committee is said to have a membership of twenty-five, but at no time has there been more than 15 members present at a showing of films. Mrs. Thompson is secretary of this volunteer board and it has been said that when only five or six of the committee members witnessed a showing of film that she telephoned or wrote her opinion of it to the other members.

The exchangemen voted to send to the mayor a list of the releases for each week in the future and appoint a censorship committe of their own to act in a capacity advisory to the mayor. This censorship board will be made up of exchange managers, exhibitors and newspaper writers and it will be strict in its opinions and demands. The exhibitors and exchangemen after hearing the mayor's views on censorship agreed that he had been very lenient and just in the "censoring" he had done and there were many sighs of relief when the truth was learned.

The exhibitors and exchangemen who attended the meeting were: C. C. Knapp, General exchange; Fred S. Meyer, Universal exchange; A. A. Hixon, Metro exchange; Lowell V. Calvert, manager New Garrick theater; Harry G. Billings, manager New Palace theater; David G. Rodgers, manager Nicollet theater; Benjamin Goldman, attorney, Exchangemen's association, and representatives of three newspapers. The names of the members of the new censorship board will be announced shortly.

Film Men's Bowling Begins.

Minneapolis, Minn.—The initial season league was opened Monday evening, Sept. 18, on the Central Alleys, the largest bowling hall west of Chicago.

The Mutuals, No. 1 defeated the Reel News quintet handily and the Mutuals, No. 2 trimmed the Unicorn-Metros after a bitter fight.

Newquist and Davis were stars on the Mutual, No. 1 team and Mantzke and Stafford played brilliantly for the Mutuals, No. 2. Fournier and Bennet featured the playing of the Unicorn-Metros and Holmgren and Kaster did the best work for the Reel News.

The season will last twenty-one weeks and games will be played every Monday evening. Monetary prizes will be divided at the end of the season and the receipts from a dance will be added to the prize money later in the season.

Officers of the league are: Arthur Benack, Mutual, president; John Fournier, Unicorn, vice president; John L. Johnston, Reel News, secretary and J. J. Poitras, Mutual, treasurer. Next Monday evening the two Mutual teams battle while the Unicorn-Metro's clash with the Reel News contingent.

R. L. Hulette Heads Unicorn.

Minneapolis, Minn.—R. L. Hulette, formerly of Kansas City, Mo., has succeeded Harry Rowe as manager of the Minneapolis Unicorn exchange. Mr. Hulette has already began an energetic campaign for business.

Business Notes of Interest.

Minneapolis, Minn.—J. K. Burger, western manager of the International Film Service, Inc., was expected to visit Manager H. G. Andress at the Minneapolis exchange on Friday, Sept. 22. Mr. Andress visited exhibitors of Duluth, Minn., Superior and Ashland, Wis., Tuesday and Wednesday of this week.

Minneapolis, Minn.—Manager Otto N. Davies returned from New York the same day Assistant Manager A. A. Hixon returned from an extended road trip and together they have begun a campaign for Twin City booking on "The Crimson Stain Mystery." Mr. Hixon reports big success in booking the serial in the country.

Minneapolis, Minn.—Two junior "Birth of a Nation" road companies have been sent out by the Elliott & Sherman Film Corporation here and the "Ramona" company now playing at the Lyric theater here will go entour October 1. General Manager J. A. Brehaney of the E. & S. firm reports a big success with all companies now on the road.

St. Paul, Minn.—S. R. Thompson, manager of the Feature Film Company, 27 East Seventh street has booked his ten reel feature "Tour of the World" in the Metropolitan theaters of St. Paul and Minneapolis for one week at each theater.

Minneapolis, Minn.—The Triangle exchange moved from the fourth floor of the Loeb Arcade to the second floor of the Film exchange building last Saturday and the change was made without a single hitch in plans or service. Manager Ralph Bradford has two men out on the road at present and states that the Triangle's business is booming.

Edgely, N. D.—Shiels & Weaver will open their new Iris theater here October 7. The interior of the theater was completely equipped by the Theater Equipment Co., of Minneapolis. The Iris will run Metro pictures.

Mandan, N. D.—H. L. Hartman has announced that the new Hartman theater here will be ready for the opening about October 15. This theater is said to be one of the finest not only in the Dakotas but in the entire northwest.

Local Operators Present New Demands

Ask Extra Pay Whenever They Are Required to Carry Film—It is Expected That An Amicable Agreement Will Be Reached.

MINNEAPOLIS, MINN.—Rumblings of labor trouble have been going on in the local picture field for the past few weeks. The operators have presented the theater managers with their demands. Several meetings have ben held by both factions and a few joint meetings were called. The theater managers have presented their compromise. It is understood, however, that one of the contending demands of the operators upon which they are obdurate is that they will not pick up or deliver films to the exchanges unless they secure fifty cents for the first exchange visited and twenty-five cents for all other exchanges visited.

It is believed that the wage scale will be settled amicably. Considerable time was spent arguing the point of permitting an operator to appoint a substitute on days he takes off. It was also a requirement of the union that the operator get one day off a week.

It is expected that a decision will be reached within a very few days.
of the Minneapolis Film Men's Bowling

San Francisco Censor Abolished

Film Exchange Board Wins Final Victory on September 11 When Supervisors by Vote of 14-3 Do Away with Censorship—New Ordinance Proposed by Board Will Provide for Offensive Pictures—Statement by the Board.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—On Sept. 11 the Board of Supervisors made film history here when, by a vote of fourteen to three, it abolished the board of censorship of moving picture films and all the provisions which require exhibitors to secure permits from the Police Commission before engaging in business. A new ordinance has just been passed and this lacks at this writing only the signature of Mayor James Rolph, Jr., to become a law and his Honor has signified his intention of signing it. The final meeting was a lively one, with the members of various women's organizations in attendance to oppose any change in the law, and with Supervisor Gallagher, who is in favor of all forms of censorship, including that of the press, making a vain effort to stem the tide.

Board Issues a Statement.

Following the pasage of the measure the Film Exchange Board of San Francisco, which has been largely responsible for the substantial victory won, prepared a statement outlining the history of the controversy and just what the film interests of the city intend to do to reward the confidence that has been placed in them. This statement has been placed in the hands of the mayor, members of the Board of Supervisors and prominent film men in the west, and will be sent to film organizations throughout the country as declaration of faith. This statement in full is as follows:

"The moving picture people of San Francisco desire to report to the moving picture world at large on the question of censorship in our city.

"About seven or eight years ago, and when the moving picture industry was still in its infancy, the Board of Supervisors of San Francisco saw fit to enact a law providing for censorship. There was some question concerning the constitutionality of this law with relation to the manner in which appointment of censors was made. Thereafter, the California Club and others saw fit to attempt to have that law amended so that the censors were appointed directly by the Mayor. That law not only provided for censorship, but also made the very existence of the moving picture business dependable upon the whims of others than those interested in the business.

"Therefore, those interested in the moving picture industry in San Francisco came to the conclusion that the Board of Supervisors of the City and County of San Francisco was so constituted that it would by its action indicate its confidence in those interested in the moving picture industry to the extent that it would do away with censorship and let the cleanliness, purity and morality of moving pictures depend upon the integrity of purpose of those engaged in the production of moving pictures and the release of the films thereof. Thereupon, we caused to be presented through our attorney, Mr. John T. Williams, a proposed ordinance, in words and figures as follows:

Copy of Ordinance.

"Regulating Motion Picture Exhibitions and Entertainments.

"Be it ordained by the People of the City and County of San Francisco as follows:

"Section 1. It shall be unlawful for any person, firm or corporation to hold, conduct or carry on, or to cause or to permit to be held, conducted or carried on, any motion picture exhibition of any sort which is offensive to decency or is adapted to excite vicious or lewd thoughs or acts, or which is of an obscene, indecent or immoral nature, or so suggestive as to be offensive to the moral sense.

"Section 2. Any person, firm, association or corporation violating any provisions of this ordinance shall be declared guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than one hundred ($100) dollars, or more than five hundred ($500) dollars, or by imprisonment in the County Jail for a period of not less than thirty (30) days or more than six months, or by both such fine and imprisonment.

"Section 3. This ordinance shall take effect and be in force from and after the date of its passage.

Effect of the Ordinance.

"It will be noted that the regulatory purpose of this ordinance prohibits any picture that is objectionable. It further makes it the duty of the Police Department to detail a police officer to see that no objectionable picture is permitted upon the screens of our city.

"When the San Francisco moving picture people presented their opposition to censorship to the Board of Supervisors they did not present it upon the narrow grounds of political pull or politics, but upon the broad principle that the question of censorship was of great importance, and that censorship strikes at the very foundation of liberty; that it concerns every American who believes in American ideals and American political institutions; that it seeks to lay unjust hands on the fifth greatest industry in the world today; and that it not only means a blow to an art which must be a factor in popular education, but primarily because it is violative of both the letter and spirit of the best traditions of American liberty. Those seeking to induce the Board of Supervisors to enact a law in favor of censorship went so far as to import into the controversy matters that were absolutely foreign to the question, and used every ingenuity to bring about a censorship.

"The moving picture people took the broad stand that their industry should be dignified by the same character of legislation which regulates the theater. They further stood upon the broad principle that there was no more reason to censor moving pictures than there was to censor the drama or opera. We further maintain that ours is yet an infant industry and that we could, and would, make moving picture exhibitions cleaner and healthier than could a coterie of arbitrary and illy balanced censors.

Good Intentions of Exhibitors.

"That the Board of Supervisors believed in the conscientious desire of the moving picture people to afford the public clean and healthy moving picture exhibitions is evidenced by the fact that out of the eighteen members of the Board, the advocates of censorship could muster but three votes. This action of the board, the moving picture people of San Francisco honor as a manifestation of confidence and esteem in us. Having had this trust placed upon us it is our purpose to immediately start house-cleaning and use our every effort to prevent the exhibition upon our screens of any pictures which shall offend the rules of morality. We are extremely grateful that the Board of Supervisors was magnanimous enough to trust us and to manifest its belief in our good intentions.

"Therefore, the moving picture people of San Francisco have invited the very advocates of censorship to appoint a committee to confer, upon an amicable basis, with them, to the end that we may have a better and improved moving picture standard in this city. In other words, we are going to take such action to improve the standard of our pictures that the Board of Supervisors will never regret the trust reposed in us.

"We desire to say to the moving picture world that whenever any moving picture people in any of the large cities shall be placed upon their honor to be their own censors—if you please—they must consider such trust to be sacred and see that the public is given clean and healthy pictures. We say further that we believe that those interested in the moving picture business in every large city shall see at once that their pictures are clean and healthy, and that immorality is not depicted upon the screens, so that the day will not be far distant when censorship will be a thing of the past.

Would Heighten Tone of Business

"We, in San Francisco, do not desire to claim any particular degree of purity, but San Francisco moving picture people are anxious to take up the forward work of cleansing all things that may be immoral or suggestive. We feel that not only does our sense of decency prompt this conclusion, but we feel that our industry cannot develop and grow onward unless we are clean, healthy and moral in our composition. We of San Francisco submit the San Francisco ordinance as a standard ordinance to the moving picture world.

"We of San Francisco send our greetings to the moving picture world, and ask that each and every community in the United States take such forward steps as will lead to a cleansing of our pictures so that the agitator, the crank and the busy-body shall have no excuse whatever to interfere with our industry, and that eventually we shall become dignified by being placed by the thinking world as the equal and compeers of those engaged and interested in the production and exhibition of the drama and the opera."

Corporal Peter Peshon, of the Police Department, in whose judgment the film interests of the city have the utmost confidence, will visit the various theaters to see that the provisions of the new ordinance are not violated.

CALIFORNIA NEWS.

Savoy Theater To Reopen Soon.

San Francisco, Cal.—The Savoy theater on McAllister street, near Market, which has been dark for several months, and which has had a varied career since its opening ten years ago, is to be reopened as a high-class moving picture house early in October under the personal management of James Beatty, manager of the Liberty theater at San Jose, and will be conducted by Mr. Beatty and Emil Adet. Workmen are busy installing staff work in the interior and a fine screen and new projection equipment will be added. The front will also be remodeled and made very attractive and every convenience will be installed for the comfort of patrons.

This theater, while built for dramatic productions, is ideal in shape for a moving picture house, being long, with good sight lines. It has a balcony and can seat 1,262 persons, not including 72 box seats. The stage is one of the best in the city and permits the presentation of any of the large productions brought here. Under the new management the theater will be conducted as an exclusive moving picture house, and it is planned to show film masterpieces that can be booked for an indefinite run. Mr. Beatty has made a great success of the Liberty theater at San Jose and will inaugurate some of the ideas here that have been found so successful there.

Artcraft in Pacific Building.

San Francisco, Cal.—The Artcraft Pictures Corporation has taken over space in the fourth floor of the Pacific building at Fourth and Market streets and will shortly be in a position to handle cus-

tomers. This branch will be under the management of C. Mell Simmonds, until recently with the Mutual at Los Angeles.

Mutual Makes Changes.

San Francisco, Cal.—W. S. Drummond, formerly in charge of the Mutual office at Spokane, Wash., passed through here recently on his way to Los Angeles, where he has succeeded to the position made vacant by the resignation of former Manager C. Mell Simmonds. M. E. Levi, formerly of the local office, has gone to Los Angeles to become assistant to Mr. Drummond, and Frank McCoy, lately with George Kleine, is now connected with the San Francisco Mutual office. Manager Stout is looking for a new location here, the present quarters having proved entirely inadequate to care for the steady increase in business.

Metro Books Serial.

San Francisco, Cal.—The Metro Pictures Corporation has booked its serial, "The Crimson Stain Mystery," over the entire Pantages circuit and this is now proving one of the leading attractions of the local house. District Manager J. J. Unger is making a business trip to Los Angeles and Local Manager Louis Reichert has just returned from a two weeks' visit to that city.

May Move Studio.

Niles, Cal.—Negotiations are under way by H. Taubner Gothe, of the Palo Alto Film Corporation, for taking over the old Essanay studio in this city. The concern has been operating at Palo Alto and has turned out a number of short productions.

Warner Home from New York.

San Francisco, Cal.—J. L. Warner, manager of the Warner Film Attractions, is home from a business trip to New York, on which he secured the rights in this territory to the seven-reel production "Purity." This has already been booked for a two weeks' run at the Empress theater here and at the Garrick at Los Angeles.

San Francisco Briefs.

L. R. Lurie, president of the concern operating the Rialto theater, has gone to New York on a business trip.

The Minerva Motion Picture Company has been incorporated with a capital stock of $10,000 by F. J. Wheeler, L. Fischer and W. Loewi.

"The Birth of a Nation," which has been shown here for thirty-three weeks, is again being shown at the Cort theater.

A marquis has been added to the Market Street theater and business has shown a decided improvement since the change. The marquis of the Portola theater, which is under the same management, has also been improved.

C. C. Emerson, of Yerrington, Nev., was a recent visitor here and purchased considerable theater equipment.

Walter Lyons of the Hayes theater is putting in new projection equipment.

California News.

Oakland, Cal.—Harry E. Cornell, for some time manager of the Pantages theater, has been transferred to Minneapolis, Minn., where a new house is being opened.

Dunsmuir, Cal.—W. S. Webster, of the Strand theater, of Woodland, will shortly open an 800-seat house here. The equipment has been furnished by G. A. Metcalfe, of San Francisco.

Tulare, Cal.—The Lyric theater is to be opened by A. Willis.

Gridley, Cal.—Arnold Bonslett and Otto Peters have taken over the Fink theater. Mr. Peters was formerly the operator.

Chico, Cal.—The Majestic theater has been reopened by Anderson & Wood, after having been closed for the summer. New equipment has been installed in the projection room and the entire house has been renovated. The opening attraction was "God's Country and the Woman."

The Lurid Film Has Had Its Day

Portland, Oregon, North End Exhibitor Finds That Even Asiatics Like Better Class of Pictures—War Films Less Popular—Sensational Lobby Displays Fail to Draw as of Old—Attention to Patrons the Factor.

PORTLAND, ORE.—The day of blood and thunder in films has passed in Portland. Lurid lobby displays of hold-ups and violence no longer attract the people of the North End district where the foreigners and the rough and ready element congregate. The Chinaman, the Japanese and the negro, as well as the Slav, who apparently will not mix with others of the white races, seem to have become learned in film lore to a certain extent and the theme, story, cast and production are appreciated on Burnside street just as they are by a different class of people on elite Broadway. This is the sentiment of Sam Sax, who has operated the Princess theater at Sixth and Burnside streets successfully for the past few months. The condition has arisen since the town went dry.

Mr. Sax has catered to the class of people who attend the Princess for seven years. He conducted the Fun theater on First street for a long time and was interested in the Burnside theater when it first opened. He keeps track of the numbers of foreigners who apparently do not mix with the white races to see the drawing power of certain types of pictures, and selects his program accordingly. He finds that his patrons like red-blooded stories that are real rather than sensational.

A well-papered front still gets the results, says Mr. Sax, but intimates that a well-papered front in the North End is not what it was a few years ago, viz.: a few buckets of blood smeared about a scene of a sensational killing. Mr. Sax says that a few years ago the circus style of doing business for today only seemed to get the money. Now, he says, the exhibitor must consider the tomorow when he outlines his today's policy.

"War pictures do not seem to me to have the drawing power in the North End commensurate with the price demanded for them as they formerly had," said Mr. Sax. "Where in the olden days I would be willing to pay double for a war picture what I was paying for a regular program feature, I would today rather pay twice the price of a war picture for the good substantial regular program feature. I find athletic films draw well, too."

Personal attention to patrons, making no discrimination as to race, color or nationality, Mr. Sax has found to be a strong factor in building up North End patronage. He recently replaced his old hand-driven projectors with motor-driven machines of the latest type.

Exchange Managers Visit.

Portland, Ore.—Film Row had a number of distinguished visitors during the week of September 16. They were exchange men lining up the fall business here.

Arthur S. Kane was in town in behalf of Artcraft. He left, however, without announcing who would handle the Mary Pickford films here. Then there was H. G. Rosebaum, who manages the northwest Triangle branch in Seattle.

M. Rosenberg, manager of the De Luxe Feature Film Company, in Seattle, was in town placing "Purity," "The Little Girl Next Door" and the new "Spoilers." His road man, Al. Finkelstein, accompanied him from Seattle. Al. Rosenberg will soon go on the road for the company in Montana. The De Luxe people have six film shows working this territory, three with "Purity," two with "The Little Girl Next Door" and one with the new "Spoilers."

Morris Levinson, manager of the New Film Company, was also a visitor in Portland. Mr. Levinson was a pioneer exchange man in this city, having conducted about the third exchange that was established here. This was in 1908.

Sunday Law Tested.

Eugene, Ore.—The Progressive Theater Company, of which A. H. McDonald is the head, operating the Rex, was denied a temporary injunction restraining the city officials from interfering with the opening of the house on Sunday. The injunction was filed to test the validity of the Sunday closing law here respecting theaters. Eugene's theaters have not been permitted to open on Sunday for several years. Judge Coke of the Circuit Court ruled that no temporary injunction would be granted at this time, but that the whole matter would be finally adjudicated when the entire case was submitted.

Patrons Come in Fords.

Portland, Ore.—L. M. Johnson, who conducts the Levens theater at Burns, Ore., in the heart of the Harney country, made a trip to Portland recently to get new ideas from the exhibitors in the state's film metropolis. Mr. Johnson made the trip from the land of sage brush in an automobile and intends seeing "The Pendleton Round-Up" before returning. Railroads are scarce in Harney, Mr. Johnson admits, but the county is prosperous. Nearly everybody owns a Ford and the ranchers make a common practice to drive in 20 miles or so over the gray hills to take the wife and kiddies to a picture show in Burns after the chores are done.

Salem Theater Reopens.

Portland, Ore.—George Bligh, the popular Salem exhibitor, was in Portland recently radiating optimism among the boys along Film Row and said nice things about the future of the film business in the state's Capital City. The Grand will reopen September 25, and Mr. Bligh is arranging the service for the winter. No small, cheap pictures will be shown there, he says. He has booked film productions starring Eva Tanguay, Maud Adams and other famous stars, also "Civilization," "Ramona" and other features.

Westerns Still Popular.

Portland, Ore.—A. S. Kirkpatrick, road man for Mutual, recently returned from southern and western Washington, having made many of the towns to which the lumber jacks come from the woods to "dissipate." He finds that western dramas hold first place in the hearts of the boys from the timber. But the westerns must be good and not exaggerated and have real plots. They must stand the test of real rough and ready Westerners who persist in coming to the theater with hob-nailed boots that cut the floors to pieces, says Mr. Kirkpatrick. He reports good business for Mutual in the territory visited.

Heard on Portland's Film Row.

The Hippodrome, now showing vaudeville and pictures, is considering showing five reel features instead of two reels as at present. The plan is being worked out at San Francisco headquarters. The Hip is now showing W. V. M. A. acts, twelve acts a week in two splits of six, each coming direct from Chicago.

Prosperity note: W. E. Lewis, of the Scenic theater, Montavilla, appeared on Film Row recently with a new Buick Six which he had just bought.

W. A. Van Scoy, cameraman, is assisting Robert Bruce, Educational Film Corporation, in photographing scenery along the Deschutes river in Central Oregon.

Among the visitors for the week was Eugene Levy, one of Seattle's oldest exhibitors. Others were: R. A. Meek, of Meek & Sullivan, Star theater, Weiser, Idaho, and Jake Myers, manager of the Rolfe and Globe theaters, Albany, Ore.

Toronto Expects Brisk Business

Local Exchanges Getting Ready—Triangle Office Opened at 20 Cosgrove Building —Mutual Moves to Lombard Street—Artcraft Established on Queen Street—Brighton Theater to Be Twice Its Size.

By W. M. Gladish, 1263 Gerrard Street E., Toronto, Canada.

TORONTO, ONTARIO.—The film industry of Toronto has been house cleaning during the past week. No feature of the local business was particularly dirty, but the various offices, almost without exception, were making a change here and there in preparation for the winter push.

Open Local Triangle Office.

One of the important happenings of the week was the opening of a local office for the Triangle under the management of H. Law, formerly in charge of the Toronto office of the General Film. He will be assisted by William Melody, who is also well known to all Ontario exhibitors. The first run of the Triangle offerings will be seen at Shea's Hippodrome, Toronto, it is announced. The Triangle headquarters are located at 20 Cosgrave building, Queen and Yonge streets.

D. Cooper Heads New Big Four.

D. Cooper, another widely known film distributor of Toronto, has also been appointed local branch manager for the latest Big Four, "K. E. S. E." and on Saturday, September 16th, he took possession of the suite of offices at 15 Wilton avenue, formerly occupied by the Mutual. Mr. Cooper will also represent the "K. E. S. E." in Montreal, where he has a branch office.

Mutual Office Moves.

The Mutual Film Corporation has removed its Canadian headquarters to Lombard street. Until recently the offices of C. B. Price, general manager for Canada, have been located on Victoria street while the Toronto branch held forth at 15 Wilton avenue. All Mutual offices here are now under the one roof.

Artcraft Established on Queen St.

Announcement was also made that the Canadian headquarters for the Artcraft Pictures Corporation, Limited, had been established at 12 Queen street East, Toronto, where is also located the Paramount and Fox offices. The whole of Canada will be covered primarily for Artcraft from this office.

According to J. Travis, Pathe representative here, a local contractor has offered to build an appropriate structure in Toronto where the majority or all of the Toronto exchanges could be accommodated. This matter is receiving consideration because of the difficulty experienced by exchange managers in procuring suitable premises on account of stiff insurance regulations. The project is in abeyance for the present, however, because it was found that several local exchanges have leases which will not expire for several years.

Brighton to Be Twice the Size.

The Brighton theater in the Parkdale district, formerly the Sunnyside theater, is being doubled in size. When the extension is completed, the seating capacity of the house will be in the neighborhood of 1,500. Manager Pomeroy has also secured a ladies' four-piece orchestra on account of the scarcity of male musicians because of demands for military bands.

Manager Leo Brick of the new Regent theater announces that the permanent staff for Toronto's latest picture house will be fifty-one employes, including the orchestra of twelve.

A recent visitor to Toronto was Lewis M. Hemrich, grand president of the International Theatrical Mechanical Association.

Interesting Local Advertising Stunts.

Toronto, Ont.—A number of theaters in this territory have resorted to "stunts" for the purpose of jacking up interest after summer indifference. Manager Horsford of the Chateau theater announces that prizes would be given to the three best letters which told why any one episode of "Liberty" was the best.

The Regent theater has plastered the town with posters which bear reference to the "Half a Million Dollar Playhouse." The Strand theater has also turned to the billboards.

The Auditorium theater, London, Ont., has offered ten dollars to the person who will suggest a suitable new name for the house. Manager Bernard, 299 Dundas street, London, is in charge of this contest.

Manager Bissell of the Strand theater, Camp Borden, has installed a spot light with which to play pranks with the crowd. The beam of light finds its way to the head of a patron who is asked to come to the stage where he is presented with a package of cigarettes.

A Toronto theater has been distributing announcement cards which fit over the handle of front doors from which they cannot blow away.

Express Companies Help Exchanges.

Toronto, Ont.—As a result of the representations by the exchange managers of Toronto and because of the increased film business, the Dominion Express Company has decided to detail one of its local managers to look after the collection, delivery and shipment of film consignments continuously. The company has also arranged for an extra collection of boxes from the exchange offices each day, making practically four collections and three deliveries at each office every day except Saturday and Sunday. There will be two collections on Saturdays. The Dominion Express has also promised to speed up its bookkeeping department so that payment of C. O. D. accounts will be made as soon as possible. Previously the company required about three weeks in which to turn over money which had been collected on the delivery of a film consignment.

IN WISCONSIN.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Madison, Wis.—The Strand Theater Company, which conducts the Strand moving picture house formerly the Amuse has filed articles of incorporation in the office of Register of Deeds Field. The capital is $2,500 and the incorporators are Dr. William Gird Beecroft, R. W. Jackman and Patricia Osborne.

The Palace Amusement company of Milwaukee, lessees of the Palace theater here has filed an amendment to its articles of incorporation increasing its capital from $25,000 to $50,000. Herman Fehr is president and G. G. Gehrz, secretary.

Madison, Wis.—Manager Fischer of the Majestic theater has installed a new pipe organ. The opening week he gave a free concert every evening from 6:30 to 7. A number of garden effects have been added to the decorations of the house.

Milwaukee, Wis.—The Princess theater was closed for a month to make improvements, costing about $10,000.

Stevens Point—C. W. Rice of Marshfield who succeeded J. R. McKinlay as proprietor of the Ideal theater has closed that place because of lack of business.

Milwaukee, Wis.—State fair week business was good enough for the Merrill theater to open an hour earlier daily—at 11 a. m.

Film Week in Seattle

By S. J. Anderson, East Seattle, Wash.

Strand's New Eight-Piece Orchestra.

SEATTLE, WASH.—This city now has three photoplay houses with orchestras. Following the lead of the Coliseum, Manager James Q. Clemmer of the Clemmer theater announced only a few weeks ago that his pictures would be interpreted by M. Guterson's Russian orchestra, and now W. H. Smythe, owner and manager of the Strand, a big Second avenue house, has engaged an eight-piece orchestra. The orchestra was brought from San Francisco, but the leader, Franz Adelman, is well known in Seattle through his playing at the Rathskeller cafe and the Butler hotel.

There will be special concerts on Mondays and Thursdays, and Manager Smythe announces that there will be no advance in the regular ten-cent admission price.

Record with Billie Burke Serial.

Seattle, Wash.—The Coliseum has just finished its first week of the Billie Burke serial, "Gloria's Romance," showing the first ten parts at one performance, according to Jensen & Von Herberg's plan of finishing the entire feature in five weeks, instead of the regular twenty. At every performance for the four days that the serial ran, September 3, 4, 5, 6, the immense house was well filled, which is somewhat of a record for these late summer days. We were around at The Coliseum on the last day of the showing, when the box office opened at eleven o'clock in the morning, and there was a line half a block long, waiting for admission.

Mutual Films Busy in Alaska.

Seattle, Wash.—Manager J. S. Woody, of the Seattle Mutual office, tells us that with the opening of Alaska the motion picture business is coming into its own in that part of his territory. Mr. Woody himself has traveled all through the country and knows all of the exhibitors personally. Perhaps that is one reason why Mutual pictures are so popular in the Far North. Mr. Woody also tells us, however, that business in other parts of his territory is looking up. O. F. Woody, road man out of Seattle, is daily increasing Mutual's volume of business, and Jay Harrington, Spokane salesman, and A. S. Kirkpatrick, Portland salesman, are not far behind him.

E. H. Caston, Road Man for Pathe.

Seattle, Wash.—E. H. Caston, formerly manager for Kleine-Edison in Seattle and previous to that with the General Film in Salt Lake City and Denver, has accepted a position on the road with Pathe. Mr. Caston will leave Seattle shortly with the first two chapters of Pathe's new serial, "The Shielding Shadow," to give a private showing to every exhibitor in the territory.

New Road Man for World.

Seattle, Wash.—Hugh Dobbs is World's new road man for Washington. He has left the Pathe service in Seattle to join Manager Rennie's forces. Mr. Dobbs has just left for Spokane and the Okanogan Valley.

John W. Drum, special representative for World, left recently for a trip into the Oregon territory.

Publicity Department for Paramount.

Seattle, Wash.—The Seattle Paramount office is just completing its organization of a publicity department. C. F. Hill, formerly road man, has been selected as its

manager, and an office is being fitted up for him in that formerly occupied by Manager Fountain, while an adjoining room has been added to the suite for Mr. Fountain.

Visitors in Seattle.

Among Seattle's interesting recent visitors on film row were P. H. Sexton, influential business man of Great Falls, Montana, and owner of the Sexton theater of that city, one of the most beautiful motion picture theaters in the state.

W. H. Thompson of the Dream theater, Juneau, Alaska, has been spending several days in town.

A. E. Lafner of the Oregon theater, Salem, Ore., came up to Seattle to make his fall bookings.

Spokane News Letter

From S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

The Casino Changes Hands.

SPOKANE, WASH.—By a deal just completed Dr. H. S. Clemmer, president of the Casino theater corporation, transferred to C. E. Stilwell, proprietor of the Unique and the Class A moving picture theaters, the Casino theater, Spokane. The Casino has been under the control of the Clemmer estate for some years and makes the third addition to the Stilwell theaters. The price was not made public.

Mr. Stilwell operated the Unique for about seven years, and early this year took over the Class A from Lee S. Forbes. He announces that he will make extensive alterations and improvements in the Casino.

His first presentation at the Casino was the Metro production, "The River of Romance."

Lewiston's Fine Theatorium.

Lewiston, Idaho.—The winter season of the Theatorium moving picture theater at Lewiston opened September 5 with a large attendance, and the pictures were well patronized throughout the week.

I. M. Binnard, proprietor of the place, who, in addition to looking after the Binnard estate has been interested in moving pictures for some time and has found it profitable. He has a seven-piece orchestra in his theater and gives three changes of programs weekly. He said:

"Our picture program is the same as now being presented in the Rialto theater, New York; the Columbia, Portland, Ore.; the Liberty, Seattle, and the Liberty, Spokane, Wash. There is no theater in the Northwest that is offering better musical features than we are providing. There is only one theater in the Northwest that approaches this feature and that is in Seattle. No Chautauqua troupe has ever brought as good an orchestra to Lewiston as we are having play daily at the Theatorium."

The Theatorium is attractively arranged and the projection of the pictures is excellent, there being no dazzle or strain to the eyes, even though the spectators are directly in front of the screen on the front seats.

Pantages to Make Comedy Films

Romaine Fielding in Interview with World Representative Outlines Work He is to Do for the Pantages Circuit at New San Mateo Studio—First Pictures Will Be Single Reel Comedies.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—Romaine Fielding, ex-Lubin director and star, who is now playing over the Pantages circuit in a sketch (and a very good one, by the way), was in this city at the time of the recent publication of rumors respecting his future connection with Alexander Pantages, the head of the circuit, in the production of moving pictures. In the course of a conversation with the World correspondent Mr. Fielding confirmed the rumor that he would direct the Pantages pictures, and outlined the plans of the company, so far as they have been decided upon.

Immediately after the completion of his tour of the circuit, the Pantages studio will be established at San Mateo, California (just outside of San Francisco) and Mr. Fielding will begin the production of light comedies, with Chris Richards, the English comedian, playing leads. It is probable that an auxiliary will also be maintained in Los Angeles. Mr. Fielding stated that the pictures will be of one-reel length, and will be given their initial showings in the Pantages houses, after which they will be released to exhibitors generally, being distributed by the Pathe Exchange, Inc. When an exceptional story is secured an occasional feature will be produced, probably with Mr. Fielding playing a leading part as well as directing.

The present tour constitutes the well-know star's first appearance on the speaking stage in nine years, and he informed the World man that his appearances on the circuit are being made simply to pave the way for the picture productions which will follow.

Mr. Fielding will hereafter make a tour over the circuit every few months, not only to heighten the interest in the Pantages pictures, but to make pictures in each city on the circuit. A single-reel picture will be produced in each city, the work being done in the mornings during his week's engagement.

We look back with keen pleasure upon our talk with Mr. Fielding, and our exchange of reminiscences concerning Arizona and Los Angeles. So long, Mr. Van Bibber; don't forget to come back home. Our best wishes to you in the new enterprise.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Metro Office Notes.

Vancouver, B. C.—Bert Lubin, manager of the Calgary office of the Standard Film Service, Limited (Metro distributors), and who accompanied his brother Herbert to this city on his recent trip to open a Metro office here, has returned to Calgary. Herbert Lubin remains with us for the present, but is in constant fear of his life, as he seems totally unable to become accustomed to the flying jitney busses which in this city ply their trade on the left side of the street, as in England. The left side doesn't seem to be the right side, whereas the right side is really the wrong side.

Mr. Lubin is congratulating himself on the acquisition of Miss M. L. Fairy, formerly with the local Pathe office. Miss Fairy is one of the most popular and efficient young ladies ever connected with a Vancouver exchange, and makes a valuable addition to the Metro staff.

Meanwhile the Metro publicity campaign continues, and the program opens at the Dominion theater on September 25. Manager J. R. Muir has secured exclusive first run on all these productions for Vancouver, Victoria and Nanaimo.

An Interesting Film Department.

Winnipeg, Man.—The moving picture department of the Manitoba "Free Press" of this city, in charge of Jules L. Steele, continues to outshine everything else in this line in western Canada in real live interest, and gives other departments a high mark to shoot at. Mr. Steele is not only introducing the customary press notices which seem appropriate, but is running a question department, as well as featuring stories with a local angle.

New Britannia Beach Houses.

Britannia Beach, B. C.—The Britannia Mining & Smelting Company, owning this town and the large copper mine adjacent to it, is having drawn plans for two moving picture theaters, which will be erected for the entertainment of the company's employees and their families. One house will be erected at "The Beach," where the principal offices, stores and the mill are situated, while the other will be built at the so-called "Tunnel Camp," about three miles back in the mountains, where the actual mining is done. It is expected that the seating capacity of each house will be about three hundred.

Appeal Board Lifts Censor Ban.

Winnipeg, Man.—For the first time since its establishment, the Manitoba-Saskatchewan appeal board has taken favorable action on an appeal, and has passed the Triangle-Fine Arts production of "A Child of the Paris Streets," which was recently condemned by the board of censors because it shows Paris apaches in an unfavorable light. The censors considered that this was decidedly not a ladylike way to treat citizens of one of Great Britain's allies, and accordingly banned the picture.

Vancouver, B. C.—Manager C. R. Dippie of the local Mutual exchange, announces that the "Secret of the Submarine" serial has been booked at the Columbia theater and will start on Sept. 25, running concurrently with the final episode of "Peg o' the Ring," and alternating each half-week thereafter with "The Strange Case of Mary Page."

Vancouver, B. C.—Manager J. R. Muir, of the Dominion theater took advantage of the showing of the Paramount's "An International Marriage," with Rita Jolivet, to decorate the front of the marquis at the theater with hanging baskets of flowers, with a "marriage bell" in the center.

May Now Expect Censor Appeal Board

Liberals Seem to Have Decisively Defeated the Bowser Government in September Elections—Soldier Votes Not Yet Counted.

Vancouver, B. C.—The provincial election, held in British Columbia on September 14, resulted in a sweeping defeat for the Bowser government, and gave to the Liberals an overwhelming majority in the lists of representatives. Thus a new moving picture censor will be appointed, and those in the industry anticipate entirely different treatment from the provincial authorities than they have received in the past.

It is considered likely that an appeal board will be established, and that some changes will be made in the Moving Pictures Act, especially in the clauses making such drastic provisions regarding censorship.

The vote just taken seems to assure the removal from office of Premier Bowser along with the rest of the Conservatives, but only the civilian votes have yet been counted, and the ballots of British Columbia soldiers, already taken in various camps and in the trenches in France, but not to be counted until October, may change this result.

FILM REVIEW SERVICE

In the department headed Reviews of Current Productions in each issue of the Moving Picture World thousands of the successful and wide-awake managers of the country find the most helpful and most necessary service of the many rendered by our paper.

Each week from fifteen to twenty or more of the leading film releases are reviewed at length by seven or eight expert and experienced members of our own staff.

These reviews are written primarily from the Exhibitor's viewpoint and are absolutely independent and impartial in every respect. **No such valuable service is offered elsewhere at any price.**

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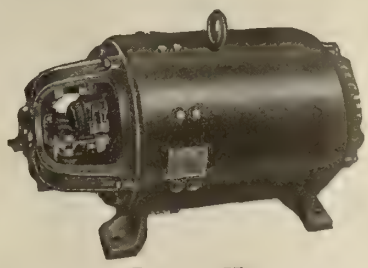

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Calendar of Daily Program Releases

Releases for Weeks Ending October 7 and October 14

(For Extended Table of Current Releases See Pages 142, 144 146, 148.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 1, 1916.

REX—Ashes of Remembrance (Two parts—Drama) 01793
VICTOR—In the Laps of the Gods (Drama)..... 01794
L-KO—No release this day.

MONDAY, OCTOBER 2, 1916.

RED FEATHER—Under Suspicion (Five parts—Drama) 01801
NESTOR—With the Spirit's Help (Comedy)..... 01802
UNIVERSAL SPECIAL FEATURE—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series) (Two parts—Comedy)..... 01813
UNIVERSAL SPECIAL FEATURE—Liberty No. 8, "Clipped Wings" (Two parts—Drama)..... 01814
IMP—(Title Not Decided) (Special Release)..... 01815
BIG U—The White Man's Law (Drama) (Special Release 01816
REX—The Slave (Drama) (Special Release)..... 01817
LAEMMLE—(Title Not Decided) (Special Release). 01818
VICTOR—(Title Not Decided) (Special Release)... 01819

TUESDAY, OCTOBER 3, 1916.

GOLD SEAL—In the Heart of New York (Three parts—Drama) 01803
VICTOR—No release this day.

WEDNESDAY, OCTOBER 4, 1916.

LAEMMLE—No release this day.
L-KO—Safe in the Safe (Two parts—Comedy)..... 01804
UNIVERSAL ANIMATED WEEKLY—No. 40 (Topical) 01805

THURSDAY, OCTOBER 5, 1916.

VICTOR—No release this day.
BIG U—The Eternal Way (Drama)..... 01806
POWERS—Pen and Inklings In and Around Jerusalem (Educational) 01807

FRIDAY, OCTOBER 6, 1916.

UNIVERSAL SPECIAL FEATURE—Somewhere on the Battlefield (Two parts—Drama) 01808
REX—No release this day.
VICTOR—A Charming Villain (Comedy) 01809

SATURDAY, OCTOBER 7, 1916.

BISON—A Mountain Tragedy (Two parts—Drama). 01810
LAEMMLE—No release this day.
JOKER—Father Gets in Wrong (Comedy)..... 01811

SUNDAY, OCTOBER 8, 1916.

REX—The Human Gamble (Two parts—Society—Drama) 01812
IMP—No release this week.
L-KO—No release this week.

MONDAY, OCTOBER 9, 1916.

RED FEATHER—A Romance of Billy Goat Hill (Five parts—Drama) 01820
NESTOR—Almost Guilty (Comedy) 01821
UNIVERSAL SPECIAL FEATURE—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me" (Two parts—Drama) 01832
UNIVERSAL SPECIAL FEATURE—Liberty No. 9 "A Daughter of Mars" (Two parts—Drama).... 01833

TUESDAY, OCTOBER 10, 1916.

GOLD SEAL—Cheaters (Three parts—Drama)..... 01822
VICTOR—No release this day

WEDNESDAY, OCTOBER 11, 1916.

LAEMMLE—No release this day.
L-KO—Lured But Cured (Comedy)..... 01823
UNIVERSAL ANIMATED WEEKLY—No. 41 (Topical) 01824

THURSDAY, OCTOBER 12, 1916.

UNIVERSAL SPECIAL FEATURE—Behind Life's Stage (Two parts—Drama) 01825
BIG U—No release this day.
POWERS—The Beautiful Temples of Ceylon as Seen by Dr. Dorsey (Educational)..... 01826

FRIDAY, OCTOBER 13, 1916.

IMP—A Soul At Stake (Two parts—Drama)..... 01827
REX—No release this day.
NESTOR—Pat Rooney In "It's All Wrong" (Comedy) 01828

SATURDAY, OCTOBER 14, 1916.

BISON—Night Shadows (Two parts—Drama)..... 01829
LAEMMLE—No release this day.
JOKER—The Oil Smeller (Comedy)..... 01830

Mutual Film Corporation.

SUNDAY, OCTOBER 1, 1916.

VOGUE—Poultry Ala Mode (Two parts—Comedy).. 05076-77
GAUMONT—Reel Life No. 22 (Mutual Film Magazine) 05078

MONDAY, OCTOBER 2, 1916.

MUTUAL STAR PRODUCTION—Dulcie's Adventure (American—Five parts—Drama) (No. 140)....

TUESDAY, OCTOBER 3, 1916.

BEAUTY—Slicking the Slickers (Comedy)..... 05079

WEDNESDAY, OCTOBER 4, 1916.

MUTUAL WEEKLY—Number 92 (Topical)..... 05089
GAUMONT—See America First, No. 56 (Scenic)..... 0508-
—Kartoon Komics (Cartoon-Comedy).... 05081

THURSDAY, OCTOBER 5, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Shadow (American—Five parts—Drama) (No. 141)..... 05082-83-84
GAUMONT—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).....

FRIDAY, OCTOBER 6, 1916.

THANHOUSER—Arabella's Prince (Two parts—Dr.) 05085-86
CUB—Oh! For a Cave Man (Comedy)..... 05087

SATURDAY, OCTOBER 7, 1916,

CUB—Won by a Fowl (Comedy)..... 05088
CUB—That Wonderful Wife (Comedy)..... 05089

SUNDAY, OCTOBER 8, 1916.

VOGUE—A Touch of High Life (Two parts—Comedy) 05090-91
GAUMONT—Reel Life, No. 23 (Mutual Film Magazine). 05092

MONDAY, OCTOBER 9, 1916.

MUTUAL STAR PRODUCTION—Phillip Holden-Waster (American—Five parts—Drama) (No. 142) .....
MUTUAL STAR PRODUCTION—Redeemed (Turner—Five parts—Drama) (No. 143).....

TUESDAY, OCTOBER 10, 1916.

BEAUTY—The Last Thrust (Comedy)..... 05093

WEDNESDAY, OCTOBER 11, 1916.

MUTUAL WEEKLY—Number 93 (Topical)..... 05094
GAUMONT—See America First, No. 57 (Scenic)..... 05095
—Kartoon Komics (Cartoon—Comedy)... 05095

THURSDAY, OCTOBER 12, 1916.

GAUMONT—(Three part subject—title to be announced later.)

FRIDAY, OCTOBER 13, 1916.

THANHOUSER—At the Edge of the Aqueduct (Two parts—Drama) 05099-100
CUB—Inoculating Hubby (Comedy)..... 05101

SATURDAY, OCTOBER 14, 1916.

CUB—Those Primitive Days (Comedy)..... 05102
CUB—Their College Capers (Comedy)..... 05103

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Calendar of Daily Program Releases

Releases for Weeks Ending September 30 and October 7

(For Extended Table of Current Releases See Pages 142, 144, 146, 148.)

General Film Company.

Current Releases.

(*Serial No.*)

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SELIG—The House of the Chief (Three parts—Dr.).21225-26-27
VITAGRAPH—Making An Impression (Comedy).... 21228
SELIG—The Selig-Tribune No. 79, 1916 (Topical).. 21229
BIOGRAPH—An Indian's Loyalty (Biograph—Reissue No. 85)..... 21230

TUESDAY, OCTOBER 3, 1916.

ESSANAY—An Old Fashioned Girl (Two parts—Dr.). 21231-32
KALEM—One Step Too Far (Comedy)..... 21233

WEDNESDAY, OCTOBER 4, 1916.

ESSANAY—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy)
VIM FEATURE COMEDY—A Grain of Suspicion (Comedy) 21235
KALEM—The Web of Guilt (No. 9 of "The Girl From 'Frisco" Series" (Two parts—Drama)..... 21236-37
BIOGRAPH—Under the Gaslight (Three parts—Drama) (Biograph—Reissue No. 86).....21238-39-40

THURSDAY, OCTOBER 5, 1916.

SELIG—The Selig-Tribune No. 80, 1916 (Topical).. 21,241
VIM—Royal Blood (Comedy)..... 21242

FRIDAY, OCTOBER 6, 1916.

KNICKERBOCKER STAR FEATURE—The Better Instinct (Two parts—Drama)..... 21243-44
KALEM—Stolen Plumage (Comedy)..... 21245
VITAGRAPH—A Vampire Out of Work (Comedy).. 21246
VIM—Strictly Business (Comedy)..... 21247

SATURDAY, OCTOBER 7, 1916.

ESSANAY—His Little Wife (Three parts—Drama).21248-49-50
VITAGRAPH—Cantrell's Madonna (Three parts—Drama) (Broadway Star Feature).....21251-52-53
KALEM—The Blocked Track (No. 100 of "The Hazards of Helen" Railroad Series) (Drama)..... 21254
SELIG—The Canbyhill Outlaws (Western—Drama). 21255

General Film Company.

Advance Releases.

MONDAY, OCTOBER 9, 1916.

BIOGRAPH—A Tale of the Wilderness (Drama) (Biograph—Reissue No. 87).
SELIG—Converging Paths (Three Parts—Drama).
SELIG—The Selig-Tribune No. 81, 1916 (Topical).
VITAGRAPH—Billy's Melodrama (Comedy).

TUESDAY, OCTOBER 10, 1916.

BIOGRAPH—A Pueblo Legend (Two parts—Drama) (Biograph—Reissue No. 88).
ESSANAY—Money to Burn (Two parts—Comedy—Drama).
KALEM—The Love Magnet (Comedy).

WEDNESDAY, OCTOBER 11, 1916.

ESSANAY—Canimated Nooz Pictorial No. 17 (Cartoon-Comedy). —A scenic subject on the same reel.
KALEM—The Reformation of Dog-Hole (No. 10 of "The Girl From 'Frisco" Series) (Two parts—Drama).
VIM FEATURE COMEDY—Their Installment Furniture (Comedy).

THURSDAY, OCTOBER 12, 1916.

SELIG—The Selig-Tribune No. 82, 1916 (Topical).
VIM—The Candy Trial (Comedy).

FRIDAY, OCTOBER 13, 1916.

KNICKERBOCKER STAR FEATURE—From the Deep (Three parts—Drama).
KALEM—The Battered Bridegroom (Comedy).
VIM—Watch Your Watch (Comedy).
VITAGRAPH—The Mayor's Fall From Grace (Comedy).

SATURDAY, OCTOBER 14, 1916.

ESSANAY—Lost Twenty-Four Hours (Three parts—Comedy).
KALEM—To Save the Special (No. 101 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—A Mistake in Rustlers (Western—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Stories of the Films

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VIM.

ROYAL BLOOD (Oct. 5).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Mrs. Vandergift (Edna Reynolds); Her Daughter (Ray Godfrey); Country (Florence McLoughlin); the Count (Bert Tracy).

Though Ray's mother has a decided preference for blue blood, her daughter plainly showed that the old-fashioned color was good enough for her. Plump's life stream was red, while that of the count was supposed to be tinged with cobalt. To mystify mother, Plump and his pal, Runt, make up as "Bluebloods" and gain the old lady's approbation. All goes well until the real aristocrat appears on the scene and then blood of all shades flies about. Mother finally comes to the conclusion that the old tinge is the best and allows the wilful maid to have her own way.

STRICTLY BUSINESS (Oct. 6).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Mrs. Jabbs (Mabel Best); Miss Jabbs (Ethel Burton); Superintendent (Harry Naughton).

Pokes, the porter in an office building, has several times by his acts of omission incurred the wrath of the superintendent, but each time he has been forgiven and granted another chance. Finally, after a clash with Jabbs, a new tenant in the building, Pokes is discharged. Securing a position as book agent, Pokes is filled with one ambition to sell a book to Jabbs. Stalking his intended victim like a jungle tiger, Pokes becomes Jabbs' shadow and haunts him in both his working hours and in his dreams. No matter how often Jabbs and the Superintendent throw him out from the office, Pokes turns up in the most unexpected manner, until Jabbs, in a frenzy, decides that the only way to rid himself of the pest is to buy one of the books. Having made the purchase, Jabbs returns home, secure in the belief that at last he is safe from Poke's salesman's urgings, but to his horror finds not only the members of his family but even the butler the proud possessors of the despised books.

SELIG.

SELIG-TRIBUNE NO. 74 (Sept. 14).

Chicago, Ill.—J. Frank Hanly, of Indiana, and Dr. Ira Landrith, Prohibition candidates for President and Vice-President of these United States, start on their 10,000 mile campaign trip.

Brooklyn, N. Y.—The Naval rookies return from their practice cruise on the U. S. S. New Jersey and Kentucky.

Oakland, Cal.—Not to be outdone by the fashion shows of Chicago, this city holds its first annual bathing suit fashion show at Idora Park.

Cambridge, Mass.—The Harvard football squad begin their fall practice with the usual preliminary practice.

New York, N. Y.—This city faces a threatened general strike in sympathy with the striking surface, elevated and subway employees.

Bar Harbor, Maine—This town on Mt. Desert Island, the most popular resort of society folks, closes its season after the most successful summer in its career of catering to the rich.

Newport News, Va.—The Santa Maria, replica of the original Columbus flagship in which he discovered America, lies at anchor here after failing to reach San Francisco Fair.

Sydney, Australia.—The Canterbury Race Course attracts great crowds at the opening of the racing season.

SELIG-TRIBUNE NO. 75 (Sept. 18).

Haverford, Pa.—Before a gallery of thousands, "Chick" Evans, open golf champion, wins the national amateur championship of America from Robert A. Gardner.

Turlock, Cal.—In celebration of a record harvest of melons, fifteen tons of watermelons and ten thousand cantaloupes are consumed on "Melon Day."

Gray's Harbor, Wash.—The whaling season opens here with all the old salts of the first kill.

Chicago, Ill.—These four girls are among the eleven prize winners in the "Beauty and Brains" contest, conducted by the Photoplay Magazine to secure the prettiest and cleverest girls in America for the movies.

Peterboro, N. H.—Water Polo, high diving, and open air field drills form part of the daily routine of the young women attending the women's college here.

London, England.—The Duke of Norfolk, and Sir Edward Henry, Chief Commissioner of Police, inspect special police for constables of London.

With the British Troops in the Orient.—The Commissary Department solves the problem of transporting supplies to troops in this region, by using the good old army mule.

IN THE HOUSE OF THE CHIEF (Three Parts—Oct. 2).—The cast: Mme. Le Blanc (Eugenie Besserer); Marie (Vivian Reed); Caspar Fiedler (Charles West); Maurice Le Blanc (Sidney Smith); Mr. Fiedler (A. W. Wilson). Written by I. K. Friedman. Directed by T. N. Heffron.

Mme. Le Blanc, a crook and "fence," lives with her daughter, Marie, and mourns the disappearance of her son, Maurice. Five years later, profiting by her ill-gotten gains, Madame has moved up to the fashionable part of the city where she resides and conducts a fashionable jewelry store, as a shield for her crooked operations.

Caspar Fiedler, engaged by Madame as a clerk, falls in love with her daughter, Marie, and this love is requited. Detectives discover Madame's criminality, and they inform her that unless she works with the police department, they will place her in prison. Caspar tells Marie that his parents are wealthy residents of Switzerland; that some years ago his brother embezzled money, and that as this brother was the father's favorite, he, Caspar, took all the blame for the crime, left Switzerland and took up his home in the United States.

In the meantime, the detective bureau is connected with Madame's store by means of electric wires, and Madame is ordered to push a certain button every time a thief enters her establishment, when the alarm will sound in police headquarters. She follows orders only to find that she has sounded the alarm when her only son comes to her store with loot. In order to save him, she fastens the guilt upon Caspar Fiedler, because she has found that Caspar loves Marie.

After serving a prison term, Caspar is released, and is promoted through political influence to Lieutenant of Police. He meets his parents, who arrive from Switzerland, and who tell him that his brother repaid the money, and confessed his guilt. The Madame plays false with the detectives and is arrested. At the station she confronts Caspar Fiedler. He informs her that if she will confess that he, Caspar, was innocent of the charges she had once made against him, that she will be released. She does so, and Caspar then goes in search of the girl he loves.

THE CANBYHILL OUTLAWS (Oct. 7).—The cast: Tom Gordon (Tom Mix); Vicky Miller (Victoria Forde); Jim Grant (Sid Jordan); Bill Tracy (Pat Chrisman). Written and produced by Tom Mix.

The Canbyhill outlaws terrorize the country for a long time, owing to the sheriff of the county being lax in his duty. Tom Gordon, the deputy, decides to capture Bill Tracy and his gang.

Tom is in love with Vicky Miller, and tells her that he will bring back the gang. The sheriff, Jim Grant, is also in love with Vicky. He plans to get word to Tracy and his outlaws that Tom is after them. Vicky becomes suspicious and overhears the plot. She follows the messenger into the hills and is captured by the gang. Tom finds her hat, follows the trail and rescues the girl.

Tom then overcomes the outlaws and finds a note on the leader, from the sheriff, warning the outlaws of Tom's plan to capture them. Tom, after jailing the outlaws goes to the sheriff. That officer sees him coming, and shoots at Tom and misses, Tom locates the shot, shoots and drops the sheriff. He then goes to Vicky' home and tells her of the sheriff's double-cross.

BIOGRAPH.

AN INDIAN'S LOYALTY (Reissue—Oct. 2).—The cast: The Girl (Lillian Gish); Her Father (Frank Oppelman); The Foreman (Eddie Dillon); Indian (Eagle Eye).

The young foreman had such a fascinating way that the ranchero's daughter could not help falling in love with him. There were two hands on the ranch, a disgruntled farm-hand and an Indian. The foreman had never really liked the farm-hand. The ranchero mislaid his money and coming out of the house he found the Indian in a suspicious attitude at the doorway. He concluded at once that the Indian was guilty of theft and on the ranch-hand's accusation he discharged the Indian. The foreman, however, suspicious of the ranch-hand, could not be convinced of the Indian's guilt and he agreed to intercede.

That day the ranchero sold cattle and one negotiation netted a greater financial gain than he had anticipated. It was more money than they cared to have loose around the house. He and his daughter consequently placed the money in the bottom of a coffee jar which was filled with coffee. After leaving the Indian the foreman returned to the house and found the ranch-hand attempting to look in the window that he might see where the ranchero was hiding his money. His suspicions were confirmed. The ranchero, learning that ranch-hand had designs on his money and was really instrumental in having the Indian discharged, sent the ranch-hand on his way and reinstated the Indian in his former place.

That day was the young foreman's birthday and the daughter was desirous of purchasing a present in town. On the road to town the daughter passed the discharged ranch-hand who, with a confederate he had met at the saloon, had determined to return to the farm and get possession of the ranchero's money. The ranchero and his men had gone off into the field to make a survey of land. Thus the house was left alone. The two outlaws made easy entrance but were unable to find the money. They concluded to intercept the daughter and demand the money. They hid behind trees. She saw them and on her own horse made a dash by them. They, however, captured her near the house and dragging her inside, insisted that she tell them the hiding place. She refused. The Indian, who had returned from the field for a farm implement, spread an alarm. The girl, however, was able to keep the men at bay until the arrival of the men by surreptitiously stealing one of their guns. One of the outlaws made good his escape—the ranch-hand who had started all the trouble against the Indian. It was the Indian's opportunity and mounting the other's horse he went after the ranch-hand. It was a long chase, but at length he reached his side and snatching him from the saddle he brought him to the ground. A struggle followed in which the Indian overcame the other and bound him.

Meanwhile, back at the ranch, the accomplice had been captured and led away. Thus the Indian was able to show his loyalty and gratitude to the young foreman for protecting his honor. The girl remembered the birthday gift for which she had gone to town and while the ranchero was thanking the Indian for the part he had played in the affair the daughter was tying a necktie on the young foreman's neck.

UNDER THE GASLIGHT (Reissue—Three Parts—Oct. 4).—The cast: Ray Trafford (William Russell); William Byke (Lionel Barrymore); Snorky (Hector V. Sarno); Pearl Courtland (Irene Howley); Laura Courtland (Millicent Evans); Blossom (Zoe Gregory); Mrs. Courtland (Isabel Rea); Mr. Courtland (Thomas Jefferson); Laura as a child (Maurice Stewart); Pearl as a child (Rosanna Logan); Judas (Mrs. A. C. Marston).

Judas, the Courtland family servant, discharged for stealing, returns to her husband, William Byke, and her baby daughter who is being cared for by Blossom, a girl waif. Judas, revengeful, substitutes her baby for the Courtland infant. The babies bear a striking resemblance to each other.

A few years elapse and Pearl, Byke's daughter, is raised as the Courtland's child, while Laura, the Courtland child, is brought up as Byke's daughter and taught to steal. Laura is caught stealing by her own mother and father. Her tale of how her "papa" makes her steal, touches the Courtlands and they adopt her (their own child) after making a money settlement with Byke.

Laura and Pearl are about twenty when the Courtlands die, leaving their fortune equally divided between the two girls. Pearl is secretly in love with Ray Trafford, Laura's suitor. Byke plans to blackmail Laura and gets Snorky, an ex-soldier, to deliver her the following note: "My darling daughter: I think it's about time you had a talk with me. I am outside waiting to see you. Your own father, Wm. Byke." Laura faints and Pearl reads the note. Byke enters the house, but is thrown out by Ray.

Pearl tells Laura's story to Ray and hands him the note. Ray gives vent to his shocked feelings and Laura interprets his action to mean that he is ashamed of her. Through the prevarications of Pearl, Laura is led to believe that Ray does not care to see her again. Ray writes Laura that he loves her even though her

parents are of low origin. Through Pearl's craftiness this note is never delivered to Laura.

Byke and Judas attempt to kill Blossom, as she knows the truth about Laura and Pearl, but they are frustrated by Snorky. At the Rensaeller reception, Pearl plans Laura's disgrace. She drops Ray's note to Laura which is found by Mrs. Rensaeller, whereupon Laura is snubbed by all. Laura goes away, leaving a note saying that her share of the estate goes to Pearl.

Byke and Judas, seeking to obtain hush money from Laura, find Laura's note stating that she leaves her money to Pearl. They discover Laura's lodging-house and abduct her. Laura is taken to Byke's den. Unless Laura agrees to sign over her fortune, her chances of living are dubious. Blossom discovers Laura's plight and notifies Snorky. Through Snorky Laura is saved. She seeks safety in a tool house by the railroad track. Snorky is caught by Byke and, bound to the track, is left to his fate. Laura is frantic when she finds the tool house door is locked. With the aid of an axe, she breaks open the door and reaches Snorky just in time to save him from certain death, as the train is bearing down upon him.

Byke and Judas go to Pearl at the Courtland summer home and Judas tells Pearl that she is her mother. Pearl upbraids Judas and turns her from the house. Snorky brings Laura to Ray at the Courtland home, where they meet Byke. Snorky shoots Byke, who staggers out and falls dead at the feet of Judas. Judas, widowed and disowned by her daughter, leaves in despair. Pearl confesses that she and not Laura is the daughter of Judas and Byke and begs Laura's forgiveness for the wrong she has done, which Laura grants.

ESSANAY.

PETER, THE HERMIT (Two Parts—Sept. 26).—The cast: Peter Dudley (John Junior); Vivian Palmer (Nell Craig); Easy Ed, tramp (Harry Dunkinson).

Peter Dudley, a young assistant professor, nearly wrecks his health by writing a book on ants in addition to his other duties. His physician tells him he has three months to live, so Peter takes to the open road and falls in with Easy Ed, master hobo. In a colony of tramps he becomes the mentor for the crew. Vivian Palmer, tired of her social program makes a trip with her father to his lumber camp.

Peter rescues her from the lake as a matter of course, and pays no further attention to her. Then he gets all the hoboes to work in the lumber camp, and becomes camp boss. He makes no secret of his identity, and when the girl reads in a newspaper that a book on ants written by a missing scientist has created a sensation, she recognizes the writer as the young camp boss. Peter, who has forgotten all about dying in his new atmosphere, returns to collect royalties, and resume teaching with his bride as one of his most earnest students.

DREAMY DUD HAS A LAUGH ON THE BOSS (Sept. 27).—Novel trick photography combining the activities of living and pen sketched subjects mark this split reel, which shares the thousand feet with scenic. Cartoonist Carlson goes to sleep at his drawing board as soon as he has sketched his familiar figures of Dreamy Dud and his dog Wag. Catching their boss asleep these two mischievious youngsters leap off the board and are off for some fun. They get into an apple orchard. The farmer—Harry Dunkinson—is reading a "Diamond Dick" between blood-curdling interruptions by his parrot. He spies the trespassers, and with a blunderbuss fires at them. They retaliate so rapidly with apples that he shakes off the mortal coil and becomes an angel. What matter if his garb is a sheet, and his wings merely panama fans? Ascending, he reaches the moon and a wing breaks. A sign tells him it is only 983,000,000 miles to heaven, so he is discouraged. Spying Dreamy Dud in the orchard, he hurls a boot at him from the moon. He topples out of the tree. Carlson wakes up on the floor where he has fallen, to find Dreamy Dud, Wag, and Farmer Dunkinson all laughing at him. It was his own dream.

TWIN FATES (Three Parts—Sept. 30).—The cast: Doris Whitman (Marguerite Clayton); "Gentlemen Jack" Sharron (Sydney Ainsworth); Walter Keane (Edmund F. Cobb).

Walter Keane has been given one last chance by his father. It is that he report to a business friend in another city, and at the end of a year prove that he can alter his ways. Young Keane, wrecked by drink, quits the train at a small station. There he meets a tramp who is called "Gentleman Jack." Sharron, the hobo, declares his story is much the same as the one Keane tells him. He says he hopes for another chance, Keane offers him his chance and shoots himself. The tramp takes the chance, and reports to the employer.

In a year he has made a wonderful record. He meets Doris Whitman, the girl whom he once was to have married, and she is delighted at his reformation. A friend of the elder Keane meets Sharron and denounces him as an imposter. It is assumed that he killed young Keane. Doris discovers that her music instructor's chauffeur calls himself "Gentleman Jack," and has lost all memory of his past. When he confronts Sharron he recovers his memory, and the situation is explained. The employer declares there will be room for both of them in his business, and the original "Gentleman Jack," now John Sharron, assistant manager, wins the girl who once spurned him.

AN OLD-FASHIONED GIRL (Two Parts—Oct. 3).—The cast: Jane Galvin (Marguerite Clayton); John Barth (Patrick Calhoun); Mr. Galvin (John Cossar); his wife (Florence Oberle); Milton Vanderpool (Ulrich Haupt).

Jane Galvin objects to the society idler her mother has selected to be her husband. Her father is secretly delighted that she spurns Milton Vanderpool. He takes her to a fashionable resort in the mountains. There, while walking, she meets John Barth, a young civil engineer. She falls in love with him but conceals the fact that she is wealthy. Barth is similarly affected, but believes her a poor mountain girl. Mother and Milton come to the hotel and the girl can no longer steal away to see the engineer. Some days after she sees him with her father. The latter is approving of his work for him and signing a new contract. The daughter indicates that she, too, would willingly sign a contract with the engineer and father is delighted. Mother is finally won over, too.

THE FABLE OF THE KID WHO SHIFTED HIS IDEALS TO GOLF AND FINALLY BECAME A BASEBALL FAN AND TOOK THE ONLY KNOWN CURE (Oct. 4).—A Messenger Kid stopped to Gaze at a picture of Jess Willard in a window and began to Weep bitterly. A soft-hearted Commuter halted. "Why do you weep?" he asked. "Aw, gee, what chance have I to ever be Like him," came back the Tadpole. "What a perverted Ambition! Why don't you strive to be like me? I am a candidate for Director of our new four-hole golf club and I play whist on the train with a man who once Lived in the same house with Billy Sunday." So the boy became a caddy and listened to the Poor Nuts who babbled about Tough Lies and Dubbing Approaches and reflected that they were much Inferior to his own Dad, who had to Shove Lumber all day while these Superficial Johnnies had money to toss to the Birds.

When the Kid reached the age of Sagacity he became a baseball fan. His wife never knew what the fan was talking about but she helped him into the house and mixed his Throat Gargle for him. Then the Fan came to his Ninth inning. She pleaded for one final message. His lips moved. She leaned forward. Fan wanted to know if there was anything in the Morning Papers about the condition of Heine Zimmerman's Knee Cap.

MORAL: There is a Specific Bacillus for every Classified disease.

HIS LITTLE WIFE (Three Parts—Oct. 7).—The cast: Tom Williard (Harry Beaumont); Grace Bolton (Gertrude Glover); "Uncle" Bolton (Thomas Commerford); "Aunt" Bolton (Florence Oberle); Martin Williard (Frank Dayton); Mrs. Williard (Frankie Raymond).

Grace Bolton is the ward of the village cobbler and his wife. When she graduates from school Martin Williard, head of the school board and the town's leading merchant, offers her a position in his store. His son, Tom, returns from college and falls in love with Grace. Opposed by elders on both sides they elope.

In another city Tom's funds run low and his father refuses to aid him because he married a "common clerk." There is nothing for the honeymooners to do but return home and separate. The little wife, humiliated by the return of affairs, broods for a time and when she can stand it no longer leaps from a high bridge into a river. The elder Williard and a friend, taking an evening walk, rescue the girl and when she calls for Tom, Martin Williard realizes that love is stronger than his will and brings his son to her side.

Universal Film Corporation.

RED FEATHER.

UNDER SUSPICION (Five Parts—Oct. 2).—The cast: Joseph H. Parker (Douglas Munro); the Hon. Paul Walmsley (Gerald Ames); Cullen of the C. I. D. (Bert Wynne); Eve Parker (Laura Cowie). Produced by George L. Tucker.

Joseph Parker, an American, who is living with his daughter Eve at a stylish London hotel, is under suspicion at Scotland Yard, where it is thought that he is in some way connected with the counterfeiting that is going on. Cullen, the most capable of all men at the Yard, is sent out on the case. But the task of getting the criminal is not as simple as it seems, for "Smiling" Parker is clever and his daughter has attracted the attention of Paul Walmsley, an aristocrat of high family.

Parker is in a deal with the counterfeiters, which Cullen discovers. He traces them to the rendezvous, but there Parker gives him the slip. But Cullen knows that Parker must have some of the counterfeit notes on his person, so he follows him to the hotel. At the hotel Paul is dining with Eve. Parker sees Cullen coming and slips the money into the pocket of the waiter and there is nothing found on him. Cullen is again baffled.

In the meantime Paul proposes to Eve. But old Parker says that they are crooks and if Paul wants to marry Eve he must become one of them. Paul agrees and they plan a scoop. The object of their endeavors is a pearl necklace, and they even go so far as to warn Scotland Yard of their intentions. On the evening of the robbery Parker, Paul and Eve get seats at the opera directly behind the woman with the pearls. The police are watching, but nothing happens until the opera is all over. Then the pearls are taken by a strange man whom the detectives arrest as soon as he leaves the theater. But when they get him to the police station they find that he in turn has been robbed of the jewels by Parker.

Cullen rushes after the American and once more takes him into custody. But this time Parker slips the necklace into the pocket of Cullen himself and a search of the party proves futile. The next morning Paul is astounded to find the necklace in his own pocket, an incident which was done by Parker. The next day, when Paul is presenting Parker and Eve to his father, Parker accidentally makes a slip and says that his name is Bundercombe. Cullen hears this and wires to America for information about that name.

At this time Parker receives a note saying that he can get some more of the counterfeit notes at a certain address. He is followed to the address by Paul and Eve, and also by Cullen and his men. When Parker arrives he is astounded to find that the men he has to deal with are none other than those whom he betrayed to the police. They attack him and throw him into the cellar with a lot of rats. Eve and Paul go for the police. They meet Cullen and his men, who come to the rescue. Parker smilingly gets the whole crowd out of the scrape, explaining away the whole matter as a joke.

At last the report comes from America that a man is wanted for the murder of a millionaire by the name of Bundercombe, who has mysteriously disapperaed. Cullen now has something that he can arrest Parker for and proceeds to warn Paul that he had better get out of the mess. Paul balks at the idea of being mixed up with a murderer, so he and Cullen go to arrest Parker. But when they arrive Parker says that he is Bundercombe and tells the story of how he ran away with his daughter to escape the wrath of his wife, a suffragette. To cap the climax, Mrs. Bundercombe arrives to claim her hubby. So Cullen arrests the man to enable him to escape from the irate woman, and the picture ends happily as the lovers marry and Bundercombe succeeds in ridding himself of his troublesome helpmate.

JOKER.

FATHER GETS IN WRONG (Oct. 7).—The cast: Justice (Wm. Franey); His Wife (Gale Henry); Moranti (Milburn Moranti); Artist (Lillian Peacock). Written by Wm. Schoene. Produced by Allen Curtis.

The Justice and his wife have a wayward son, Moranti, who becomes enamored with an artist. They get their son and remonstrate with him, but all to no avail. Then the Justice thinks that he will talk to the girl and possibly he can persuade her to give up Moranti, but he, too, succumbs to her charms and his wife has to call him from the artist's rooms. That night Moranti decides to go down the street and after a while the Justice sneaks out of the window and down the fire escape.

Moranti has climbed up the fire escape from the outside and he and the artist are enjoying themselves when they hear a noise and Moranti sneaks out past the door where his mother is asleep. The Justice comes into the room; he tries making love to the artist and in admiring her painting sits in the paints. She tells him to remove his trousers and she will clean them. He retires to the closet. But mother arrives and recognizes the pants. She demands an explanation and is told it is all a frame-up. But now father is reconciled to the match and the lovers can marry.

REX (SPECIAL RELEASE).

DARK CORNERS (Sept. 25).—The scene is laid in India. An idol is stolen from the temple and the whole populace is in an uproar, for they think that some great calamity is going

to happen unless it is restored. The high priests ask an American detective, who is there on his vacation, to find it for them. So the sleuth starts out.

After a long period of searching he at last locates the idol in a cavern, the haunt of a dangerous band of thieves. The leader of the band is a very beautiful girl, who is the most desperate of them all, and will not stop at anything to gain her ends.

The detective, however, does not hesitate to enter the cavern to get the idol. He gets what he is after, but as he is getting out, is caught and thrust into the darkest part of the cave. From here he escapes by way of a trap door and at last restores the idol to its rightful owner.

IMP.

THE BIGAMIST (Special Release—Sept. 25).—The cast: John Talboys (King Baggot); Helen Talboys (Jane Vernon); Sir Michael Audley (Wm. J. Welsh); Robert Audley (William Shea). Produced by Herbert Brenon.

John Talboys has been disinherited by his father because of a low marriage. When he finds this out he decides to leave for Australia and never return until he can give his wife the luxuries that she craves. When Helen reads the note that he leaves for her she is overjoyed, as this leaves her free.

Helen has a notice put in the paper to the effect that she has died and under a new name she starts out for a husband. It so happens that she meets Sir Michael Audley, an old widower, and the old man is taken with her beauty and proposes. The marriage takes place, much to the disgust of Robert, Sir Michael's grown son. But in Australia John has struck it rich and comes back to England for his wife. At their former lodging he is told that his wife has died and is heart-broken. He meets Robert Audley and accepts an invitation to his home.

When he sees Helen as Lady Audley he is astounded. She sends him a note naming an old well as a rendezvous. He goes and there she pushes him into the well, thinking that she has killed him. But a poacher has been looking and pulls him out. The poacher now tries to blackmail Helen and succeeds. But Robert discovers that John is not dead and goes to the inn to find him. The inn is kept by the poacher and when Helen finds that all the people who know of her crime are in the same house she sees her chance. In the night she goes to set fire to the house. The poacher is killed, but Robert succeeds in rescuing John and takes him to the manor. There Lady Audley sees him and the shock kills her.

BIG U.

THE ETERNAL WAY (Oct. 5).—The cast: Vola (Vola Smith); Charles (Charles Gunn); May (May Hill); Ed (Eddie Brown); Bill (G. Raymond Nye). Written and produced by C. Hifelt.

Vola and May are sisters with opposite natures. Vola is fierce and May, meek and mild. Vola leaves the cabin and finds Charles near the stream. Bill, fishing down the stream, sees them, and, having no luck, decides to ask them where the good fishing is. Vola flirts with Bill to make Charles jealous.

May, returning to the cabin, meets Bill. Vola comes along and meets Bill and he makes love to her, but she becomes angry. Vola comes in to supper and sees Charles making love to May and is very angry and again she gives way to her temper.

That night Vola is sitting on the steps of Ed's cabin crying. Bill, with his suitcase packed, comes to her and she tells him she is sorry about her exhibition of temper that morning. May hears voices and comes to the door and is surprised to see the two. Ed also comes to the door. About this time Charles appears with a rifle intending to kill Bill, accusing him of deceiving Vola, who attempts to calm him. Then May says that she and Bill are to be married. Vola and Charles make peace, so there are two happy couples.

LAEMMLE.

THE INJUSTICE OF JUSTICE (Special Release—Sept. 25).—Luigi is an Italian who is out of work and almost dying from the cold of the winter. He has come to this country in the hope of making a fortune, but it is very hard. His wife has died and he is left with a little girl, Rosa, for whom he has had a hard time to provide.

In the middle of the night he goes out to steal a little coal for his daughter and is caught. The harsh judge before whom he is tried has no pity, and he is sentenced to a term in jail.

Upon his release he vows revenge and goes to the home of the judge to kill his little daughter. But when he gets there he finds his own daughter, whom the judge has adopted. Of course, the picture ends happily, as he finds his child safe and the judge gives him work.

VICTOR.

A CHARMING VILLAIN (Oct. 6).—The cast: Billy (Billy Mason); Sis (Madge Kirby); The Vampire (Sylvia Ashton); The Farmer (Jack Connoly); Jim, a Farmer Boy (Charles Dorian). Written by Harry Wulze. Produced by John Steppling.

Billy, a social wolf, strolls through the country looking for adventure. He finds Sis spooning with her father's choice. He frightens Jim away; then after a fake struggle introduces himself to Sis as just having saved her life. He makes violent love to Sis and gets her to steal her father's coin and elope. She does so, and he and Sis go to the city. Jim comes from his hiding place. The father tells Jim to go after the girl, and he (Jim) can have both her and the money. He arrives in the great city alone.

Meantime Bill has taken Sis to a cabaret and filled her with milk. She desires to go in for cabaret singing and takes a dancer's place. Bill takes Sis to his swell residence, and from there phones to a roughneck to come as a preacher and perform a mock marriage so he can get the money.

Jim, having by this time reached the cabaret and fallen a victim to a vampire's wiles, hears the plot and follows the roughneck. The roughneck goes to a shed and makes his change and then to the exterior of Bill's house. Here Jim leaps on him and knocks him out, takes the coat, hat and goggles and thus disguised as a minister, goes inside to rescue Sis. Inside he has difficulty making Sis understand him, and waits for a chance to do up Bill. And in the end the villainous city chap gets the girl and poor Jim is distracted.

BISON.

A MOUNTAIN TRAGEDY (Two Parts—Oct. 7).—The cast: Sam Prentess (E. J. Denecker); Mrs. Prentess (Marjorie Ellison); Pinkey (Zoe Rae); Toots (Buster Emmons); Monte (Bert Law). Written by Calder Johnstone. Produced by George Cochrane.

Sam Prentess is the proprietor of a store in a mountain village. His home is up in the mountains and in order to keep in touch with his wife he has a telephone put up between the store and his home. The couple are blessed with two children, "Toots" and "Pinkey." In the neighborhood is Monte, a desperate character, and one who makes his living by questionable methods. He is secretly in love with Mrs. Prentess and covets her.

One day as he is passing the home of the Prentesses he sees Mrs. Prentess working in the yard. He stops and tries to force his attentions upon her and is only stopped by the arrival of the children. Sam is told of the occurrence that night and he decides to give the fellow a thrashing. The next day he makes good his resolution and thrashes the fellow. Monte swears revenge.

Monte plans to get even. He gets a couple of pals and they set out for the home in the mountains. He arrives and finds the woman alone with her children. But she is alert and covers him with a revolver and then telephones her husband. But the man attacks her and gets the gun. Sam thinks there is something wrong when his wife suddenly stops phoning and he at once sets out for his home.

Up in the mountains Monte is about to kill the woman, as she will not leave with him. The little boy tries to save his mother, but is beaten and pushed aside. He runs down the trail to get his father. But just as Monte has his gun ready to shoot the little girl takes her bean shooter and hits the ruffian in the eye. He drops the gun in pain and before he can recover it the woman has pounced upon it. Then the father arrives and takes Monte into custody.

POWERS.

PEN AND INKLINGS IN AND AROUND JERUSALEM (Oct. 5).—This is a combination of a cartoon by Hy. Mayer and a travel picture in Palestine. There are various scenes and at times the moving picture is stopped and a cartoon by Mr. Mayer faded in. The famous Wall of Wails is shown, the different types of people, a Mohamedan maiden with her veil, a sacred parade, the well into which Joseph was cast by his brethren and the place of Christ's nativity.

NESTOR.

WITH THE SPIRIT'S HELP (Oct. 2).—The cast: Jed (Eddie Lyons); Professor (Lee Moran); Emily (Priscilla Dean); Father (Fred Gamble). Scenario by L. W. Chaudet. Produced by L. W. Chaudet.

Jed and Emily are in love and are happy until Professor comes to town. The Professor claims to have control over the spirits and Father thinks that Emily had better marry him. When he catches Jed still hanging around he forcibly ejects him and tells him never to return.

That night the Professor is to give a seance at the home of Emily and the couple plan to elope while it is going on. So, although they make a great deal of noise, they are not caught, as the folks thing that the noise comes from the spirits. One of the old ladies wants to hear from the spirit of her dead guide, White Bull. At this time the elopers drop a pan in the kitchen and the people in the other room think that it is the war dance of the Indian spirits. They go to the kitchen to see and Jed, who has hidden in a flour barrel, rises like a ghost and tells them to go.

By this time the Professor, who is really a fake, is frightened at the spirits that he thinks he has unwittingly called to life. He takes to his heels with the other folks after him. While they are gone Jed and Emily leave a note explaining what the spirits were, and when they come back from the minister's they are forgiven and receive Father's blessing.

L-KO.

A SURGEON'S REVENGE (Two Parts—Sept. 27).—Dinty, a bum, had just alighted from his "pullman" when he went out on a hunt for cigars. But the men were smoking them very short that season, so it was a hard job to get a good smoke. At last he was run over by a machine as he was in the act of getting a good one, and the doctor took pity on the fellow and took him home.

At the house of the doctor he revived and was asked to stay for dinner. During the meal he became flirty and began to write notes to the lady of the house under the table. After dinner he became a little more familiar and the doctor was angry. He ejected Dinty from the house, so the tramp swore revenge.

Dinty telephoned the doctor to come to a certain house at once, and then, when the doctor went to the door, he stole the car. Calling for the doctor's wife in the car, he took her for a ride. But as a chauffeur Dinty was not a success and it was not long before the flivver was a thing of the past. It so happened that the smashup occurred just in front of the hospital, so that he was taken inside and given the best of attention. The doctor was at once sent for, as an operation was deemed necessary.

But the doctor that came was the very one who was looking for Dinty. With fiendish glee he sharpened the knife and prepared to take his pound of flesh. Dinty managed to get away and led the surgeon a chase all over the hospital. Then the police arrived and things got even more complicated. Dinty got out and took refuge in an auto with the cops after him.

The chase ended in the doctor's house again. Dinty entered the room of the doctor's wife and then the doctor came in. He was forced to hide in the closet, but at last was discovered by the irate man. The picture ends as the masher gets his true deserts.

SAFE IN THE SAFE (Two Parts—Oct. 4).—Police Commissioner Jed Doty's home is the rendezvous for all the crooks in town. They hide in the clock, the closet and all the dark corners. It gets to the point where the commissioner is actually frightened and he decides to do something.

To cap the climax, his daughter brings a paper that criticizes him for not firing the Chief of Police. So old Doty sets out to see that things are changed for the better. At the station the policemen are all singing and dancing with the chief leading, and Doty says it must stop. He also gives the chief some pearls to keep safely. The chief says that they will be safe in the safe and puts them there. But the safe is the secret passage by which the crooks enter the station to interview the police on matters of business. No sooner are they in there than a thief enters the vault from the other side and removes the jewels. And what is more, he gets outside the building and slips a note into the hand of the commissioner telling him that his jewels are gone. The commissioner at once goes to the vault and finds that they are really gone. Then he tells the chief that if he does not recover them he will be fired. So the chief sets out to hunt them.

The chief then starts to think. It hurts, but he does it. He finally decides that the best way to get the criminals is to disguise himself as a woman and go into their lair. So off comes his mustache and he dons the attire of the weaker sex. He arrives at the den of the crooks and attracts a great deal of attention. There is one great "bum" in particular who is smitten with the charms of the chief, and they get along nicely until they begin to dance. The dance degenerates into an orgy and in the wild abandon the wig comes off. Then the chief is recognized and they all go after him.

He commandeers an auto and the chase begins. He boards a trolley car and then gets back on an auto, and all the while the crooks are following at break-neck speed. But it cannot last forever, and at last the car in which the chief is fleeing jumps over a bridge and that is the end. The chief has just enough energy to revive for a few minutes to say his prayers before passing away.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (No. 7, "Liberty's Sacrifice"—Two Parts—Sept. 25).—The cast: Liberty Horton (Marie Walcamp); Theresa (Maud Emory); Pancho Lopez (G. Raymond Nye); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and Produced by Jacques Jaccard.

Liberty, fearful lest a trap be laid for them, puts an arrow in the sand indicating the true direction of their course and buries her handkerchief next to it to indicate that it was she who left the mark. Lopez and his party then push on across the desert.

The American troops arrive at the hut where Theresa has been left by the bandits and they read the note that has been left in her hand. But by this time it is getting late, so it is decided to stay there for the night and push on full speed the next morning.

Early the next morning an aeroplane arrives from across the border with orders to stop the invasion of Mexico pending diplomatic negotiations. This greatly angers both the troops and leaders, as they think of all the outrages they have seen perpetrated in the name of Mexican liberty. Scenes pass before their eyes of the towns burned and plundered and the women ravaged, the homes ruined. Bob and Major think of poor Liberty in the hands of the ruthless bandits and they sigh, as they can do nothing but hope for the best.

Meanwhile in Washington the diplomatic negotiations are proceeding and there seems to be no end of talk, nothing but talk, when American blood is being spilled on the border.

Both Bob and Pedro decide to go on to see if they cannot in some way enable Liberty to escape. They at last come up to the Mexicans and stealthily approach. They arrive just in time to see Lopez showing Manuel a large store of arms and ammunition for the use of the rebels. But they are too eager to hear what is going an and get a little bit reckless. They are seen by the Mexicans and after a struggle are captured and led away to the mountains with Liberty.

TIMOTHY DOBBS, THAT'S ME (Episode No. 8, "Borrowed Plumes"—Two Parts—Oct. 2).—The cast: Timothy (Carter De Haven); Jeff (Robert Milash); Polly (Marcia Moore); Tom (Dan Duffy). Written by Bess Meredyth. Produced by Wallace Berry.

Timothy and Jeff are in reduced circumstances. They are now living on a park bench, but ever Timothy has the motion picture "bug" and daily visits the studios. But each time he calls he is turned down. Finally one morning he hears a director call for fifty people and he is for rushing past the gateman, but that worthy stops him and informs him that it is women and not men that they want.

Later, as he is walking along the street, he sees a commotion in front of a motion picture theater and finds that the cashier and usher have eloped. Timothy suggests to the manager that he will take the cashier's place and bring an usher for him.

Then we see the two installed and everything is working nicely until Timothy sees Polly. He insists upon escorting her to a seat, leaving Jeff to sell Tom, her escort, a ticket. Tom becomes furious and tears up the tickets, but Jeff will not allow him to enter without a ticket, so Tom hunts up the manager, who becomes somewhat angry when he sees the crowd going from his theater because there is no cashier.

Timothy makes a hit with Polly and she invites him home, but her father is not enthusiastic. While Polly is phoning, Timothy tries on the dress and hat she has just received and, getting an idea, decides to be a woman, since it is women who are wanted in all the positions. So he departs—with the garments. Polly raises a hue and cry and with Tom starts in pursuit.

Timothy secures a position in the same theater as cashier, but makes Jeff acquainted with his disguise. When he sees Polly and Tom approaching he picks up his skirts and makes a mad rush for the back entrance, pursued by the others.

As usual, he ends up at a studio, where the directors all fight over him and try to flirt with him. He finally is assigned to one of the directors, who is much elated, but Timothy soon comes to grief, as his wig comes off, and the last we see of the hero he has dropped all his ladies' apparel by the wayside, closely pursued by Polly and the others, and Timothy ends up in the bushes in the park in his B. V. D.'s.

SOMEWHERE ON THE BATTLEFIELD (Special Release—Two Parts—Oct. 6).—The cast: Dr. Kovis Miklos (Hobart Henley); Dr. Rejto (Wm. Welsh); Fraulein Emma (Claire McDowell). Scenario by Elliott J. Clawson. Produced by Hobart Henley.

Somewhere in Servia near the fighting lines is an improvised hospital where the injured and dying are cared for. Dr. Kovis Miklos and Fraulein Emma have long been at the little hospital and the two have become greatly attracted to each other, yet ever the doctor seems to be laboring under some difficulty which makes him reluctant to speak his mind. Dr. Rejto, another physician, seems to be forever watching the movements of Dr. Kovis.

One day a little drummer boy is brought into the hospital and he pleads with Fraulein for goat's milk. She determines to obtain some for him, and, together with Dr. Kovis, they seek out a woman up in the mountains from whom they obtain the milk. But it is too late. The Servian woman from whom they obtain the milk becomes their good friend and often they visit her. Finally Fraulein gives up the hospital work and goes to live with her.

As Dr. Kovis is going off duty one day a man is brought in whom he goes back to attend. He secures a note which he reads furtively; then he leaves hurriedly. Dr. Rejto has been watching and discovers that the man brought in is not injured and so Rejto orders the arrest of Kovis. The soldiers pursue him, but he manages to elude them and arrives at the Servian woman's home badly injured. He tries to make light of his wound, but tells Fraulein Emma that he is a Servian spy. This almost stuns her, but the love she has for him overcomes the feeling of disappointement.

Soon after the soldiers knock at the door and she commands Kovis to lie down on the couch, and she tells the officers that Kovis is dead. When they examine him it seems true. They decide to eat and while they are thus engaged Fraulein notices Kovis moving, as does the officer, but when the latter examines Kovis again he finds that he is dead. When the soldiers leave Fraulein, Emma calls joyously to Kovis. But he is really dead.

GOLD SEAL.

IN THE HEART OF NEW YORK (Three Parts—Oct. 3).—The cast: Hugh Van Dyke (Ben Wilson); Frederick Grey (Chas. Ogle); Rose Grey, his daughter (Edna Hunter); "Red" Leary (William Welsh); Detective Harrigan (Howard Crampton); Mrs. Cassidy (Margaret West); Mame, her daughter (Dixie Compton). Written by William Addison Lathrop. Produced by Ben Wilson.

Hugh Van Dyke is a wealthy bachelor who has just returned from a long stay abroad. He renews old acquaintances at the club and meets Grey, an elderly man who has a grown daughter. At home Hugh receives his agent and takes a large amount of money that the latter

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gives him. That night the house is robbed by a couple of crooks and the next day Hugh puts Detective Harrigan on the case. After a couple of weeks, Harrigan reports that he has located the crooks, but cannot get any evidence on which to hold them. Hugh decides to do a little detective work on his own account.

Rose Grey has been doing settlement work and is helping Mrs. Cassidy, whose daughter, Mame, has fallen in with bad company. Mame promises to reform and go to the prayer meeting that night. But on the way she is met by "Red" Leary and persuaded to go to the saloon instead.

When Mame does not come to the meeting Rose is worried and goes to get her in the saloon. There she is assaulted by ruffians. But at a nearby table is Hugh, who is disguised as a loafer, spying on the crooks. He comes to her rescue and takes her away. She takes a liking to him and takes him home to get her father to give him a job. Her father does not let on that he knows Hugh and says that he will help him, although he does not think there is much hope for his redemption. Hugh becomes a regular attendant at the mission.

Some time later Hugh thinks that he has located the crooks and gets Harrigan to rope in the gang. Just as they are entering the saloon where the gang hangs out they see Mrs. Cassidy ejected from the place. Upon entering they see Mame angry with the man for having so treated her mother. She takes a ring off her finger, and, flinging it on the floor, says she is through. Hugh picks up the ring and sees that it is one that was stolen from him. The crooks are arrested and Mame returns to her mother.

Then Hugh rushes to the home of the Greys with a big coat over his dress suit. He folds Rose in his arms and asks her to be his wife. She accepts and then he takes off his coat and tells her that he is not a bum after all. At first she is a little peevish because of the deception he has played, but it does not take long before Hugh is forgiven and the picture ends with the lovers in each other's arms.

UNIVERSAL.

ANIMATED WEEKLY NO. 38 (Sept. 20).

Bathing Beauties Parade, Oakland, Cal. Exhibit fashionable bathing costumes in mermaids' unique pageant.

Winning Golf Championship.—Record throng sees star capture amateur title, Merion Links, Philadelphia, Pa. Subtitle: Crowds following players. Winner, "Chick" Evans, right; loser, R. A. Gardner.

"Flivvers" Are Fast, Too.—Victor has to make 62-mile speed to win.—Chicago, Ill. Subtitle: "Demon" Harvy, winner.

Starting Alaskan City.—Lots sold at auction by Uncle Sam, soon will be populous town on new United States Railroad line. Subtitle: Summer time in Alaska.

Historic "Death God."—Rare pottery vessel used by natives of Santo Domingo many centuries ago, in religious ceremonies, is brought to United States by Theodoor de Booy, of the Museum of the American Indian.—New York City, N. Y.

Singer Enters Lions' Den.—Madame Schumann-Heink sings at the movie metropolis, Universal City, Cal. Subtitle: Voice calms the savage beasts.

Training for War.—U. S. field artillery in battle manoeuvers.—Fort Sill, Okla. Subtitle: Mountain batteries fire.

America's Best Athletes.—Stars of track and field winning senior Amateur Athletic Union championships.—Newark, N. J. Subtitles: Five-mile race. 100-yard dash. Simpson breaks hurdle record. High jump. Broad jump. Pole vault.

Monkey Acts for Movies.—150 pound Simian walks slack rope and rides bicycle.—Denver, Colo.

Girls' Marathon Swim.—Misses brave choppy water and heavy current in hard-fought contest on the Ohio River.—Cincinatti, Ohio. Subtitle, Miss Farrell, of Dayton, Ky., the winner.

Parade of Protest.—8,000 car strikers march to enlist sympathy against traction magnates.—New York City, N. Y. Subtitle, Wire nettings protect motormen from strike sympathizers. Jitneys come in handy.

$17,000,000 Bridge Span Falls.—Scores saved, some die, when largest bridge in world collapses while being lifted into position.—Quebec, Canada.

Booming Deep Waterways.—Secretary of Navy, Josephus Daniels, greets delegates at Atlantic Deeper Waterway Association at ninth annual convention, Philadelphia, Pa. Subtitle, Submarines give diving exhibition. The deadly torpedo in action.

Coney Island Mardi Gras.—Thousands witness parade and jollification at famous beaches' resort, Coney Island, N. Y.

Cartoons by By Mayer.

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CENTAUR.

FOILED (Two Parts—Sept. 30).—The cast: Peevish Pete (Dave Morris); the Leading Lady (Billie Rhodes); the Leading Man (Nolan Leary); the Villain (Eddie Barry).

The town of Red Gulch was to be favored with a show. Pete, a tough of the town, liked a good show and happens to be at the station when the troupe arrives. Billie, Nolan and Eddie are the leading actors. Nolan and Billie are in love, but Eddie also loves Billie. A quarrel starts at the station between Nolan and Eddie and finally the troupe reaches the theater. At the stage entrance Pete intervenes and threatens Eddie. After many controversies each actor is assigned to his room. Pete meets a friend and tells him about Billie and the show, and they decide to attend the performance that night.

On the stage, Bob and Mac, two stage hands, are working and abusing Gus, the property man. In the meantime Nolan has gone into Billie's room, where they are disturbed by Eddie. Eddie, being ejected, swears revenge. Harry is a sleepy man and decides to go to the show. Pete, with his friend, join the audience. Harry comes and sits next to Pete and sleeps. All is ready for the big show. Billie and Nolan are on the stage looking through the curtain. Gus is fixing the props. Eddie gets into trouble again over Billie and, walking away, goes to see Bob and Mac. He gives them money and promises them some more if they queer Nolan every time he goes on the stage. In the meantime the curtain goes up.

The stage represents a living room. George is acting the part of an old man; Billie is his daughter. Eddie, who plays the part of the villain, proposes to Billie, who says that her heart belongs to Jim, the Westerner. Eddie threatens to reveal something about papers held by Billie's father. A fight between George and Eddie ensues. Billie, frightened, calls for help. Nolan wants to come to the rescue, but from behind the stage Bob and Mac hold Nolan's coat, much to the amusement of the audience. Nolan is doing his best to go to Billie's rescue and, finally pulling out of his coat, he comes on rolling on the stage. The curtain falls and the actors try to understand what happened. Eddie is satisfied with this first result.

The second act, entitled "The Chasm of Death," opens with Billie on the stage. The scenery is composed mainly of a chasm and a bridge over. Eddie comes on and starts with Billie to cross the chasm. A slight accident to part of the scenery sends Billie and Eddie back on the stage. Finally Eddie and Billie are on the bridge, when a voice from behind says: "Be brave, Mabel, I'll save you." Nolan, rushing on the stage, puts his foot on a dolly, placed there by Bob and Mac, and comes rolling on the stage, and for the second time he falls. Nolan gets up again and starts for the bridge. Eddie and Billie are on the other side and Eddie destroys the bridge. Nolan finds a rope and starts to swing across the chasm. He succeeds and starts a fight with Eddie. Eddie falls into the chasm and Nolan tries to get on the other side of the chasm, he and Billie hanging on the same rope. But from the other side of the stage Bob and Mac let a sandbag loose, which, hitting Billie, throws her into the chasm. A second swing of the same bag disposes of Nolan. The audience is disgusted with such a rotten show. The curtain falls and the actors start to blame Nolan for all what happened. Eddie gains favor with Billie.

Finally the curtain rises on the third act entitled "Where Virtue Triumphs." The villain gets arrested by the sheriff and the marriage ceremony between Nolan and Billie is taking place. But here again Eddie's money had bribed the stage hands and after having a rope to Nolan's belt, they pull up the back curtain and up goes Nolan. This was the last straw and the audience exits in disgust. But Pete wants revenge and he rushes towards the stage. In the meantime Bob and Mac have been discov-

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ered and fired, and at the moment Eddie was gaining Billie's favor they come to Eddie and ask him to pay them, having lost their jobs doing his dirty work. Eddie tries to escape, but Pete comes on, gun in hand, and shoots after Eddie. Eddie tries to escape, upsetting scenery and finally gets out of the theater, pursued by Pete, still shooting. And Nolan and Billie made up and embrace, and hope for better days.

CUB.

CATCHING THAT BURGLAR (Sept. 29).—The cast: The Bride-to-Be (Ethel Lynne); her Sister (Billie Rhodes); Brother (Nolan Leary); Father (Gus Alexander); Mother (Mary Talbot); Uncle John (Eddie Barry).

Ethel was to be married and father had figured the expense down to the last cent and really couldn't see how he was to meet it. These things didn't bother son any and he and his chum helped themselves plentifully to wines and other good things, and were only restrained after father had kicked them out of the kitchen.

Uncle John had arrived for the wedding and was temporarily staying away from his club and card games. About this time a burglar scare is started in the neighborhood and the family becomes worried about the wedding presents. George, the son, and Billie, the sister of the bride-to-be, decide to use a novel burglar alarm and go to a nearby store, where they purchase a quantity of flypaper. This they distribute around the house and especially around the wedding presents. Uncle John had wind of a very interesting card game, and while pretending to retire early, in reality he sneaks away to the club.

Ethel and Billie retire and all seems peaceful. Uncle John, returning from the club, is held up and his watch, to which was attached his keys, taken by the robber. Rather than disturb the household, Uncle John gains admittance through the window and becomes helplessly entangled in the fly paper. His efforts to release himself arouse George, who, gun in hands, descends the stairs, encountering much flypaper on the way. In the dining room he encounters Uncle John, whom he supposes to be a burglar, and a fight ensues. The noise arouses father, mother, Billie and Ethel, who descend to the dining room. A policeman is attracted and arrives in time to prevent any tragedy. When Uncle John is finally relieved of his fly paper mask, the two youthful geniuses, Billie and George, are severely spanked.

GAUMONT.

FANTOMAS—(Episode No. 5—The False Magistrate (Three Parts—Oct. 5).—The cast: Fantomas (Victor Navarre); Inspector Juve (James Breon); Fandor (Louis Melchoir); Bebe (Jean Morlas); Ribonard (Francois Martial); Marquis de Tergall (Jean Mesnery); Marquise de Tergall (Ida Pelisse); Rosa (Marie Le Bret).

The Marquis de Tergall was so deeply in debt that he decided to sell the family jewels. After examining them, a jeweler at St. Calais made him an offer of $50,000, which the impecunious nobleman gladly accepted. The jeweler concealed the bag containing the jewels in a drawer of the dresser in the room in the hotel where the sale was made. Upon looking for them they had disappeared. A hole had been bored through the wall and the jewels abstracted by a man disguised as a priest.

That night on his way home the Marquis was attacked and the money he had received from the jeweler was taken from him. He did not know that it was given by an Apache named Bebe to Rosa, a maid in the Tergall employ. This was done through fear that Bebe might be caught in the police dragnet.

Although Fantomas had been sent to prison for life in Belgium, Juve, the detective, was not at all pleased that he had lived. He knew that if could once get him on French soil, there were enough crimes to the man's credit to make it certain that he would go to the guillotine. Without letting Fantomas know that he was escaping through police aid, Juve substituted himself for the criminal in his cell. He felt certain that Fantomas would at once return to France. Two of his best detectives were detailed to follow him and arrest him as soon as he crossed the border.

However, Fantomas discovered that he was followed. As his train stopped beside one about to go in an opposite direction from a small station on the way to Paris, Fantomas jumped into the baggage coach of the other train, thus cluding the detectives. Charles Pradier, who had just been promoted to be judge of the St. Calais district, was occupying a compartment by himself. Fantomas found it necessary to murder the judge in order to escape discovery. Upon searching the clothing of his victim, and discovering it was the new judge he had put out of the way, Fantomas suddenly decided that his safest course was to impersonate the judge and go to St. Calais.

Upon assuming the duties of his office, among the first cases he had before him was that dealing with the mysterious theft of the Tergall jewels and the $50,000. Fantomas discovered that both crimes had been perpetrated by Bebe and Ribonard, the thief who had bored the hole at the hotel. Upon finding these two men, he demanded both the money and the jewels.

Masquerading as the judge, Fantomas discovered that the wife of the Marquis was in love with a young man, by intercepting a note. The Marquis was unable to attend a hunting party because he suffered from a chill. Fantomas cautiously made his way to the basement and turned off the gas for a few moments and then turned it on again. The result of this diabolical act was that the Marquis was asphyxiated. Fantomas secretly accused the widow of committing the crime, because of her love for the young man. She purchased his silence for $20,000.

The following day Fantomas went to the church to meet Ribonard with the jewels. The thief explained that he had hidden them in the bell. He threw down the empty box, rightly thinking that Fantomas would pick it up without opening it. Then Fantomas hastily pulled the ladder which was the only way Ribonard had of descending, away. Then he opened the box only to find it empty. So the next day when the deaf old sexton rang the bell for the funeral of the Marquis, a rain of jewels fell upon the mourners. Fantomas took possession of the jewels as examining magistrate.

Fandor, the journalist friend of Juve, heard of the extraordinary robberies at St. Calais, and went there to make an investigation. He had his suspicion aroused by Judge Pradier and determined to watch him. The false magistrate was informed that the authorities had decided to send to Belgium for Fantomas to question him. He was pleased to think that the man would be brought before him for examination. He also ordered the arrest of Bebe to extort from him the $50,000 stolen from the Marquis. Bebe confessed that he had left the money with Rosa for safe keeping.

The Marquise de Tergall called upon Fantomas bringing Rosa with her. The Marquise brought $10,000 with her, which was all she could raise of the hush money desired by the criminal. Fantomas then saw Rosa alone and took from her the $50,000. When Juve arrived Fantomas discovered that all the doors were being watched. He immediately wrote a note which he gave to the headkeeper. Fantomas then acknowledged his identity and was put in a cell.

The next day, when the bandit was to be examined, it was discovered that he had been released at midnight by the headkeeper of the prison on an order from Judge Pradier. The order stated that the prisoner released as Fantomas was none other than Juve, the detective who was engaged upon a delicate police mission. Thus Fantomas, owing to his quick wit, was again free.

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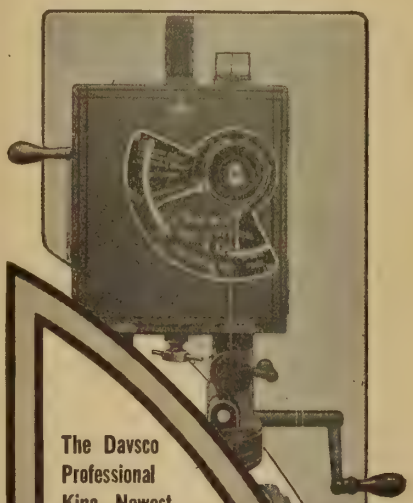

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VOGUE.

POULTRY A LA MODE (Two Parts—Oct. 1).—The cast: Rube (Rube Miller); Ben (Ben Turpin); Mohammed Alo (Walter Rogers); Omaho (Lillian Hamilton). Directed by Rube Miller.

Rube and Ben are neighbors; one raises ducks on one side of their line fence and the other has a flock of geese on the other. They are caught flirting with a pretty girl by their wives and are warned to attend to their ducks and geese. They go to their respective homes and get water for their fowls but quarrel and throw all of it at each other.

The ducks and geese each send a representative through the fence to look for water to quench their thirst. In a nearby part of town lives a wealthy Turk who is engaged in securing wives to fill the harem of his Sultan. Into the Oriental splendor of the Turk's place of abode the duck and goose strut and there they find a pool of refreshing water. They hasten back to tell the rest of their flocks, but not until Rube and Ben have followed them to the place and behold a wonderful sight. The water in the pool has been treated with a magic liquid and when the duck and goose jump in they are turned into two beautiful maidens. When Rube and Ben try to seize the damsels they change back into a duck and a goose.

Rube and Ben are ejected from the magnificent residence and hasten home, liberating their ducks and geese, which they drive back to the Turk's home. The fowls waddle into the pool and a multitude of laughing girls replace them as the magic spell works.

Rube and Ben creep in stealthily, capture the Turk, and lock him in a huge chest, while they romp with girls. The Turk's favorite appears and flirts with the two truant husbands. Rube and the favorite sit together on the top of the chest in which the Turk is hidden. The Turk regains his senses, finds a brace and bit, which have been left in the bottom of the chest, and starts boring. Freeing himself he dashes out. Excitement reigns and a wild fight starts between Rube, Ben, the Sultan and several policemen who have been summoned by an attendant. All is in the midst of chaos when Rube and Ben fall into the magic pool and are awakened from the slumber into which they have fallen by the water thrown upon them by their vigilant wives.

MUTUAL STAR PRODUCTION.

The MANAGER OF THE B. & A. (Signal—Five Parts—Sept. 25).—The cast: Constance Emory (Helen Holmes); Dan Oakley (Leo D. Maloney); Roger Oakley (Paul C. Hurst); General Corning (N. Z. Wood); Griffith Ryder (Thos. G. Lingham); Thomas Emory (William N. Chapman); Gordon Holt (William Brunton). Directed by J. P. McGowan.

Thomas Emory, manager of a local branch of the Buckhorn and Antioch, finds one day that he is minus a position due to his negligence in office. In his place is appointed temporarily his former assistant, Gordon Holt.

Later, on an unexpected trip to the branch office, General Corning, the president of the B. & A., and his private train are narrowly saved from accident by the act of one of the minor superintendents along the division, Dan Oakley. In reward for the deed of daring which shows to the company's president of what stuff the young mechanic is made, Oakley is made manager over the head of Holt.

With the introduction of new blood into "the works" the old regime of banker's hours and shiftless work is dealt its death blow. As a consequence the radical young manager incurs the enmity of the editor of the Antioch Herald and the leader of the Labor Party, one Griffith Ryden, who stirs up the men against him. But in spite of opposition the new manager "makes her pay."

Due to the activities of the Labor Leader, a strike is called. Although the subsequent turmoil, hunger and dissatisfaction among the strikers is distasteful to the fighting manager, he stands his ground and keeps up his record by means of the men who remain loyal. A personal bitterness grows up between Ryder and Oakley since Constance Emory, the daughter of old Thomas Emory, the former manager, has evinced an interest in both which sways from one to another as her father's sympathies vary.

The strike culminates in the cutting of the pipes leading to the water tanks, which results in the explosion of an over-heated engine boiler and a fire. The journey for aid to the next town to get the fire-fighting apparatus through a roaring forest fire which threatens to lick up the puny train with its tongue of flame, falls to the brave young manager. On his return he has won not only the hearts of his men, but that of the beautiful Constance, who promises to become his partner for life.

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BEAUTY.

THE DEACON'S CARD (Sept. 26).—The cast: Deacon (Orral Humphrey); Norah, his daughter (Joe Taylor); Tom, her sweetheart (Jof Massey). Directed by Orral Humphrey.

The deacon has been elected president of the Smithville Anti-Gambling League and his admirers, led by Parson Jones, are arranging to start a whirlwind crusade against the gamblers. He has a winsome daughter, Nora, with whom Tom is much in love, and proposes to her the night of the deacon's election to his high, distinguished position among the hosts of reform. Naturally Nora refers Tom to her father, the deacon, and Tom, in his perturbation, pulls out his handkerchief and dashes a deck of cards to the floor.

Tom is banished at once. The deacon gets down on his knees to pick up the cards, and just at that moment the Anti-Gambling League Committee calls. The deacon thrusts the cards in his coat-tail pocket to get them out of sight, and at the request of the Committee launches upon a fervid speech against gambling.

In the meantime, Nora and Tom have seized the opportunity to elope and get married. Waxing eloquent in his oratory, the deacon pulls his handkerchief to wipe his heated brow and scatters the cards all over his hearers. They denounce him as a hypocrite. He rushes to get Nora to prove how he got the cards, but finds her gone.

The Committee calls on the Parson to demand the deacon's expulsion from the church and finds that dignitary in the act of marrying Tom and Nora. After promising to withdraw all objections to Tom, the latter exonerates him of the blame in the card matter. Tom signs the pledge to abstain from card playing in future.

Miscellaneous Subjects

UNITY FILMS SALES CORP.

THE YELLOW MENACE (Episode No. 6, "Torture Chamber"—Two Parts—Oct. 9).

When Ali Singh learns that it was Najia who was responsible for the raid on his house-boat, he determines to torture her for her disloyalty and has her suspended on a rack, which is operated by an electric current, which, if allowed to continue running, would practically rend limb from limb. Hong Kong Harry, seeing Najia in torture, is not able to endure the thought of her suffering and, though in terrible fear of Ali Singh himself, interferes with the operation of

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the torture rack and fixes the machine so that it will not run.

Again the police with Manning and Bronson surround Ali Singh's haunt in a dismal New Jersey marsh, but are not able to capture Ali Singh. The three girls attempt to escape, but only May Manning is lucky enough to succeed. She makes a dramatic leap from an upper story through the use of a knotted sheet. Margaret and Najla attempt to follow her lead, but are prevented by Ali Singh's followers, and they are taken away, still in the clutches of the Demon.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 3—"The Broken Spell"—Two Parts—Sept. 4).—(Note: The description of the first two episodes of this serial was on page 1604 of the September issue).

Harold Stanley's first impulse is to give publicity to the fact that Florence is hypnotized by an unknown, but upon the protestations of Dr. Montrose he decides to keep the fact quiet. A nurse is sent to care for Florence and Harold lays plans to bring Florence out of her trance. Harold goes to Clayton's studio and finds Clayton on a couch in a semi-conscious state while Vanya Tosca is bathing a wound in his forehead. Vanya denies knowledge of how Clayton was injured. Clayton remembers nothing. Harold suspects that Vanya knows more than she wishes to tell.

Next day as Dr. Montrose is seated beside Florence's bed his gaze shifts and he looks in the long mirror and sees the door behind him slowly open and Pierre La Rue enter. The presence of Pierre in the room acts upon Florence and Dr. Montrose immediately realizes that La Rue is responsible for her condition. Dr. Montrose springs to his feet to attack La Rue, but La Rue vanishes through the door. Picking up a heavy vase, the doctor throws it after fleeing La Rue, but misses him and smashes the door. The shock brings Florence out of her trance. Harold Stanley reaches the house in time to hear the crash of the vase upon the floor. Florence is completely conscious. She remembers nothing of what has transpired during the last few days.

Harold tells her she was hypnotized and she recalls her experience with La Rue in Clayton's studio. Harold informs Florence and the doctor that a new murder had been committed the night before in the Old Lent House in the Bronx. Florence begs to go along on his investigation of the murder. Harold promises to take her later and as he leaves the house he runs into Vanya Tosca, who gives a weak excuse for her presence in the neighborhood. Harold takes Vanya in his automobile and tells her of the discovery of a new clue.

Later Vanya goes to the Crimson Stain Den and tells Pierre and his henchmen of Harold's activities. They plan to put Florence and Harold out of the way. Accordingly Vanya is assigned to get Harold to Clayton's studio and Tanner is assigned to get Florence to the Old Lent House.

Vanya telephones Harold and gets him to come to Clayton's studio. At the studio she goes into another room to bring Clayton and Harold drinks and mixes a sleeping powder in each one's glass. Harold breaks his glass accidently and leaves to keep his appointment with Florence just as Clayton succumbs into unconsciousness.

Florence receives a note in Harold's hand writing stating that he is in trouble and asking her to accompany the bearer to the Lent House in the Bronx. Later when Harold arrives to keep his appointment he finds Florence is gone, but on the floor is the note which she dropped in her hurry. Harold gives chase and reaches the Lent House just as Florence is bound and gagged by Tanner and the chauffeur. In the ensuing fight he rescues Florence and both make their escape just as the Lent House is demolished by a bomb explosion.

THE CRIMSON STAIN MYSTERY (Episode 4.—"The Mysterious Disappearance"—Two Parts—Sept. 11).—Felix, the doctor's man of mystery, tells Dr. Montrose that a patient is awaiting him in the laboratory. The doctor finds Tanner waiting. Tanner demands the drug which the doctor refuses at first, but is compelled to give it to him because of Tanner's threatening attitude.

Parrish, the detective, pays Harold a visit in the latter's office to warn him to cease his attacks upon the police for their failure to solve the mystery. Robert Clayton, the artist, comes in at that moment and Parrish, unsatisfied, makes his departure. Listening at the door, Parrish hears Harold remonstrate with Clayton for not dropping the acquaintance of Vanya Tosca. Robert ridicules the thought and tells Harold he is on his way to Vanya's apartment. Parrish walks away.

Speeding along in her automobile, Florence espies Tanner. She follows. Reaching Vanya's apartment, Tanner slinks in, knowing full well that Florence is following him. As Florence enters the apartment, Tanner grabs her by the throat and gags her. Tanner then pushes Florence into a closet, and as he enters the hall he sees Clayton come in, but Clayton does not see him.

Vanya comes in shortly afterward with Lambert, a fresh victim. Robert sees the pair come in and hides behind draperies, from which vantage point he sees everything that is going on. He sees Vanya and Lambert making love to each other. Vanya goes into another room to bring her new lover a drink and a mysterious arm reaches out from behind a curtain and grabs her throat.

At that moment a pistol is fired. Harold, who is passing the house, hears the shot and rushes in and finds Lambert dead on the floor and Robert unconscious beside him, clutching in his hand a pistol. In the closet Florence struggles to get the gag out of her mouth and screams. Her cries attract the attention of the police and as a detective throws open the door to the closet Parrish steps out.

When the detective broke into the house the fingers that clutched at Vanya's throat let her drop and she regains consciousness, telling the detectives what little she knows of the whole affair. Robert Clayton is accused by Parrish of the murder of Lambert.

In the meantime Tanner has spirited the unconscious Florence into a taxicab which is taking them to the den of "The Crimson Stain" gang. Florence regains consciousness and jumps out of the taxi. Tanner precludes following her because of the crowd.

Robert is in the den of "The Crimson Stain" gang in a sort of hypnotic trance. Later Stanley and a detective go to Robert's studio in search of a clue to his disappearance. Robert writes a note in which he admits being guilty of the killing of Lambert, then he walks out upon the roof and continues walking along the edge in his trance.

Stanley and the detective come up at that moment and see him in this perilous position. They rush up and save him just as he is about to step off into space. Robert is arrested by the detective for the murder of Lambert. At the Montrose home, Florence is awaiting the arrival of her father, and as he enters she tells him of her experience.

THE CRIMSON STAIN MYSTERY (Episode 5. "The Figure in Black"—Two Parts—Sept. 18).—Satisfied in his mind that Robert Clayton is guilty of the murder of Truxton Lambert, the detective places him under arrest. Stanley objects. The note which Clayton wrote admitting his guilt is discovered on the table. Clayton denies writing it. Stanley is convinced of his friend's innocence. The detective is in doubt and insists upon arresting Clayton.

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In the meantime Parrish calls on Doctor Montrose. Doctor Montrose being out, Florence meets Parrish and tells him that murder has been committed and that she has seen it. Her story is interrupted by the arrival of Doctor Montrose. As Parrish steps out to meet the doctor a mysterious arm reaches out from between the folds of the draperies, grabs him by the throat and drags him in.

Upstairs in the laboratory, Doctor Montrose notices that the secret panel leading into an adjoining room is open. Looking in, he sees Vanya, Tanner and Pierre. Tanner is putting the mask on Pierre. Realizing that this is his opportunity to destroy Pierre, the doctor puts into the drug a swift poison and when the masked figure comes into the room, the doctor gives him the mixture. Tanner comes in and interferes. When they tear off the mask the doctor receives the shock of his life.

In the meantime Stanley notifies Florence by telephone of Clayton's arrest. Florence says Clayton is innocent, and at the behest of Stanley she agrees to come to the studio to point out the clues which she believes disprove Clayton's guilt. In the Crimson Stain Den, Pierre and his followers declare that Florence must be put out of the way because she knows too much. Pierre assigns the masked figure and another henchman whom he masks to do the work. The two masked figures go to Clayton's studio to await Florence's arrival.

In the studio Stanley sees the two masked figures open the skylight and drop in. He hides behind the portiers. One of the masked figures leaves. Stanley engages the other in a fight and is knocked down by a heavy blow on the jaw. The second masked figure joins the first in the waiting taxicab outside wherein Florence is struggling on the floor. They drive off to the Lent House.

They carry Florence into the house and as they are about to strangle her they hear the purr of an engine, and an automobile filled with policemen drives up. One of the masked figures hides in a closet just as the police enter, making a prisoner of the second masked figure. The noise brings Florence to her senses and she accuses the masked figure of the murder of Truxton Lambert. She tells her story, and the sergeant removes the hood from the masked figure, revealing—a surprise that makes them gasp with amazement!

This person says that the man who killed Truxton Lambert is in the closet. The police open the closet and the first masked figure steps out and throws a bomb on the floor which explodes. In the excitement he makes his escape in the taxicab. The police follow. The pace is so rapid that when the bend in the road is reached, the masked figure cannot stop and the machine plunges over a pier into the sea. Believing the masked figure dead, the police retreat. When they are gone the masked figure emerges from the sea.

WORLD FILM CORP.

THE DARK SILENCE (Five Parts—Sept. 25).—The cast: Mildred White (Clara Kimball Young); Derwent Ainsworth (Edward T. Langford); Dr. Mario Martinez (Paul Capellani); Sibil Ainsworth (Barbara Gilroy); Fifine (Jessie Lewis). Directed by Albert Capellani.

Mildred White, a young American girl, studying art in Paris, is saved from a burglar's attack by Dr. Mario Martinez, a Spaniard. She doesn't understand his type, and resents his advances. She is, however, attracted to his friend, Derwent Ainsworth, a young sculptor. The friendship ripens into love and it is not long before the wedding day is set. A letter from Derwent's sister, Sibil, comes just before the auspicious event telling him to come home immediately as his father is dangerously ill. He decides to go at once, and as there is not even time to say good-by to Mildred he confides his difficulty to Dr. Martinez, who has just entered and whom he asks to explain to Mildred. Dr. Martinez seizes his opportunity—by veiled innuendos, pretending to help Mildred, he encourages her suspicions of her lover, which are confirmed some time later by seeing the half-burned letter from Sibil.

Upon Derwent's arrival in England, he writes Mildred begging her pardon for his sudden departure and explaining everything. This letter falls into the hands of Dr. Martinez, who conceals it. He finally convinces her that her affections are wasted on Derwent and urges her to go with him. Too unhappy to care what becomes of herself, Mildred agrees.

After the death of his father, Derwent hastens to Paris and is bitterly disappointed to learn that Mildred has gone to meet Dr. Martinez. He rushes to Dr. Martinez' apartment, denounces him furiously and then joins the army. Mildred learns that Derwent has been seeking her and that Martinez has lied to her about him. In despair she joins the Red Cross Society. She is called to nurse Derwent who has been blinded in battle. Concealing her identity she nurses him devotedly; he soon comes to love the faithful nurse, confides in her about the "other woman" in his life who was so heartless and faithless.

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When Sibil comes to see her wounded brother, Mildred learns for the first time the grievous mistake that she made. Derwent refuses to return to England without his beloved nurse and finally the two are married. Sibil appeals to Dr. Martinez, who has won a reputation for his operations on the blind, and in behalf of her brother. Anxious to atone for the wrong he has done Derwent, Martinez consents to perform the operation.

Mildred learns of the intended operation—knows if her husband's sight is restored he will recognize the deception she practiced and fears he will turn from her. However, love for her husband is stronger than all else and she begs Dr. Martinez to perform the operation. Anxiously awaiting the outcome, Mildred prepares to leave the house as soon as she learns her husband's sight is restored. Dr. Martinez, however, fully repentant, tells the recovered Derwent the whole truth, that Mildred is innocent and that only he is to blame. Derwent seeks out Mildred and the two happily embrace.

B. S. MOSS.

THE POWER OF EVIL (Six Parts—Oct. 1).—Stuart Merwin, who is heir to the Stuart millions, loves Laurine Manners, who has been introduced to society at the home of Mrs. Willie Clowes, a widow of decidedly energetic temperament. Tommy Carter, a sprig of society, is also in love with Laurine.

Merwin's father has been, during his lifetime, a confirmed alcoholic, and the taint of his dissipated habits is bred in the bone of his son. At Mrs. Clowes' party, Merwin, urged by the hereditary craving for strong liquor, overindulges. He becomes helpless, and in that condition is seen by Laurine, who is disgusted with him.

After leaving Mrs. Clowes' home in disgrace, Merwin enters a disreputable resort, known as "Harry Slavin's." He has hardly seated himself at a table before Jeano, a woman of the streets and a habitue of Slavin's, becomes involved in a fight with her paramour, "Slick Mike," a crook. Merwin's decent instincts are aroused and he springs from the table. He fells the bully, but the effort is too much for his befuddled mind, and he crumples to the floor in a senseless heap, but Jeano senses that in the sordid wreck who lies before her there is the germ of better things. Inspired by the fact that he has interfered in her behalf, Jeano takes Merwin to her home, and constantly urges him to build up a new life.

Merwin obtains employment in a humble occupation, but with the courage of a new birth in his soul, he endures the toil. In the meantime, Laurine has become a member of the fast set. Mrs. Clowes, herself a woman who regards society as being her lawful prey, urges Laurine on to a desperate flirtation with Tommy Carter.

Seeing that Merwin has reformed, Laurine renews her determination to marry the young millionaire, and under Mrs. Clowes' guidance she succeeds. Although he is married to Laurine, Merwin's heart still reverts to Jeano. Soon after their marriage Laurine seeks her old friends and Merwin finds himself neglected. Heartbroken, he reverts to the old life. He again visits Slavin's resort and becomes a broken down wreck. Jeano, who has adopted the uplift work of the Salvation Army, is horrified one night when on entering Slavin's place she stumbles across the out-sprawled form of the man she loves. On the same night, Laurine and her fashionable friends have planned a slumming party, and after imbibing numerous quarts of champagne, they decide to visit Slavin's place. Laurine has scarcely stepped across the threshold when she comes face to face with Jeano who is ministering to Merwin.

As the women face each other, Laurine sees in Merwin's face his adoration for the girl who attempted to work his redemption. On her knees, Laurine begs Merwin's forgiveness. Merwin, his better instincts aroused, takes Jeano by the hand and they leave the sordid hovel to begin anew together.

BLUEBIRD PHOTOPLAYS, INC.

WANTED—A HOME (Five Parts—Oct. 2).—The Cast: Mina Rogers (Mary MacLaren); The Widow (Nannie Wright); Gladys (Grace Johnson); Gwen (Marian Sigl..); Harvey Gorman (Charles Marriott); Dr. Prine (Jack Mulhall); Dr. Carey (Dana Ong); Cal Morgan ("Kewpie" Morgan); Roberts (Ernest Shields).

Mina Rogers, an orphan girl, is engaged as housemaid by a party of professional nurses. After a week's employment Mina is told that her services will be no longer required. The day she is to leave the telephone rings and Mina makes an appointment for one of the nurses, Grace Kelcy, to undertake the care of Harvey Gorman, a wealthy invalid. Taking a desperate chance Mina presents herself at Gorman's, impersonating "Miss Kelcy," and begins her duties.

Roberts, a villain, is retained as Gorman's male nurse. Dr. Prine takes a marked fancy to Mina and observes how carefully she nurses his patient. Roberts discovers that Mina is not a trained nurse, confronts her with her

deception, and thus obtains a hold upon her by promising to remain silent.

Mina repulses the advances Roberts makes. Jane, a household servant in love with Roberts, senses an intimacy between Roberts and Mina and turns to its worst possible construction, an incident Roberts has created in his endeavors to enmesh Mina in his villainous plans. Gorman's wealth includes an immense ranch in the West, and when Roberts is called to witness Gorman's will he discovers that this valuable property is bequeathed to Cal Morgan, the foreman of the ranch.

Following Mina to her room Roberts demands that she immediately go West, impersonate a girl sent by Gorman to recover her health; marry Morgan before he learns of his inheritance and divide the spoils with Roberts. Meanwhile Roberts is to use his position as Gorman's nurse to feed his patient poison in small potions, and ultimately end Gorman's life. Jane bursts into the room, acuses Mina of immoral practices with Roberts, calls the household servants to witness Mina's disgrace and forces the nurse to give up her position.

Mina then decides to co-operate with Roberts and leaves for the West, following a telegram Roberts has sent to Morgan, with Gorman's signature attached to instructions that open the hospitality of the ranch to Mina for an indefinite time. Dr. Prine and his patient Gorman, are both mystified at Mina's sudden and unexplained departure, and it is not until Roberts relates the household scandal that Prine believes ill of the girl.

Gorman's increasing weakness prompts Dr. Prine to call another physician into consultation. The presence of arsenic in a stimulant that is being given Gorman is thus discovered and Roberts overhearing the discussion between the two physicians, realizes that his crime is about to be discovered. After sending a messagffie to Mina, followed by a letter, explaining that their plans have been frustrated, Roberts disappears.

Meanwhile Mina, established on the ranch, has attracted the sincere love of Morgan and thereby gained the enmity of Morgan's housekeeper and her two marriageable daughters. The three women connive by secretly searching Mina's effects to discover that she has been a nurse, and when the communications come from Roberts advising Mina to "make her get-away" the plotting females open them and confront Mina with evidence of her craftiness.

Morgan still believes in Mina and is in a fair way to urge marriage upon the girl when Dr. Prine arrives at the ranch to investigate the confusing and suspicious circumstances that point to Mina. The girl unburdens her heart to Morgan and Dr. Prine and in the end finds happiness as the doctor's wife.

CHRISTIE FILM CO.

HIS BABY (Sept. 25).—The cast: The Young Bachelor (Neal Burns); His Valet (Dave Morris); The Girl (Betty Compson); The Child's Mother (Jane Waller); The Other Girl (Ethel Lynne). Story written by Neal Burns. Directed by Horace Davey.

Neal, a young and rich bachelor, leaves home one night for a gay time. Jane, a poor and down and out widow, with a baby in her arms, is walking the streets and notices Neal come out of his home. His kind face impresses her and she decides to leave her baby in his care. Neal arrives home about 1 a. m. and finds the baby on his steps. He takes it inside and puts it to sleep in his own bed. The next morning, the effect of wine gone, he is dumfounded to find the baby in his bed.

While discussing the affair with his valet, Ethel, his fiancee, calls him on the telephone. Baby starts to cry and Ethel, hearing the noise, asks about it. Neal starts to say that he has a baby and Ethel becomes angry and hangs up without giving Neal a chance to explain. Neal makes a rush to his fiancee's home, but she will listen to nothing and breaks the engagement. Neal and his valet attempt to take care of the baby, but it is a difficult job. Neal decides to get married. After an attempt with Clarice has failed, Neal realized that under the circumstances, he must use diplomacy to win a wife.

Sitting in the park with baby, Neal sees a peach coming towards him and he pretends to cry. The peach proves to be kind hearted and beautiful Betty. She looks at Neal in sympathy and approaching, speaks to him. Neal explains that the baby's mother has gone. Betty, of course, takes it for granted that he is a widower and that baby needs a mother. They soon become interested in each other and in a short while Betty agrees to marry him. They go to Neal's home and call a minister.

In the meantime, however, Jane wins five hundred dollars in a lottery and she makes a wild dash to Neal's home to claim her baby. At first poor Betty is all upset, but she listened to Neal's explanations and forgave him his deception.

Ethel happens to see Jane and baby coming out of Neal's home. She gets the whole story from Jane and decides to ask forgiveness of Neal, but too late, for Betty has supplanted her for all time.

BY THE SAD SEA WAVES (Oct. 2).—The cast: The Widower (Harry Rattenberry); His Daughter (Billie Rhodes); Her Friend (Ethel Lynne); The Widow (Stella Adams); Her Son (Harry Ham); His Friend (Nolan Leary). Story written by Edna McBeth. Produced by Al. E. Christie.

Mr. Henry and Billie, his daughter, are summering at the seashore. To father's dislike, Billie has fallen in love with Harry, who is spending his vacation at the same beach with his mother, Mrs. Stella. One day, while father is sleeping on the porch, Billie sneaks away and joins her sweetheart. Billie tells him that her father thinks that he is a mamma's boy and couldn't earn a cent if he tried.

A few minutes later, Harry and Billie, in bathing suits, are enjoying a little chat under the shade of an umbrella. But father's butler, Gussie, always on the lookout to bring somebody into trouble, and seeing Billie and Harry together, rushes home to notify Mr. Henry. In the meantime father has missed Billie and goes out searching for her. He meets Gussie who tells him where to find his daughter. But Ethel, Billie's friend, overhears the conversation and runs to notify Billie of her father's approach. The two lovers are nearly caught, but quickwitted, Billie tells Ethel to act as Harry's sweetheart, while she is hiding behind the umbrella. Father is fooled and coming home, Gussie pays dearly for his supposed mistake.

Nolan is Ethel's sweetheart and chances to meet Billie and Harry as they are coming out of the bath house. A ride on the roller coaster appeals to the young folks. But again Gussie happens to see them and rushes with the news to Mr. Henry. Father takes another chance and after an exciting chase on the roller coaster he catches Billie and Harry. An explanation made by Mrs. Stella, who happens to pass before the roller coaster at the time Mr. Henry is scolding his daughter for going out with Harry, fails to give any satisfaction and Billie is taken home by her father.

Aided by Ethel, Nolan and Mrs. Stella, the two lovers decide to play a joke on father. Mr. Henry and his daughter are to go bathing that afternoon. It is an easy thing to bribe the bath house attendant. While father is out in the ocean Mrs. Stella sneaks into his dressing room and starts to pull her hair down. When father comes back to his room, Mrs. Stella starts to cry for help. Nolan is at hand disguised as a detective. Ethel and the bath house attendant are witnesses, and when father is threatened with a five year sentence, he loses his head and gives his consent to the marriage of the two young people.

GREATER VITAGRAPH (V-L-S-E).

THE FALL OF A NATION (Seven Parts—Sept. 18).—The cast: Virginia (Lorraine Huling); Angela (Flora MacDonald); Vassar (Arthur Shirley); Waldron (Percy Standing); Billy (Paul Willis); Thomas (Philip Gastrock). Written and produced by Thomas Dixon.

After a prologue exemplifying the foreign immigrants' debt of gratitude to the Union, the play proper opens with the scenes of political conflict preceding the great conspiracy. Vassar's National Defense Bill is defeated in Congress. Virginia Holland, though admiring his pluck, spurns his principles and encourages Waldron, the professed friend of Peace.

Practically without warning the storm breaks over New York when 20,000 aliens of European military training rise at Waldron's signal, capture the National Guard armories over night, and train the big guns on New York's unarmed citizenry. A wild exodus ensues to Long Island where an American army is hastily raised. But while this is taking place the powerful fleet of the Confederation of Northern Europe has met and defeated the Atlantic squadron. The convoyed Imperial army, 150,000 strong, effects a landing and in a three-day battle routs the Americans utterly. Waldron puts on regal uniform and is hailed viceroy of the "provinces of North America." The well populated part of the country is captured by the foreign legions, Vassar is a fugitive in the West, and Waldron sends forth Virginia on the mission of enrolling her American sisters in the "Woman's Imperial Legion of Honor."

The final scenes of the play show that Virginia does what Joan of Arc has done. Professing to fulfill the viceroy's mission, she organizes a gigantic counter-plot to free the enslaved Union. Allied with John Vassar, General Hood and the other American leaders, she atones for her former folly by risking life and honor for the cause of Freedom. Here are shown scenes like the Sicilian Vespers where an entire population rises to exterminate foreign usurpers. Conspicuous in the dreadful yet glorious day are the Daughters of Jael, an oath-bound band of women patriots.

THE CHATTEL (Six Parts—Sept. 25).—The cast: Blake Waring (E. H. Sothern); Leila Bard (Peggy Hyland); Mrs. Delavan (Rose E. Tapley); Mr. Bard (Charles Kent); Walter Horly, a broker (John Lark Taylor); Maid (Florence Radinoff). Written by Paul West. Produced by Fred Thomson.

Blake Waring, a financier, whose life code is to have the best of everything at any cost, is surrounded with every conceivable luxury, but he wants a wife to complete his happiness. He is desirous of obtaining a beautiful picture, "The Chattel," owned by Roger Carvin, another financier, who cannot be induced to sell it. Later, Carvin, in stringent circumstanecs, is forced to part with it at an auction where Waring obtains it. Here he sees Leila Bard, and is attracted to her. At the opera he is presented to her by Mrs. Delavan. Determined to have Leila, he lavishes attentions on her until she is deceived into believing he loves her, and finally consents to marry him. On the eve of the wedding, her father confesses his financial ruin in a letter, explaining his present position was held through dishonesty. He then kills himself. Waring, nonplussed at first, decides to possess Leila in spite of all this and conceals Bard's suicide, making restitution under promise of secrecy.

As time passes, Waring begins to grow distant and exacting. Waring, on Leila's birthday, presents her with a lovely necklace, but the sentiment is driven away when she finds that it has been selected by a friend of Waring's. When Leila returns to her home late one afternoon after spending the time at a matinee with Mrs. Delavan, she is reproved by her husband for not being home before him. He is overheard by Harding, Waring's closest friend, who is astonished at Blake's manner. A few days later, Waring, trying to engineer a great financial deal to impress his associates, invites them to dine with him at home. Harding, who is also invited, finds he has a previous engagement which cannot be put off, and stops at Waring's house to tell him. Waring is not at home, but his wife receives Harding's message. As Harding is incidentally telling Leila to overlook her husband's brusqueness, Waring appears and accuses his wife of making love to Harding. Harding goes away crestfallen. Leila and Blake have a dramatic and pathetic scene where Waring tells her that she is "his chattel," and that he cleared her father's name. Leila tells him she will be no man's chattel. The guests arrive, and Waring repents his bitterness toward Leila, for fear she will refuse to see his guests.

Leila professes interest in business matters and finds out the inside information concerning the business deal. After the departure of the guests, Waring feels pleased with Leila's generosity and admires her, but won't relent. Leila is disappointed and the next day she departs for town with her jewels where she goes to the president of the Consolidated Trust Company and negotiates a loan of $75,000 on them. With the money she buys the stock under an assumed name. The stock rises higher and higher and finally she sells it to Waring. She takes the money to Waring with the jewels and tells him: "The chattel has come to buy back her freedom!" Then she leaves. Leila, knowing she is not legally free, goes to Mrs. Delavan's cottage. When Waring, after an illness, is brought home he destroys the picture "The Chattel."

After a month he sends for Mrs. Delavan and questions her as to Leila's whereabouts.

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She is moved by the change in Waring and confides in him. When strength returns, he hires a little cottage near Leila's and there lives alone. Sammy, a small boy, brings provisions to both Leila and Blake, who is living under the name of Hope. She does not know that her neighbor is her husband. After a short lapse of time, he slips up to her cottage in the night and leaves flowers on her steps. Waring keeps Leila's picture on his table. Sammy notices the resemblance to Leila in the picture and tells her of it. Sammy tells Waring what he has said to "the lady next door," and Waring has Sammy write a note to her asking if he may visit her. As she is answering the letter that night, she accidentally knocks over the lamp. The fire spreads rapidly and Waring rushes to her rescue, and the past is forgotten. They begin life anew.

THE SCARLET RUNNER (Episode No. 1, "The Car and His Majesty"—Two Parts—Oct. 2).—The cast includes Earle Williams, Charles Kent, L. Rogers Lytton, Marguerite Blake, Templer Saxe and Thomas R. Mills. Written by C. N. and A. M. Wilson. Produced by Wallie Van and W. P. S. Earle.

Christopher Race, forced by his uncle to earn his own living for a change, buys Scarlet Runner, an exceptionally fine automobile. He at first tries hiring it out to private parties, but meets with no success. Finally, after a warning from his uncle that he must earn a stated sum by the end of the year or suffer disinheritance, he turns his car into a public conveyance and tours the streets. He finds the sovereign of a foreign power in a broken-down car and carries him to his destination. By means of his car, and its terrific speed, he is able to thwart a plot which nearly causes the death of Martin Linden, who is a friend of Christopher's and who is engaged to marry a relative of the latter's, Lady Ivy. He causes the destruction of the plotters and the happy reunion of the lovers, all by his red car and his ready wit. He earns the stated sum, and more, too, and then fares forth once more in search of further adventure.

KLEINE-EDISON-SELIG-ESSANAY.

THE COUNTRY THAT GOD FORGOT (Selig—Five Parts—Oct. 2).—The cast: Steve Brant (Thomas Santschi); Cal Hearn (George Fawcett); Mike Donovan (Will Machin); Mrs. Helen Brant (Mary Charleson); Craig Wells (Chas. Gerrard); Ruth Randall (Victoria Forde); Sheriff Grantwell (Chas. Le Moyne). Written and directed by Marshall Neilan.

Helen Brant, wife of Steve Brant, had known nothing for years but the solitude of the desert, and she longed for the pleasure of the outer world. Steve Brant, together with Cal Hearn, his partner, were miners. Their years of work were nearing conclusion, and Steve was overjoyed with the thought that within a few more months he could take his wife back to God's country.

Men of the government reclamation service came to the section, and Craig Wells, the paymaster, while in search of water, met Helen Brant, and became attracted to her. Later, while her husband and Cal Hearn were hard at work, she told Wells of how she came to marry Steve Brant. "Years ago her husband, Cal Hearn and Mike Donovan were three mining partners. The saloonkeeper at a frontier mining town had a pretty daughter, named Ruth. The girl served the miners with food and drink. One day the girl was made the subject of an insult and Mike Donovan went to her rescue. A struggle ensued in which Mike, struck on the head with a bottle, was felled to the floor.

"Steve Brant and Cal Hearn rushed to Mike's assistance. The three partners were about to be overpowered by a gang of desperadoes when Cal Hearn drew his revolver, shot the leader of the gang in the wrist.

"Mike Donovan and Ruth, the girl, were married, and Steve Brant and Cal Hearn were present at the ceremony," continued Mrs. Brant. "As a result of the union, I was born, but my mother passed away. Leaving me with friends, the three returned to the desert to search for gold. Later, my father and the desperado with whom he once before had fought, met again. The desperado shot and killed my father, and in turn he was slain by Steve Brant. They worked and slaved for me in this here hell hole. And with the passing of years when Steve asked me to be his wife, I consented—more out of pity than anything else, as I felt I owed him something."

Following Helen Brant's story, she and Craig Wells met frequently. He eventually induced her to flee with him to the big city. Cal Hearn, however, who had heard Helen's agreement to elope with Wells, informed Steve, who remarked that he would not itnerefe if his wife loved the man. Taking the pay roll, Wells fled with Helen. But before she left Steve had taken the gold which he had saved and placed it in Helen's bag with a note. At midday a party of men from the government reclamation camp rode up to the shack and informed Steve and Cal that Craig Wells had disappeared with the pay roll. Not wanting Helen to run away with a thief Steve and Cal started out after Wells.

Wells' horse stepped into a treacherous hole, and its leg was broken. While Wells went back to look over the trail, Helen followed instructions to unload everything she could spare out of the saddle bags. As she unloaded the bags, she found the gold and a note from her husband, which read: "I am enclosing a little gift for you to get a start on. I realize now that you did not get a chance to pick your man. God bless and keep you, girl."

Back on the trail Wells discovered that he was pursued. He turned to Helen, seized the gold and was about to take it when she exclaimed: "It is all right to take his wife, but you cannot take what he has slaved for twenty years to get." Wells tried to force the woman to go with him, but she refused. A struggle followed and she was overcome. Wells took the gold and the water bags, and rode off on the one sound horse. It was not long before the pursuers reached Helen. Steve took her back to the shack, while Cal, his partner, led the pursuers on after Wells.

Hell's Gate, a western village, was theonly outlet from the desert and Craig rode into the town. The horse was recognized by the sheriff as the animal the officer had sold to Steve Brant a year ago. As he questioned Wells regarding the ownership of the horse, the pursuers arrived. Well's identity and his crime were explained, and the sheriff placed him in jail.

Back in Steve Brant's shack a doctor was quickly summoned, and he said that Helen would live. The husband was overjoyed, for Helen had finally realized her abiding love for him. In the little western village Cal Hearn and his companions obtained possession of the jail keys. The sheriff was conveniently absent. They took Wells out of jail, and the prisoner, with hands tied behind his back, and surrounded by the men, one of whom carried a rope, rode away. Later the posse returned and with it came one riderless horse.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 75 (Sept. 19).—Salonika, Greece.—The Russian forces being used in the Allies offensive campaign in the Balkans, arrive here and disembark while crowds on the quay cheer them. Exclusive pictures by Ariel L. Varges, staff cameraman of the International Film Service and official cinematographer for the British army in the Balkans.

Escondido, Cal.—15,000 persons gather here to celebrate the annual "Grape Day" and eat ten tons of luscious Muscat grapes, the product of vineyards in this vicinity.

Detroit, Mich.—American and British players contest in a game of auto-polo, filled with thrilling incidents, the British winning by a score of 2 to 1.

New York.—The striking street-car men of this city, and sympathetic labor organizations, hold a mass meeting in Union Square and are addressed by William B. Fitzgerald, general organizer of the street-car men's union.

Modes of the Moment.—Latest creations in fall hats originated by Lucille, Lady Duff-Gordon, are displayed by beautiful Lucille models.

Indian Head, Md.—A 16-inch shell fired from the guns that were being tested, tears a great hole in the side of a house here, smashing the kitchen stove and wrecking kitchen utensils.

Charlestown, Mass.—The training ship Ranger, which carried a large number of rookie sailors on a trip to the West Indies, returns to its home port and the cadets are presented with diplomas for their training work on shipboard.

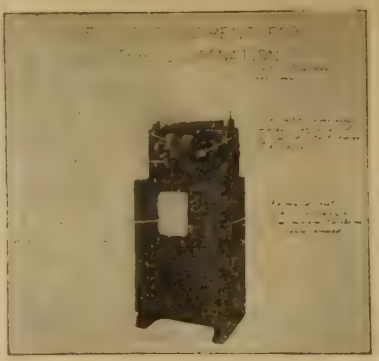
Bowdinham, Maine.—500 prize sheep are pastured on the farm of W. B. Kendall near here.

Laredo, Texas.—The First U. S. Engineers construct a pontoon bridge across the Rio Grande River to the Mexican side. One of a series of exclusive pictures by the Hearst International cameramen on the Mexican border.

New York.—A bevy of beautiful British ballet artistes arrives in America preparatory to becoming an important part of the Ziegfeld "Follies of 1916."

London, England.—A giant Zeppelin, bent upon destructive work over the British metropolis, is wrecked and falls to earth near here. Only a mass of tangled wreckage is left of the German war craft.

Santo Domingo City.—The armored U. S. cruiser Memphis is blown upon a coral reef by a terrific hurricane off this coast and forty men are killed, while eighty more are seriously injured. Other members of the crew are rescued under the most thrilling circumstances. The powerful war vessel is left a hopeless wreck upon the rocks to be battered to pieces by the waves.



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HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 76 (Sept. 22).

San Antonio, Texas.—Members of the Illinois and Kansas National Guard march in review before the staff officers of Generals Funston and Green, and prepare for a ninety-mile overland hike, the longest march on record.

Brooklyn, N. Y.—A large herd of elk roam at will in the beautiful natural woods of Forest Park.

London, England.—A military burial is accorded the German members of the crew of a raiding Zeppelin which fell and was destroyed by flames near the British metropolis.

Hampstead, L. I.—A new range-finding camera to be used in the determining of enemy locations, is invented by A. J. Motlau. This camera is for use by aviators and photographs a wide area from a height of 25,000 feet.

Windsor Park, England.—King George and Queen Mary enjoy the contest and water sports indulged in by the British life guards.

New York.—Governor Charles Whitman is nominated to succeed himself as the head of the Empire State's government, by the Republicans and Progressives.

Jacksonville, Fla.—A large farm here is given over to raising of alligators. Several of the finest specimens in captivity are seen among the alligator families.

New York.—Seth Low, former Mayor of New York and for many years president of the Columbia University, widely known as an educator, is honored by an impressive funeral which is attended by prominent men of all parts of the country.

Bremen, Germany.—Remarkable exclusive pictures of the German super-submarine, Deutschland, arriving after its initial trip to America. Pictures were made by Nelson E. Edwards, staff photographer of the Hearst-International News Pictorial, by special permission of the German government. Crowds are shown upon the banks, cheering the Deutschland and her commander, Captain Koenig, and German officers receive him at the pier.

Fashions.—The latest garments for fall and winter wear are shown through the courtesy of J. M. Gidding & Company, Fifth avenue, New York.

Salonika, Greece.—The Russian horde in the Balkans to aid in the prosecution of the great allied offensive, are given a rousing reception by the populace when they march through the streets of Salonika.

THE WORLD'S WONDERLAND (Curtis Scenic No. 1—Sept. 25).—Beginning the journey through Yellowstone National Park, showing the Mammoth Hot Springs, Jupiter Terrace and other natural miracles.

They Do It Every Day (Animated Cartoon Comedy by T. E. Powers).

On the 'ard 'igh Road (Animated Cartoon Comedy by W. C. Hoban.

THE WORLD'S WONDERLAND (Curtis Scenic No. 2—Oct. 2).—The second step of a trip through Yellowstone National Park, showing the famous geyser region.

Round and Round again (Maud the Mule). (Animated Cartoon Comedy by F. O. Opper.)

The Great Auto Race (Krazy Kat). (Animated Cartoon Comedy by George W. Herriman).

THE FLOWER OF FAITH (Superb Picture Corp.—Five Parts—Oct. 2).—The cast: Ruth Judson (Jane Grey); Hugh Lee (Frank Mills); Ephram Judson (Albert Travernier); Tom Judson (Percy Helton).

Ephram Judson is an itinerant evangelist. He is always accompanied by his daughter, Ruth, and his son, Tom, the latter a youth of 17. They enter a community of devout Christians and hold a series of meetings. On the outskirts of the community lives Hugh Lee, an outcast. His only sister had been burned to death on her wedding day when he renounced the world and his God.

Accidentally he meets Ruth Judson, the evangelist's daughter. For the first time since the tragedy, the world looks bright to him. Ruth induces him to attend the Sunday service. But in the midst of it, he pictures his sister's death, and bursts forth into a violent denunciation of religion. The worshippers are shocked and pursue him to the woods.

The collection that day was large and the money is given to young Tom Judson to take to the treasurer. Tom has formed the acquaintance with the village sport, who meets him and inveigles him into a game of cards. Tom stakes the church funds and loses. The gambler turns the money over to the village grocer in payment of a bill and the distressed boy, who has witnessed the transaction, sees the grocer hide it. Tom steals the money, but is pursued and slightly wounded by the grocer. He makes his way to the only place of refuge he can think of—the cabin of Hugh Lee, the unbeliever.

Tom believes he is dying and pleads for his sister. Lee fetches her at night to the cabin. Meantime the grocer has aroused the community, including the evangelist, to hunt down the thief. The boy is traced to Lee's cabin, which is attacked. Ruth, aroused, as she was from her slumber, is found in the cabin in her night clothes, but she still shields her guilty brother and Lee. The fury of the mob breaks loose. Lee is dragged from his cabin and a noose placed about his neck. Ruth refuses to tell why she was in the cabin, despite the pleadings of Lee to save her honor, and give her brother up to the law. She declares that God will save them all.

A storm is raging. Lighting its way with fire-brands, the mob marches Lee to the scene of the revivals after having fired the cabin. The leader of the mob throws the end of the noose over a tree and gives the horse Lee is riding a crack with the whip. Just at that moment a terrific bolt of lightning strikes the limb, severing it from the tree and throwing Lee to the ground. It strikes, too, the mob leader, killing him instantly.

Tom, driven from the burning cabin, has followed the mob and arrives on the scene just as the hand of God saves an innocent man. He confesses his guilt, clearing Lee and his sister's honor and changing a frenzied mob into a rejoiceful gathering. The picture closes with Lee acknowledging the power of faith that has saved him and clasping Ruth in his arms.

PATHE EXCHANGE, INC.

PATHE NEWS NO. 75 (Sept. 16).—New York City.—Eight thousand striking employees of the traction lines unite in a monster demonstration to arouse sympathy for their cause.

Beekman, N. Y.—Regiments of the New York militia, first of the National Guard to be ordered back from service at the Mexican border, return to Camp Whitman until mustered out. Subtitles: (1) Wives and friends greet their long absent soldier boys. (2) The men are learning the operation of the 4.7 howitzer, the first to be used in the United States army. (3) Shrapnel shells, which are proving so destructive in the European war, are used for these powerful guns.

Sacramento, Cal.—A most thrilling spectacle of what occurs when two huge locomotives crash in head on collision at a terrific speed is staged at the State Fair. Subtitle: (1) Immense volumes of steam pour out of the smashed boilers.

Cincinnati, Ohio.—Rescued from the claws of its crazed mother lioness, a little cub is now being nursed by an altruistic canine together with its own little pup at the local zoo.

Bessarabia, Russia.—The engineers often find it necessary to build pontoon bridges across many streams on their way to the Balkan front. Subtitles: The Cossacks then stream across the structure, eager to get down to the aid of their new ally. (2) The smallest Cossack in the war, decorated several times for his bravery.

Rosedale, L. I.—No longer can it be said of women folk that they cannot perform the arduous tasks of civic duty for here is an example where they even clean up the town.

Safety First on the Street Car.—Subtitles: (1) A common cause of accident is to get off the car with the bundle in the wrong hand. (2) The right hand is the right hand for the bundle. (3) Don't be in a hurry, there are more cars behind. (4) Boys who hang on behind one day will fall and get hurt. (5) When you get off the car, look around to see whether there is an automobile behind. (6) Look out for passing cars before you cross the street.

Cambridge, Mass.—Harvard commences its football season and a large squad turns out for practice, promising good material for a strong eleven. Subtitles: (1) Rushing the "line," which in early training consists of a "charging sled." (2) The flying tackle, one of the most difficult football plays, is taught by means of a dummy.

Asbury Park, N. J.—President Wilson opens his summer capitol, located in a modern office building, where he will be in touch with the multitudinous duties of his office during his vacation. Subtitle: (1) His Secretary, Joseph P. Tumulty, in conference with Postmaster Burleson.

PATHE NEWS, NO. 76, 1916 (Sept. 20).

Charlestown, Mass.—The Nautical Training School holds its graduating exercises and twenty-two cadets are awarded the diploma of efficiency in naval tactics.

Sacramento, Cal.—California National Guard, just back from the Mexican border, demonstrate the value of their military training received while in Uncle Sam's service. Subtitle: When the troops and wagons have retreated over the bridge it is blown up to prevent the enemy's pursuit.

Galveston, Texas.—The beautiful terpsichorean art reaches its glorious climax as Albertina Rasch and her company of pretty coryphees interpret their classical dances on the sands of the Gulf shore. Subtitle: And they dwell on the rock of the sea, these mermaid devotees of the dance.

Indian Head, Md.—A catastrophe is luckily averted when the missile of the great sixteen-inch shell invades a private dwelling after tearing through its thirteen-inch armor plate target and a fifty-foot sand hill. Subtitle: The huge projectile, weighing 2,100 pounds, which caused the damage. This is the monster sixteen-inch gun used by the United States which promises to be the greatest demon of destruction in the world.

New York City.—The hand of time flies merrily around as the gay metropolis winds up its summer frolic at Coney Island with an elaborate Mardi Gras. Subtitle: And then the multitude wends its homeward way to return when the sun shines bright again.

English Channel.—To prevent the frequent passage of enemy submarines through the English Channel, the Allies are now using a specially consctructed wire net to trap the undersea boats. Subtitle: The nets are spread between floating casks and dragged out to sea.

San Francisco, Cal.—Notre Dame College celebrates its Golden Jubilee with impressive ceremonies, a fitting tribute to its courageous founders. Subtitle: Archbishop Hanna officiates at the open-air mass.

London, England.—Many thousand workers of

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Wildwood, N. J.—True to the name of their organization, Redmen of American don costumes of the aboriginal Indians when they gather for their annual convention.

An Engineering Problem (Magazine Section).—Drawn by J. F. Leventhal. Process patented by J. R. Brey. Subtitles: A span 634 ft. in length had to be placed between the two cantilevers of the Quebec Bridge. The connecting span was built in shallow water, three miles below the bridge. It was towed to the bridge site, and then suspended on the four corner hangers. How the hydraulic jacks, which had a lifting capacity of 2,000 tons, were operated. The strain was too great and the $700,000 structure went down, carrying 11 men to their death.

THE MOODS OF MEDORA (Pathe—Two Parts—Oct. 1). Medora, a woman with a past, marries but soon wearies of her marriage bonds. She runs away with another man, leaving in her place a woman who looks exactly like her. Her husband is completely fooled and is astonished by the change in his wife. The ship on which Medora and her companion sailed is sunk and they are drowned. Thus fortune smiles on the lives made happier by the subterfuge.

GRIP OF EVIL NO. 12—INTO THE PIT (Two Parts—Oct. 1). Lured by an appeal to his sympathy John Burton finds himself trapped in the Pit, a retreat for denizens of the underworld. Through the aid of a reformed young crook he makes his escape and by a strange twist of fate the climax that forecasts his ultimate answer to the question: Is Humanity in the Grip of Evil? is the means of turning the tide to a renewed faith in the good of the world.

FLORENCE ROSE FASHIONS NO. 5—BETTY SELECTS HER BRIDESMAID FROCK (Pathe—Oct. 1).—Betty is called by wedding bells to act as bridesmaid. Many costumes are selected both for the nuptials and the afternoon teas and social functions the days before the ceremony.

SOME TROPICAL BIRDS—PARROTS (Pathe—Oct. 1).—An intimate study of tropical birds, their beautiful plumage, brought out in colors.

THE SPANISH PYRENEES (On same reel as foregoing).—A scenic of nature's boundary line between France and Spain. The small villages nestling at the foot of the majestic guardians of the valleys—the tiled roofs and quaint architecture lend beautiful contrast to the high mountains.

THE SHIELDING SHADOW (Episode No. 1, "Treasure Trove"—Two Parts—Oct. 1).

Stephen Walcott favors the suit of Sebastian Navarro, a Spaniard, for his daughter Leontine's hand, foreseeing in the marriage a prop to strengthen his tottering fortunes. Leontine is deeply in love with Jerry Carson, a penniless young writer, who has taken passage on her father's ship. The ship burns at sea and all are reported lost save the captain and a seaman. Jerry, however, has managed to swim ashore, where he finds in a bottle a manuscript written by a shipwrecked scientist, Matthewson, which gives the location on an island of a buried fortune. Matthewson also writes of some black pellets he has manufactured which will give the finder "power beyond the dreams of all men."

Sebastian, thinking Jerry dead, tries to hasten his own marriage by having One Lamp Louie force a paper which casts a blot on Jerry's memory. Jerry, after many hardships, arrives shortly after the paper is shown to Leontine and her father, and tries to secure it from Diego, Sebastian's brother. During the struggle Diego falls and is killed, his head hitting a heavy desk ornament. The only witness is One Lamp Louie, who sees it through a window. When Jerry is found bending over Diego, he is arrested on a charge of murder, Louie keeping silent, fearing he will be implicated also.

TRIANGLE FILM CORP.

MANHATTAN MADNESS (Fine Arts—Five Parts—Oct. 1).—The cast: Steve O'Dare (Douglas Fairbanks); the girl (Jewel Carmen); the butler (George Beranger); the maid (Ruth Darling); Count Marinoff (Eugene Ormonde); the villain (Marcey Harlan); Jack Osborne (W. P. Richmond). Directed by Allan Dwan.

Steve O'Dare, a rich young man who has lived for some years on his Nevada ranch, returns to New York for a visit. He goes to the University Club, of which he is a member. There follows a week of New York gayety with his club companions, but Steve fails to get thrills out of the pleasures of the Great White Way. He tells the boys there isn't a thrill in Manhattan. This announcement is made while he is lunching at a country club. Through an open doorway he sees at a table in the garden outside a middle aged couple of distinguished appearance and a beautiful girl. Upon inquiring of his companions who the people at the table in the garden are he is told that they are the Count and Countess Marinoff and their ward.

One of the men at the table offers to bet him $5,000 that if he will stay in New York a week he will get the thrill of his life. Steve takes the bet. Remembering that he has sold stock to Count Marinoff he wonders whether it might not be possible for him to meet the ward. The problem is solved when the Count calls Steve up and asks him to come to his home. Steve goes and meets the ward, who mystifies Steve by making mysterious signs to him. The Count informs Steve that the girl is crazy. A note is passed to Steve by the girl's maid which tells him that the girl is in great peril and wants him to help her. The Count, being called away, the maid directs Steve to go up to the second floor. Ascending the stairs he drops through a trap door on the landing and is bound and gagged by the Count's butler, but the maid releases him, and he telephones to the boys at the club and asks some of them to come out to the Count's house. The boys come, and a battle follows between the Count and his servants on one side, Steve and the clubmen on the other. Steve battles up through the house to the roof with one of the Count's henchmen, who has carried the ward off in his arms early in the conflict. After finally knocking the villain cold Steve searches for the girl but cannot find her. All the men who have been fighting, both his friends and the Count have mysteriously disappeared.

As he is at his wits end he sees the face of the butler peeping through a sliding panel in the wall. The panel quickly closes and Steve kicks his way through it and finds himself in a banquet hall where the whole company of his friends and supposed foes are dining together, the persecuted ward beaming at him from the end of the table. It is then explained to Steve by his friend with whom he made the bet that he had been given the promised thrill, the members of the party, except the clubmen, being members of the theatrical profession, especially engaged for the doings. Just then there arrives four of Steve's cowboys, for whom he telephoned at the same time that he telephoned the club. With their aid Steve quickly turns the tables on the jokers. While cowboys cover the party with their guns Steve, announcing that he, like Lochinvar, came out of the west, grabs the girl and rides away with her. She is not an unwilling captive and an hour later the weary party still held under the guns get a wireless from Steve that he is quite willing to pay his bet—he has had the thrill of his life, for he is married and sailing away on his wedding tour.

PLAIN JANE (Kay Bee—Five Parts—Oct. 1).—The cast: Jane, "The Orphint" (Bessie Barriscale); Mr. "John Sophomore Adams" (Charles Ray); Ethelda Rathbone (Mabel Johnson); Frederick Verstner (W. Burgermaster); Nora O'Grogan (Fanny Midgley). Directed by Charles Miller.

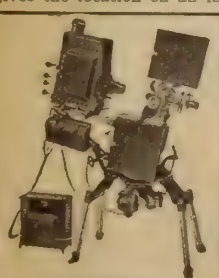
John Adams is working his way through college. Jane is the little slavey in his boarding house. John at first has no idea of falling in love with Jane, but she is completely gone on him from the beginning. In fact, he has his eyes on Ethelda Rathbone, a young college girl.

There came a time when John wanted to attend a ball at which Ethelda was to be present; but he hadn't a dress suit. Jane chanced to become aware of this, and with her scanty savings rented him one. Of course she couldn't tell him she did that, but she pretends that it was left there by a former boarder. So he goes to the ball. But boys will be boys, and his classmates rip the coat up his back, and he is compelled to come home without having seen Ethelda at all.

Jane takes the suit back to the dealer, unaware that it is ruined. When the dealer discovers it, he demands payment. There follows a scene in the street in which she is humiliated. It was then that old Frederick Verstner, the town photographer and a man of considerable means, came to the crowd. Hearing her pitiful story, he made good the amount to the dealer.

Shortly after this, Jane went to Verstner's to have her picture taken that she might give it to John. A newspaper in New York was offering a prize for the most beautiful photograph of a college girl, and Verstner's was crowded with girls from the school. Verstner took a picture of Jane, and, by loosening out her tresses and placing something filmy about her shoulders, he made her look beautiful. Through a course of circumstances, and without Jane's knowledge, this photograph is sent along with the others to the paper. And it wins the prize.

Jane is, of course, as much surprised as the rest. And so is John. Verstner adopts the girl, educates her and makes her the most popular girl in the place. And then comes a great awakening for John.



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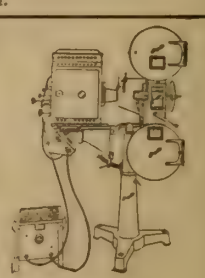

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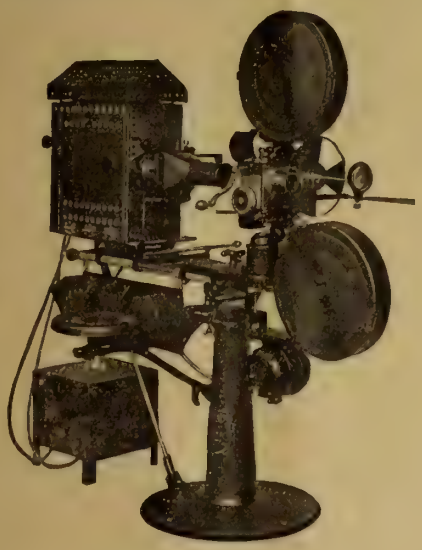

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).
Sept. 4—Iola's Promise (Reissue No. 77—Dr.).
Sept. 6—Man's Enemy (Reissue No. 78—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue No. 79—Drama).
Sept. 12—A Blot in the 'Scutcheon (Reissue No. 80—Two parts—Drama).
Sept. 16—The Unveiling (Drama) (Biograph—Reissue No. 81).
Sept. 20—Stronghearted (Three parts—Drama) (Biograph—Reissue No. 82).
Sept. 25—The Sunbeam (Drama) (Biograph—Reissue No 83).
Sept. 26—The Wedding Gown (Two parts—Drama) (Biograph—Reissue No. 84).
Oct. 2—An Indian's Loyalty (Drama) (Biograph—Reissue No. 85).
Oct. 4—Under the Gaslight (Three parts—Drama) (Biograph—Reissue No. 86).
Oct. 9—A Tale of the Wilderness (Drama—Biograph—Reissue No. 87).
Oct. 10—A Pueblo Legend (Two parts—Drama—Biograph—Reissue No. 88).

ESSANAY.

Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 2—The Higher Destiny (Three parts—Drama)
Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).
Sept. 19—When Justice Won (Two parts—Dr.).
Sept. 20—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 23—The Way of Patience (Three parts—Drama).
Sept. 26—Peter, the Hermit (Two parts—Comedy-Drama).
Sept. 27—Dreamy Dud (Cartoon—Comedy).
Sept. 30—Twin Fates (Three parts—Drama).
Oct. 3—An Old Fashioned Girl (Two parts—Drama).
Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).

KALEM.

Sept. 2—The Secret of the Box Car (No. 95 of "The Hazards of Helen"—Drama).
Sept. 5—Ham the Fortune Teller (Comedy).
Sept. 6—The Ore Plunderers (Fifth of "The Girl from Frisco"—Two parts—Drama).
Sept. 8—Meter in the Kitchen (Comedy).
Sept. 9—Ablaze on the Rails (No. 96 of "The Hazards of Helen"—Drama).
Sept. 12—Patented by Ham (Comedy).
Sept. 13—The Treasure of Cibola (No. 6 of "The Girl from Frisco"—Two parts—Drama).
Sept. 15—The Mysterious Double (Comedy).
Sept. 16—The Hoodoo of Division B (No. 97 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 19—The Mud Cure (Comedy).
Sept. 20—The Gun Runners (No. 7 of "The Girl From Frisco"—Two parts—Dr.).
Sept. 22—That Pesky Parrot (Comedy).
Sept. 23—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series—Drama).
Sept. 26—Bumping the Bumps (Comedy).
Sept. 27—A Battle in the Dark (No. 8 of the "Girl from Frisco"—Two parts—Drama).
Sept. 29—Rival Artists (Comedy).
Sept. 30—The Death Swing (No. 99, of the "Hazards of Helen" Railroad Series—Drama).
Oct. 3—One Star Too Far (Comedy).
Oct. 4—The Web of Guilt (No. 8 of the "Girl From 'Frisco" Series (Two parts—Drama).
Oct. 6—Stolen Plumage (Comedy).
Oct. 7—Hazards of Helen Railroad Series, No. 100, "The Blocked Track" (Dr.).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Aug. 28—Out of the Mist (Three parts—Dr.).
Aug. 28—The Selig-Tribune, No. 69, 1916 (Topical).
Aug. 31—The Selig-Tribune, No. 70, 1916 (Topical).
Sept. 2—Tom's Strategy (Drama).
Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).
Sept. 11—The Selig-Tribune, No. 73, 1916 (Top.).
Sept. 11—The Pony Express Rider (Three parts—Drama).
Sept. 14—The Selig-Tribune, No. 74, 1916 (Top.).
Sept. 16—In Jungle Wilds (Jungle—Zoo—Animal—Drama).
Sept. 18—Into the Northland (Three parts—Drama).
Sept. 18—The Selig-Tribune, No. 75, 1916 (Top.).
Sept. 21—The Selig-Tribune, No. 76, 1916 (Top.).
Sept. 23—A Corner in Water (Comedy).
Sept. 25—Power of the Cross (Two parts—Dr.).
Sept. 25—The Selig-Tribune, No. 77, 1916 (Top.).
Sept. 28—The Selig-Tribune, No. 78, 1916. (Top.).
Sept. 30—The Raiders (Dram).
Oct. 2—In the House of the Chief (Three parts—Drama).
Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).

VIM FEATURE COMEDY.

Sept. 13—His Strenuous Visit (Comedy).
Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).

VIM.

Sept. 8—A Bag of Trouble (Comedy).
Sept. 14—Stranded (Comedy).
Sept. 15—Payment in Full (Comedy).
Sept. 21—Love and Duty (Comedy).
Sept. 22—The Man Hunters (Comedy).
Sept. 28—The Reformer (Comedy).
Sept. 29—Tangled Ties (Comedy).
Oct. 5—Royal Blood (Comedy).
Oct. 6—Strictly Business (Comedy).
Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).

VITAGRAPH.

Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).
Sept. 18—A Perfect Day (Comedy).
Sept. 22—Sand Scamps and Strategy (Com.).
Sept. 25—Getting By (Comedy).
Sept. 29—She Who Last Laughs (Comedy—Drama).
Oct. 2—Making an Impression (Comedy).
Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURE.

July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).
Oct. 7—Cantrell's Madonna (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 25—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).
Sept. 22—A Lesson from Life (Three parts—Drama).
Sept. 29—For the Governor's Chair (Three parts—Drama).
Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).

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SAMPLES SENT ON REQUEST.

Du Pont Fabrikoid Co.
WILMINGTON, DEL.
Canadian Factory and Sales Office:
TORONTO, ONTARIO

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 20—Number 38 (Topical).
Sept. 27—Number 39 (Topical).
Oct. 4—Number 40 (Tropical).
Oct. 11—Number 41 (Topical).

BIG U.

Sept. 10—Mountain Blood (Drama).
Sept. 14—For Her Mother's Sake (Drama).
Sept. 15—The Timber Wolf (Drama).
Sept. 17—Brick Top (Comedy).
Sept. 22—No release this day. Replaced with Rex, "To Another Woman."
Sept. 25—The Halting Hand (Drama—Special Release).
Sept. 28—The Lie Sublime (Two parts—Dr.).
Sept. 29—The Shadow Sinister (Drama).
Oct. 2—The White Man's Law (Drama—Special Release).
Oct. 5—The Eternal Way (Drama).
Oct. 12—No release this day.

BISON.

Sept. 16—Replaced with Universal Special Feature, "The Caravan."
Sept. 18—After the Battle (Two parts—Drama) (Special Release).
Sept. 23—The Broken Spur (Two parts—Dr.).
Sept. 30—A Jungle Hero (Two parts—Drama).
Oct. 7—A Mountain Tragedy (Two parts—Drama).
Oct. 14—Night Shadows (Two parts—Drama).

GOLD SEAL.

Sept. 5—The Code of the Mounted (Three parts—Drama)
Sept. 13—Love's Masquerade (Two parts—Drama).
Sept. 26—Husks of Love (Three parts—Dr.).
Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).

IMP.

Sept. 15—The Angel of the Attic (Two parts—Drama).
Sept. 18—Buzzard's Prey (Drama) (Special Release).
Sept. 24—A Desperate Remedy (Comedy—Dr.).
Sept. 25—The Bigamist (Two parts—Drama—Special Release).
Sept. 29—No release this day.
Oct. 8—No release this day.
Oct. 2—Title not decided.
Oct. 13—A Soul at Stake (Two parts—Drama).

JOKER.

Sept. 2—The Elixir of Life (Comedy).
Sept. 9—The Deacon Stops the Show (Com.).
Sept. 16—In Onion There is Strength (Comedy).
Sept. 23—Musical Madness (Comedy).
Sept. 30—The Inspector's Double (Comedy).
Oct. 7—Father Gets in Wrong (Comedy).
Oct. 14—The Oil Smeller (Comedy).

LAEMMLE.

Sept. 16—No release this day.
Sept. 18—A Wife's Innocence (Drama) (Special Release).
Sept. 20—No release this day.
Sept. 21—Poisoned Lips (Two parts—Drama).
Sept. 23—No release this day.
Sept. 25—The Injustice of Justice (Drama—Special Release).
Sept. 27—No release this day.
Sept. 30—No release this day.
Oct. 4—No release this day.
Oct. 7—No release this day.
Oct. 2—Title not decided.
Oct. 11—No release this day.
Oct. 14.—No release this day.

L-KO.

Sept. 12—Tillie's Terrible Tumbles (Three parts—Comedy).
Sept. 17—No release this week.
Sept. 20—Cold Hearts and Hot Flames (Two parts—Comedy).
Sept. 24—No release this day.
Sept. 27—A Surgeon's Revenge (Two parts—Drama).
Oct. 1—No release this day.
Oct. 4—Safe in the Safe (Two parts—Com.).
Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day.

NESTOR.

Sept. 8—No release this day.
Sept. 11—Nobody Guilty (Comedy).
Sept. 15—Speeding (Comedy).
Sept. 18—A Silly Sultan (Comedy).
Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).

POWERS.

Sept. 7—Making a United States Soldier (Educational).
Sept. 14—Hunting Whales in Japan (Educational).
Sept. 21—No release this day.
Sept. 24—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—Behind the Scenes in Japan as Seen by Dr. Dorsey (Educational).
Oct. 5—Pen and Inklings in and Around Jerusalem (Educational).
Oct. 12—The Beautiful Temples of Ceylon As Seen by Dr. Dorsey (Educational).
Oct. 15—When Little Lindy Sang (Drama). —Diplomacy (Cartoon—Comedy).

RED FEATHER.

Sept. 4—The Narrow Path (Five parts—Dr.).
Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).

REX.

Sept. 10—No Rex release this day—replaced with Big U.
Sept. 17—The Small Magnetic Hand (Drama).
Sept. 18—Under the Spell (Drama) (Special Release).
Sept. 22—His Mother's Boy (Drama).
Sept. 25—Dark Corners (Drama—Special Release).
Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 2—The Slave (Drama).
Oct. 13—No release this day.
Oct. 15—No release this day.

VICTOR.

Sept. 12—Jane's Choice (Comedy).
Sept. 14—Baby's Toofs (Two parts—Com.).
Sept. 19—No release this day.
Sept. 21—High Speed (Comedy—Drama).
Sept. 26—No release this day.
Sept. 28—No release this day.
Oct. 1—In the Lap of the Gods (Drama).
Oct. 8—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).
Oct. 2—The Memory Mill (Drama).
Oct. 10—No release this day.

UNIVERSAL SPECIAL FEATURE.

Sept. 11—Timothy Dobbs, That's Me, No. 5 ("Hired and Fired"—Two parts—Drama).
Sept. 11—Liberty, No. 5 ("Love and War"—Two parts—Drama).
Sept. 11—The Caravan (Two parts—Drama).
Sept. 18—Timothy Dobbs, That's me, No. 6 "He Almost Lands An Angel" (Two parts—Drama).
Sept. 18—Liberty No. 6, "The Dester of Lost Souls" (Two parts—Drama).
Sept. 25—A Hero by Proxy (No. 7 of "Timothy Dobbs, That's Me"—Two parts—Drama).
Sept. 25—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama).
Oct. 2—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series (Two parts—Drama).
Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Drama).
Oct. 9—Liberty No. 9, "A Daughter of Mars" (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).

Mutual Film Corp.

AMERICAN.

Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).

BEAUTY.

Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).
Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).

CENTAUR.

Aug. 26—The Spite Husband (Two parts—Dr.).
Sept. 2—The Trap (Two parts—Drama).
Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Sept. 12—Harmony and Discord (Comedy).
Sept. 15—Jerry and the Blackhanders (Com.).
Sept. 22—Movie Struck (Comedy).
Sept. 29—Catching That Burglar (Comedy).
Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Sept. 10—Reel Life, No. 19 (Mutual Film Magazine).
Sept. 13—See America First, No. 53 (Scenic). —Kartoon Komics (Cartoon).
Sept. 14—Fantomas, No. 2 (The Man in Black Three parts—Drama).
Sept. 17—Reel Life, No. 20 (Mutual Film Magazine).
Sept. 20—See America First No. 54 (Scenic). —Fantomas No. 3, "The Mysterious Finger Print (2 parts—Drama).
Sept. 24—Reel Life No. 21 (Mutual Film Magazine).
Sept. 27—See America First, No. 55 (Scenic). —Kartoon Komics (Cartoon—Comedy).
Sept. 28—The Crook Detective (No. 4 of "Fantomas"—Three parts—Drama).
Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic). —Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).

MUSTANG.

Aug. 18—El Diabolo (Two parts—Drama).
Aug. 25—Neil Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug. 23—Number 86 (Topical).
Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92 (Topical).

(*Mutual Releases continued on page* 146.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

(*Mutual Releases continued from page* 144.)

MUTUAL CHAPLIN RELEASES.

The Floorwalker (Two parts—Comedy).
The Fireman (Two parts—Comedy).
The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Sept. 21—The Land o' Lizards (American—Five parts—Drama—No. 137).
Oct. 5—The Shadow (American—Five parts—Drama) (No. 141).

MUTUAL SPECIAL FEATURE.

Sept. 18—The Secret of the Submarine No. 18 Two parts—Drama).
Sept. 25—The Secret of the Submarine No. 19 (Two parts—Drama).
Oct. 2—The Secret of the Submarine, No. 20 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Sept. 19—The Three Pals (American—Five parts—Drama—No. 136).
Sept. 25—The Manager of the B. & A. (Signal—Five parts—Drama—No. 138).
Sept. 25—The Torch Bearer (American—Five parts—Drama—No. 139).
Oct. 2—Dulcie's Adventure (American—Five parts—Drama) (No. 140).

THANHOUSER.

Sept. 22—A Flaw in the Evidence (Two parts—Drama).
Sept. 29—The Black Terror (Two parts—Dr.).
Oct. 5—Arabella's Prince (Two parts—Dr.).

VOGUE.

Sept. 17—Doctoring a Leak (Two parts—Com.).
Sept. 24—Paste and Politics (Two parts—Com.).
Oct. 1—Poultry a La Mode (Two parts—Dr.).
Oct. 8—A Touch of High Life (Two parts—Comedy).

Pathe Exchange, Inc.

BALBOA.

Sept. 18—Grip of Evil, No. 10, "Down to the Sea" (Two parts—Drama).
Sept. 25—Grip of Evil, No. 11, "Mammon and Moloch" (Two parts—Drama).
Oct. 1—Grip of Evil, No. 12, "Into the Pit" (Two parts—Drama).
Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Sept. 18—The Test (Five parts—Drama).
Sept. 25—Saint, Devil and Woman (Five parts—Drama).
Oct. 8—The Pillory (Five parts—Drama).

PATHE.

Sept. 18—Victims of Vanity (Two parts—Dr.).
Sept. 24—Some Tropical Birds—Parrots (Colored—Educational).
—The Spanish Pyrenees (Scenic—Colored).
Sept. 25—Broken Lives (Two parts—Drama).
Oct. 1—The Shielding Shadow, No. 1, ""Treasure Trove" (Two parts—Drama).
Oct. 1—The Moods of Medora (Two parts—Drama).
Oct. 1—Florence Ross Fashions, No. 5 "Betty Selects Her Bridesmaid Frock" (Fashions).
Oct. 8—The Shielding Shadow, No. 2, "Into the Depths" (Two parts—Drama).
Oct. 6—U. S. Customs Inspection (Educational).
Oct. 8—The Sword of Damocles (Two parts—Drama).

PATHE NEWS.

Sept. 27—Number 78, 1916 (Topical).
Sept. 30—Number 76, 1916 (Topical).
Oct. 4—Number 80, 1916 (Topical).
Oct. 7—Number 81, 1916 (Topical).
Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).

ROLIN.

Sept. 18—Luke and the Mermaids (Comedy).
Sept. 25—Jailed (Comedy).
Oct. 1—Luke's Speedy Club Life (Comedy).
Oct. 8—Heinie and the 400 (Comedy).

Miscellaneous Releases.

ARTCRAFT PICTURES CORP.

October—Less Than the Dust (Drama).

BLUEBIRD PHOTOPLAY INC.

Sept. 18—Behind the Lines (Five parts—Dr.).
Sept. 25—The Evil Women Do (Five parts—Drama).
Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).

CELEBRATED FILM CORP.

Sept. 4—Hans and Fritz (No. 1—Cartoon—Comedy).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).

CONSOLIDATED FILM CORP.

Sept. 16—The Crimson Stain Mystery (Episode No. 5—Two parts—Drama).
Sept. 25—The Crimson Stain Mystery, No. 6 (Two parts—Drama).
Oct. 2—The Crimson Stain Mystery, No. 7 (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 Two parts—Drama).

FOX FILM CORPORATION.

Sept. 4—The Unwelcome Mother (Five parts—Drama).
Sept. 11—Her Double Life (Five parts—Drama).
Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE INC.

Sept. 1—Hearst-International News Pictorial, No. 70, 1916 (Topical).
Sept. 4—Beatrice Fairfax, No. 5, "Mimosa San" (Two parts—Drama).
Sept. 5—Hearst-International News Pictorial, No. 71, 1916 (Topical).
Sept. 8—Hearst-International News Pictorial, No. 72, 1916 (Topical).
Sept. 11—Beatrice Fairfax, No. 6, "Forbidden Room" (Two parts—Drama).
Sept. 12—Hearst-International News Pictorial, No. 73, 1916 (Topical).
Sept. 15—Hearst-International News Pictorial, No. 74, 1916 (Topical).
Sept. 18—Beatrice Fairfax No. 7 (Two parts—Drama).
Sept. 19—Hearst-International News Pictorial No. 75, 1916 (Tropical).
Sept. 22—Hearst-International News Pictorial, No. 76, 1916 (Topical).
Sept. 25—Beatrice Fairfax, No. 8, "The Ainslee Ball" (Two parts—Drama).
Sept. 25—The World's Wonderland (Curtis Scenic, No. 1).
—Animated Cartoons on same reel.
Sept. 26—Hearst-International News Pictorial, No. 77, 1916 (Topical).
Sept. 29—Hearst-International News Pictorial, No. 78, 1916 (Topical).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

LEWIS J. SELZNICK PRODUCTIONS, INC.

August—War Brides (Drama).

METRO PICTURES CORPORATION.

Sept. 18—The Wheel of the Law (Rolfe—Five parts—Drama).
Sept. 25—The Dawn of Love (Rolfe—Five parts—Drama).
Oct. 2—The Iron Woman (Popular Plays & Players—Five parts—Drama).
Oct. 9—Life's Shadows (Columbia—Five parts Drama).
Oct. 16—A Diplomatic Romance (Quality—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Sept. 18—Daughter of MacGregor (Famous Players—Five parts—Drama).
Sept. 21—Ashes of Embers (Famous Players—Five parts—Drama).
Sept. 25—Like Father Like Son (Klassic—Comedy.)
Sept. 25—The Quest of Life (Famous Players—Five parts—Drama).
Sept. 28—Anton the Terrible (Lasky—Five parts—Drama).
Oct. 2—Nearly a Deserter (Paramount—Comedy).
Oct. 5—The Storm (Lasky—Five parts—Dr.).
Oct. 9—Intrigue (Morosco—Five parts—Dr.).
Oct. 12—Her Father's Son (Morosco—Five parts—Drama).
Oct. 16—Witchcraft (Lasky—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Aug. 31—Farmer Al Falfa's Revenge (Cartoon—Comedy).
Sept. 7—Bobby Bumps and the Stork (Cartoon—Comedy).
Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).
Sept. 28—Bobby Bumps Starts a Lodge (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Sept. 11—Motoring in England (Scenic).
Sept. 18—Glasgow to Edinboro (Scenic).
Sept. 25—Bonnie Scotland (Scenic).
Oct. 2—A Scotch-Irish Reel.
Oct. 9—In Old Ireland (Scenic).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TRIANGLE FILM CORPORATION.

Releases for week of Sept. 17.

The Social Secretary (Fine Arts—Five parts—Drama).
The Wolf Woman (Ince—Five parts—Dr.).

Releases for week of September 24.

Diane of the Follies (Fine Arts—Five parts—Drama).
The Dawn Maker (Kay-Bee—Five parts—Drama).

Releases for week of October 1:

Manhattan Madness (Fine Arts—Five parts—Drama).
Plain Jane (Kay-Bee—Five parts—Dr.).

Releases for week of October 8:

The Rummy (Fine Arts—Five parts—Dr.).
The Jungle Child (Kay-Bee—Five parts—Drama).

UNICORN FILM SERVICE.

(*Releases for Twenty-first Week.*)

Sept. 18—The Cave in the Canyon (Hiawatha—Drama).
Sept. 18—The Taming of the Crew (Gayety—Comedy).
Sept. 18—Faith (Puritan—Drama).
Sept. 19—The Tornado (Rancho—Two parts—Western—Drama).
Sept. 19—A Village Hypnotist (Judy—Com.).
Sept. 20—The Broncho's Brand (Utah—Dr.).
Sept. 20—A Miserly Mason (Gayety—Comedy).
Sept. 20—Man's Make-Up (Supreme—Drama).
Sept. 21—The Trust of Kings (Lily—Two parts—Drama).
Sept. 21—Lazy Lulu (Hippo—Comedy).
Sept. 22—Hostile Tribes (Utah—Drama).
Sept. 22—Following Father's Footsteps (Nippo—Comedy).
Sept. 22—The Sport of Law (Supreme—Dr.).
Sept. 23—Breaking-Up House (Gayety—Two parts—Comedy).
Sept. 23—Consequences (Sunset—Drama).
Sept. 24—Heredity's Mark (Lily—Two parts—Drama).
Sept. 24—A Modern Jonah (Jockey—Comedy).

WORLD PICTURES.

Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).
Oct. 2—The Scarlet Oath (Five parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 120, 122.)

GREATER VITAGRAPH (V-L-S-E, INC.)

Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 11—The Phantom Fortune (Vitagraph—Five parts—Drama).
Sept. 18—Through the Wall (Vitagraph—Five parts—Drama).
Sept. 18—The Fall of a Nation (Seven parts—Drama).
Sept. 18—The Combat (Vitagraph—Five parts—Drama).
Sept. 25—The Chattel (Vitagraph—Six parts—Drama).
Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty (Vitagraph—Two parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).

GEORGE KLEINE.

July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).
Oct. 2—Gloria's Romance, No. 20 (Two parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.).

S. S. MOSS MOTION PICTURE CORPORATION.

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

SHERMAN ELLIOTT, INC.

October.—The Crisis (Selig—Drama).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Thirteen parts—Drama).

UNITY SALES CORPORATION.

Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—The Lottery Man (Comstock—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).
Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).
Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).
Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

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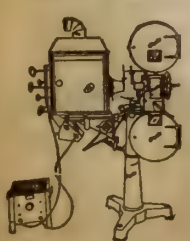

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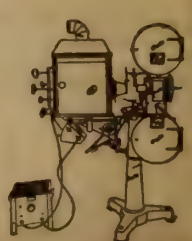

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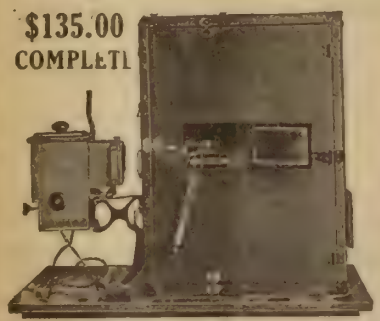

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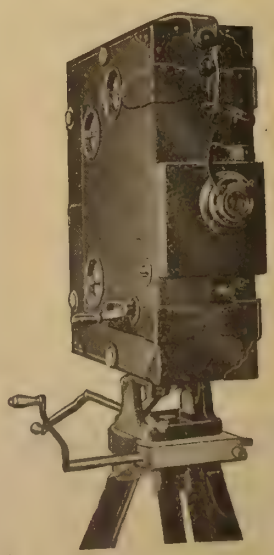

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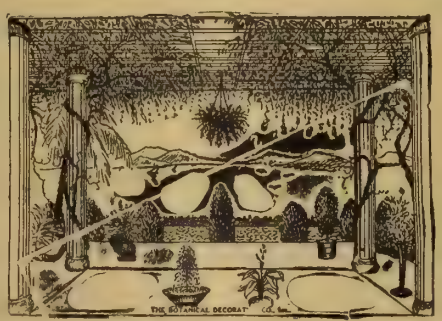

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THE MORNING REGISTER,
FRIDAY, JUNE 23, 1916

WHITE LIGHT CONVERTER IS INSTALLED AT SAVOY

Latest "Movie" Perfector Put in Here

If you should have occasion to visit the office of Mr. Perrin, manager of the Savoy moving picture theatre, do not think he is secretly competing with the city municipal electric plant. The merry hum of that machine in the corner, which looks like a dynamo or a motor, is a new $400 Wagner White Light converter, installed Tuesday of this week by Manager Perrin to give the "movie" public of Eugene the best and most up to date service in his line.

The Wagner White Light converter produces the pictures on the screen with a white light instead of a yellowish light as formerly obtained. It also gives a clearer, steadier light that is free from vibration and is therefore much easier on the eyes of the audience.

It also makes possible the running off of the reels to be shown each day without the stop and delay necessary under the old system by which two machines were used in order that the audience would not be kept waiting longer than necessary. The day it was installed five reels, 5000 feet of film, were run off at both the afternoon and evening shows without delay between the reels.

While the moving picture houses in the larger cities have these machines, the one installed at the Savoy is the first in Eugene.

Provides Direct Current.

The principal purpose of the converter is to manufacture a direct current of its own for use in the "movie" machines in the operator's room. A direct current can be secured in Eugene but must be taken in quantities of 500 volts which is too much for a moving picture machine, according to Mr. Perrin, manager of the Savoy.

This machine takes the alternating current and makes its own direct current, thus giving a steady current that eliminates practically all remaining vibration, cut down before to a minimum by the mechanical efficiency of the modern picture machine.

Mr. Perrin also figures that he has made a good investment as well as securing a machine that will give his patrons the benefit of the latest and most modern up to date piece of moving picture apparatus on the market.

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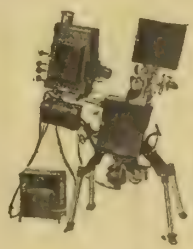

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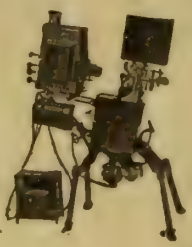

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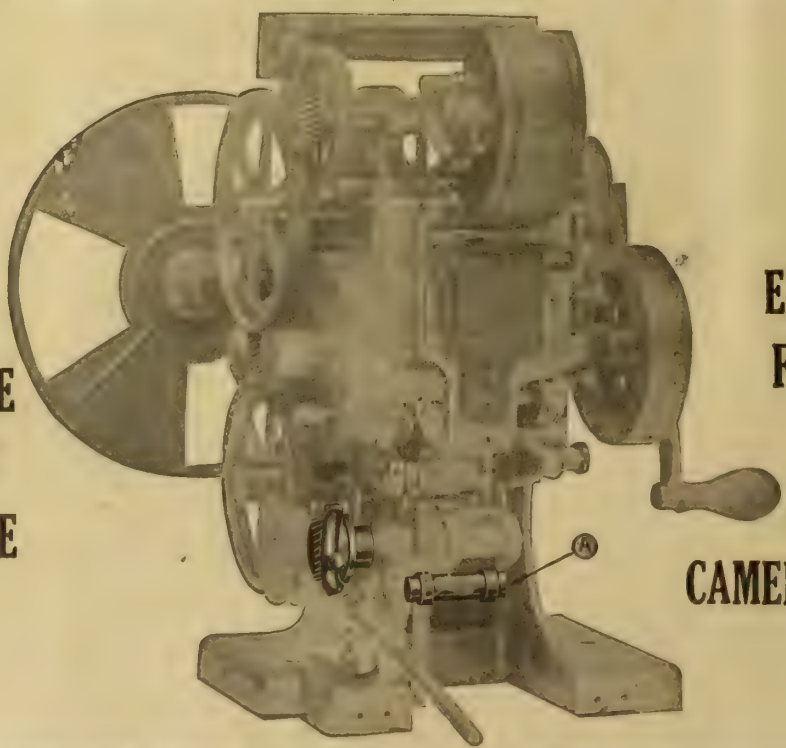

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THE FILM INDEX

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with

EDITH TALIAFERRO
JACK SHERRILL
AND
RALPH DELMORE · MARIE EDITH WELLS
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THE CRISIS, Winston Churchill's great story of the Civil War, has been made into a gigantic moving picture spectacle by the Selig Polyscope Co., Inc. Many characters appear whose names are enshrined in the hearts of all Americans, among them the titanic figure of Lincoln, the great Emancipator. The entire National Guard of the State of Mississippi was employed at Vicksburg in the filming of the battle scenes described in the novel. It would be hard to conceive of a more comprehensive or elaborate picture of the great struggle between the North and South than is shown by this production, the interest of which can hardly be exaggerated.

A Drama produced under the personal supervision of William N. Selig and presenting the great crisis in our national life with splendid power, with a sympathy, a sincerity, and a patriotism that are inspiring Presented by Sherman-Elliott INC.
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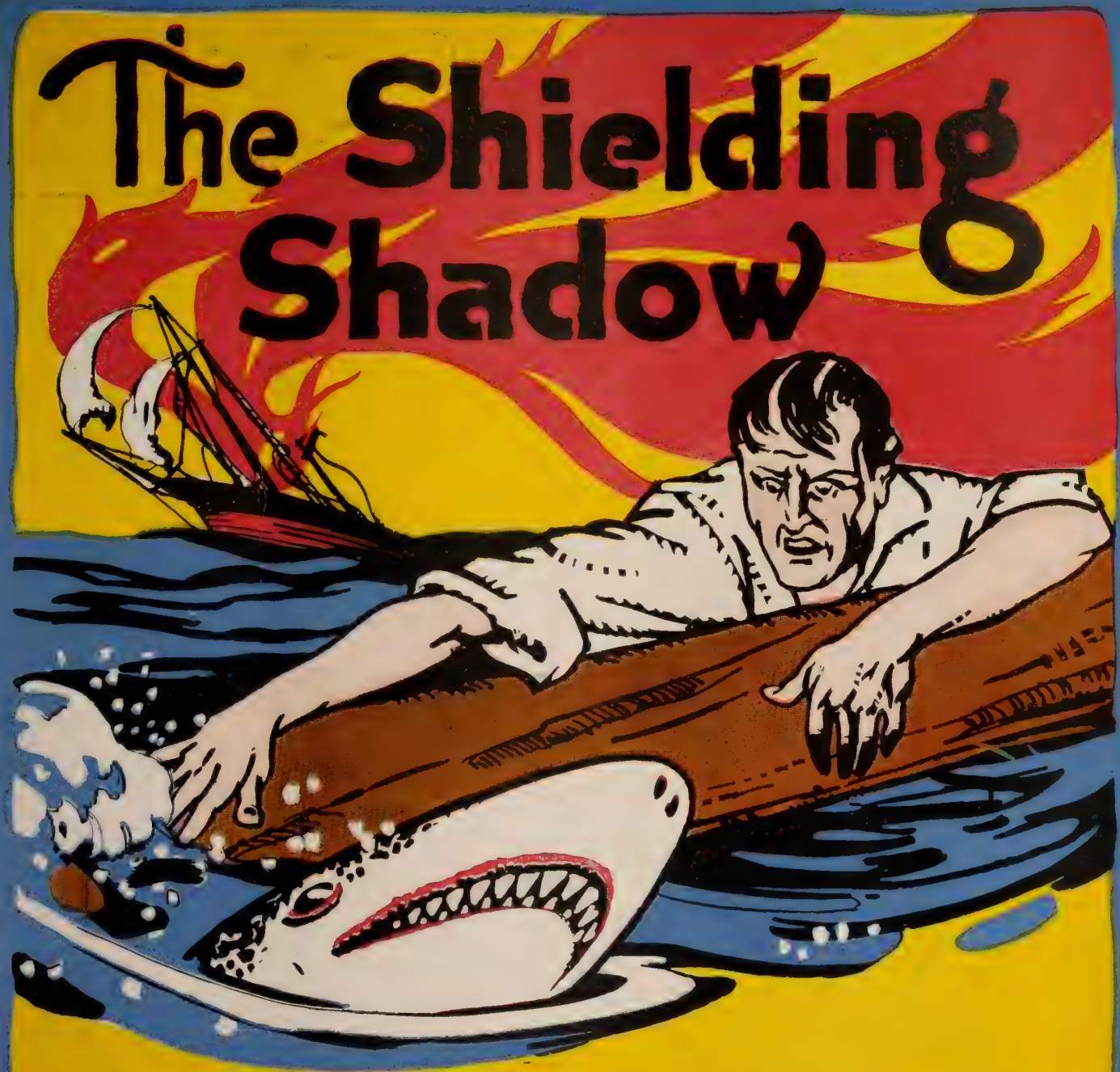

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The Pathe policy is to help you fill your house when you show a Pathe picture. Therefore we are advertising this Master Plot in 14 Chapters in the following fine list of papers. There's one here to help you, Mr. Exhibitor!

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American, Charleston, S. C.
Wilmington (N. C.) Dispatch
The Intelligencer, Anderson, S. C.
Goshen (Ind.) News-Times
Cleveland Leader
Columbus (Ohio) State Journal
Dallas News
Rocky Mountain News, Denver
Des Moines Register & Leader
Montour (Ia.) Gazette
Jefferson (Ia.) Free Lance
Stuart (Ia.) Herald
Spearfish Enterprise, Spearfish, S. D.
Galveston News
Houston Chronicle
Shamrock (Okla.) Blarney
Drumright (Okla.) Daily Derrick
Los Angeles Record
Milwaukee Free Press
Redgranite (Wis.) Herald
Minneapolis Tribune
St. Paul Pioneer Press
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Plainfield (N. J.) Courier-News
New Orleans Item
Jackson (Miss.) Daily News
Bridgeport (Conn.) Standard
Waterbury (Conn.) Democrat
New Haven (Conn.) Union
Daily Advocate, Stamford, Conn.
Omaha Bee
Philadelphia North American
Pittsburgh Chronicle
Altoona (Pa.) Times
Portland (Ore.) Telegram
East Oregonian, Pendleton, Ore.
Providence (R. I.) Tribune
Richmond Times-Dispatch
Rochester Photoplay News
St. Louis Times
Illinois State Journal, Springfield
Evansville (Ind.) Journal-News
Salt Lake City Telegram
San Francisco Daily News
Seattle Post Intelligencer
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PATHE

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KIPLING
ON THE SCREEN!

The masterpiece of the world's most celebrated author

THE LIGHT THAT FAILED

has been put into a five part Gold Rooster Play by Edward José, famous for his successes "The Beloved Vagabond" and "The Iron Claw." Featuring

Robert Edeson

supported by Lillian Tucker, Claude Fleming and José Collins.

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THIS IS "THE GIRL HE LEFT BEHIND HIM"

HERBERT BRENON'S

PRESENTATION OF

NAZIMOVA

in

WAR BRIDES

by

Marion Craig Wentworth

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LEWIS J. SELZNICK ENTERPRISES INC.

NEW YORK CITY

SELZNICK PICTURES

CLARA KIMBALL YOUNG IN "THE COMMON LAW"

SCORES A VERITABLE TRIUMPH

BROKE ALL WEEK-DAY RECORDS FOR MY HOUSES.—
MARCUS LOEW

WHAT THE FOREMOST AUTHORITIES ON MOTION PICTURES HAVE TO SAY

The million and more readers of the book will find the appealing love story of Valerie West, the artist's model, and Louie Neville, the painter, absorbingly revealed on the screen. The sensational touches that gave the novel such wide vogue have been retained, but are depicted with such exceptional taste as to give offense to none.—VICTOR WATSON in the NEW YORK AMERICAN.

"The Common Law" attracted throngs to the theatres, both downstairs and an on the roof. . . . Beautiful models are never more beautiful than when played by Miss Young, and Miss Young is even prettier as Valerie West in the Chambers novel than she was as Trilby.—JOHN LOGAN in the NEW YORK HERALD.

"Clara Kimball Young Scores a Great Hit in 'The Common Law'"—This picture is playing to capacity audiences at the Marcus Loew theatres. The initial Selznick production makes him one of the most important producing factors in America from the beginning.—NEW YORK EVENING WORLD.

"A Magnificent Production"—Lewis J. Selznick has made an even greater photoplay of "The Common Law" than Robert W. Chambers made a successful novel.—NEW YORK EVENING SUN.

In "The Common Law" Lewis J. Selznick has again shown that he is a great believer in the necessity of lavishness in making a picture a sure winner. He has spent an enormous sum in the production, and yet he has not been wasteful as he has made every dollar count in the production of a remarkable picture. No detail missing; every dollar spent will bring back many dollars to the treasury of his producing company.—LEWIS SHERWIN in the NEW YORK GLOBE.

A beautiful and popular star, a story by one of the most popular authors of the day, and magnificent direction by Albert Capellani gives to this Selznick picture the impetus such as few producers have been able to gain. . . . Photographically the picture is also a superb production.—"ZIT" in the NEW YORK JOURNAL.

SELZNICK PICTURES

Form 1205

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PH CHICAGO ILLS 1013A SEPT 15TH 1916

LEWIS J SELZNICK,

CLARA KIMBALL YOUNG FILM CORPN, 49 ST AND SEVENTH AVE

CLARA KIMBALL YOUNG IN THE COMMON LAW DID THE BIGGEST BUSINESS IN THE HISTORY OF THE STUDEBAKER THEATRE OVER TWO THOUSAND ON THE TWO DAYS EVERYBODY WELL PLEASED ALL THREE MORNING PAPERS TRIBUNE HERALD EXAMINER GIVE PICTURE WONDERFUL CRITICISM ACCEPT OUR CONGRATULATIONS

1230PM. JONES LINICK AND SCHAEFFER CO

AARON J JONES PRES.

Mr. Capellani, the director . . . has wrought quite wonderfully. . . . It is so admirably done that it nowhere hangs heavily. . . . It is a well-made picture technically, and Miss Young is both beautiful and histrionic.—KITTY KELLY in the CHICAGO TRIBUNE.

Clara Kimball Young is charming and appealing. Her leading man and the rest of the cast are wonderfully capable. Capellani, the director, is a positive genius. If the future productions of the Lewis J. Selznick Enterprises are of this remarkable calibre this organization will receive a hearty welcome from the American public.—OMA MOODY LAWRENCE in CHICAGO EVENING POST.

Congratulations to Clara Kimball Young in the successful launching of her great motion picture venture and more congratulations to Lewis J. Selznick, the daring producer, with his first "C. K. Y." picture. The Studebaker is playing to capacity audiences and you are lucky to be able to get into the theatre at all during the opening engagement of "The Common Law." Albert Capellani is the director among all directors.—ROB REEL in CHICAGO AMERICAN.

If he (Robert Chambers) is one of those proud authors who scorn the plebeian movie, he will, after seeing how the Clara Kimball Young Film Corporation has handled his brain child, take movies to his heart and embrace them. . . . Miss Young fulfills the extravagant description Chambers gives his beauteous heroine. . . . Capellani staged "The Common Law" in a masterly fashion. . . . Miss Young holds the center of the stage and charms with her truly exotic beauty.—LOUELLA O. PARSONS in the CHICAGO HERALD.

It is an assured triumph. It has the magnetic personality of a beautiful star, the splendid stage craftsmanship of Capellani, and the justly popular novel of Robert W. Chambers. As a picture "The Common Law" rivals some of the most spectacular revues. It is scenically magnificent.—W. K. HOLLANDER in the CHICAGO DAILY NEWS.

"Something Different Wins"—If Lewis J. Selznick turns out more subjects as good as this one—a tense, interesting and human story for the sophisticated—he may well stick out his tongue at his disagreeable competitors, who scoffed at his idea of something different. —JUANITA GRAY in the CHICAGO EXAMINER.

SELZNICK LJS PICTURES

KITTY GORDON

ENGLAND'S MOST FAMOUS BEAUTY IN A PICTURIZATION OF MYSTERY ROMANCE AND ADVENTURE

"VERA THE MEDIUM"

by RICHARD HARDING DAVIS

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NEW YORK CITY

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INTERNATIONAL'S

Latest Golden Eagle Feature

"THE FLOWER OF FAITH"

Exhibitors everywhere proclaimed "Jaffery," the first Golden Eagle Feature, one of the best features of the year. These same exhibitors are now booking "The Flower of Faith," and looking forward to the next International announcement.

JANE GREY

and

FRANK MILLS

are featured in this production.

It combines scenes of simple country life with stirring incidents of the frontier. It culminates with a gathering of night riders and a magnificent storm scene.

PRODUCED FOR THE

INTERNATIONAL

Film Service, Inc.

By Superb Pictures Corp.

INTERNATIONAL FILM SERVICE INC.

"PLAY BALL"

A Timely Baseball Picture.

Managers McGraw and Donovan and their teams of Giants and Yankees, together with 18,000 enthusiastic New York fans, are among the actors in this episode of **BEATRICE FAIRFAX.**

HARRY FOX AND GRACE DARLING

as usual, are the stars.
With them are featured

OLIVE THOMAS AND NIGEL BARRIE

It is the latest episode of

Beatrice Fairfax

729 SEVENTH AVE.

Scenario by
BASIL DICKEY

PRODUCED FOR THE
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NEW YORK

Story by
BEATRICE FAIRFAX

INTERNATIONAL FILM SERVICE INC.

METRO

announces William Shakespeare's

Romeo and Juliet

Produced by QUALITY *Pictures Corporation with*

FRANCIS X. BUSHMAN

and BEVERLY BAYNE

Directed by John W. Noble *and* Francis X. Bushman.

Assisted by Edward Elsner *and* Rudolph de Cordova.

METRO'S SPECIAL

FRANCIS X. BUSHMAN AS ROMEO

METRO believes its best service to the exhibitor lies in productions that guarantee great box office returns and offers **ROMEO AND JULIET** as the supreme profit maker of the year.

PRODUCED at a cost of $250.000 with a cast of 600 chosen players, this, the Love Story of the Ages eclipses the possibilities of the spoken drama.

STARS of the Greatest Popularity with Motion Picture audiences in the most magnificent spectacle drama in the history of the screen.

PRODUCTION DE LUXE

BEVERLY BAYNE AS JULIET

A CLASSIC in Eight Acts, a heart compelling drama with a sure appeal to every man, woman and child in the world.

FRANCIS X. BUSHMAN

Crowned King of the Screen and

BEVERLY BAYNE

Queen of Motion Pictures.

in the Titular Roles

BOOKING NOW as a Special Production at

ALL METRO EXCHANGES

Released on the Metro Program Oct. 16.

QUALITY PICTURES CORPORATION presents

FRANCIS X. BUSHMAN and BEVERLY BAYNE in A DIPLOMATIC ROMANCE

A Five Act METRO wonderplay Adapted and Directed by Mr. Bushman; unfolding a story of romantic power.

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A Delightful Romance of a Modern Robin Hood.

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THOUSANDS who are willing to concede the soundness of the BLUEBIRD policy "The Play's the Thing," were at first skeptical on another point.

They wondered if the acting would not suffer from this policy. For answer we have proven in the BLUEBIRD Photoplays that through selecting capable actors of the right type for each character, the acting has reached the highest standard known in screen productions.

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Millions of people have learned of this BLUEBIRD policy through half-page advertisements in the Saturday Evening Post. Your share of the resulting increased patronage of theatres showing BLUEBIRDS is awaiting you. Write today for full particulars to your Local Bluebird Exchange or

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Pictures
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"Greatest Stars on E "

Why Paramount *is* paramount

Because of its towering program, because of its superior producers and their hundred stars

FAMOUS PLAYERS, LASKY, MOROSCO AND PALLAS — there's weight for you!

Put them on the scales with their hundred stars, with their resources for new plays, with their means for gorgeous productions and *budge* them if you can with all the weight you can muster in Filmdom!

Think of showing Marguerite Clark, Pauline Frederick, Fannie Ward, Marie Doro, Leonore Ulrich, Lou-Tellegen, Dustin Farnum, or any of the hundred Paramount stars when no one else in your district shows them!

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

"Greatest Stars On Earth"

Famous Players, Lasky, Morosco and Pallas

Make 104 Plays a year for Paramount, released at the rate of two a week

THIS program is tearing thru opposition—it is girdling the nation as one Paramount family—it is making money for exhibitors in all parts of the country as money has never before been made by them!

To get this program under *any conditions* would be a "beat," but think of getting it for yourself with *all* the Paramount protection!

Think of the *reputation* it gives your house—the *sweep* it gives your box-office—the *foundation* it's laying for the years to come.

All you've ever dreamed or hoped for in a service is to be found in Paramount's. By all means confer at once with your local Paramount Exchange.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

FP LASKY Paramount Pictures M P

Scene from
THE LASH

Paramount Pictures of the Week

RELEASED MONDAY, OCTOBER 2nd

JESSE L. LASKY

PRESENTS

MARIE DORO

IN

THE LASH

A STIRRING SOCIETY DRAMA

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, Director General

Released by Paramount Pictures Corporation

Paramount Pictures

Scene from
THE STORM

Paramount Pictures of the Week

RELEASED THURSDAY, OCTOBER 5th

JESSE L. LASKY

PRESENTS

BLANCHE SWEET

IN

THE STORM

The wilds of Maine the background, with love the theme

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY
President

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Treasurer

CECIL B. DeMILLE
General Director

Released by Paramount Pictures Corporation

Paramount Pictures

ANN PENNINGTON
FAMOUS PLAYERS STAR

Forthcoming Paramount Pictures

DANIEL FROHMAN

PRESENTS

ANN PENNINGTON

IN

THE RAINBOW PRINCESS

A drama of circus life with a charming love story

Produced by

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation
Monday, October 23rd

Paramount Pictures

Scene from
WITCHCRAFT

Forthcoming Paramount Pictures

JESSE L. LASKY
PRESENTS

FANNIE WARD

IN

WITCHCRAFT

THE COLUMBIA UNIVERSITY PRIZE PLAY

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY
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ARTHUR S. FRIEND
Treasurer

CECIL B. DeMILLE
General Director

Released by Paramount Pictures Corporation
Monday, October 16th

Paramount Pictures

LEONORE ULRICH
MOROSCO STAR

Forthcoming Paramount Pictures

LEONORE ULRICH

IN

THE INTRIGUE

A story of international scheming to obtain the rights to an X-Ray gun—the invention of an enterprising young American.

The "Dramatic Mirror" says: "There is no questioning the entertaining quality of this production."

Produced by

PALLAS PICTURES

Released by Paramount Pictures Corporation
Monday, October 9th.

Paramount Pictures

PARAMOUNT

ANNOUNCES ITS SECOND COMEDY

"BRIDGET'S BLUNDER"

(ONE REEL)

THIS NEW ONE REEL-ROAR OF

BLACK DIAMOND

will be released October 16th

PRODUCED BY

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WELSH, Pres. F. W. HARMON, Vice-Pres. D. L. HART, Treas.

PRODUCED BY

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

WORLD PICTURES BRADY-MADE

NOW!

Let us sell your seats!

Let the energy and seat-selling power of the World Film Corporation help you.

World franchise holders know that a great personality is watching and guiding the production of every foot of their films—and touching every foot of their films with seat-selling force.

William A. Brady is the New York representative of every World film exhibitor. He is choosing the scenarios, selecting the casts, supervising the direction, censoring, building, thinking, planning — all to make it even easier for World exhibitors to keep every seat sold.

World films and World service attain a higher seat-selling perfection every day.

Put the World Film energy and power at work FOR YOU.

And sell ALL your seats SOLID TIME!

Let The World DO IT.

WILLIAM A. BRADY
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WORLD PICTURES
presents
ALICE BRADY
in
"The Gilded Cage"
Directed by
HARLEY KNOLES

CONSENSUS of PRESS OPINION

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BROADWAY'S UNPARALELLED SUCCESS.

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THE GREATEST CINEMA SPECTACLE IN THE WORLD.

THE MASTER WORK OF A MASTER MIND

CIVILIZATION

STILL STANDS SUPREME

The biggest and safest proposition ever offered in the motion picture business.

EXECUTIVE OFFICES, TIMES BLD'G. NEW YORK, N.Y.

Evening Newspaper TUESDAY, SEPTEMBER 12, 1916.

"CIVILIZATION" AND OTHER HITS

ENID MARKEY
In "Civilization" at Park Theatre

All Great Spectacles Have Now Been Seen

AND STILL

THESE FAMOUS WRITERS ASSERT.

"Greatest of all"
"ZIT" - *Sept. 12th.*

"Masterpiece of the Twentieth Century"
JANE M'LEAN. *Sept. 13th.*

Yet in spite of the disasters shown, there runs through the picture a theme of such beauty that when it is ended you feel that you have indeed been walking on the mountain tops. It is impossible to compare "Civilization" with any other production, as it stands alone in its majesty, terror and soul-thrilling power.
STELLA FLORES - *Sept. 21st.*

OPENED LAST SPRING
AND STILL PLAYING TO CAPACITY

THOS. H. INCE'S
$1,000,000 CINEMA SPECTACLE

CIVILIZATION

SOME TERRITORY STILL OPEN TO STATE RIGHT BUYERS

EXECUTIVE OFFICES,—TIMES BLDG., NEW YORK, N.Y.

Keystones are
Comedies of Quality
(Released only by Triangle)

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 8TH

WILFRED LUCAS in
"RUMMY"

TRIANGLE—FINE ARTS

A brilliant story of big-city newspaper life this picture offers a remarkable exhibition of character interpretation by the star, Wilfred Lucas. Starting as a dapper, energetic, "live" reporter, with a promising future, circumstances cause him to lose faith in his wife and he sinks to the depths of humanity, a shriveled, sodden wreck.

His work is truly wonderful, and your patrons cannot fail to recognize it—and appreciate it. A big, strong, vital play, told in the Triangle way, "Rummy" will, without question, be one of your big successes.

BESSIE BARRISCALE and CHARLES RAY in
"PLAIN JANE"

TRIANGLE—KAY BEE

All the world loves a romance—the pretty, simple tale of the love of a maid for a man, and when your patrons have seen "Plain Jane" and the way Bessie Barriscale wins the man of her choice, they won't be able to help loving this picture.

A dainty, sweet, old-fashioned love-story, this Triangle Play will go right to the hearts of every audience—whether it be composed of young or old.

If you want to take advantage of Bessie Barriscale's popularity, if you want to "cash in" on the excellent work she has done in previous pictures, watch carefully for "Plain Jane."

KEYSTONE COMEDIES

Two corkers coming this week, just as good as ever.

MUTUAL SERIES

Give your patrons a 5 weeks' tour on this GAUMONT SPECIAL

FANTOMAS

A railway train and your theater are alike: The last hundred empty seats are all profit—when you fill them. Book "Fantomas" and you are sure of a crowded house each week for *five consecutive weeks.* "Fantomas" will do for you what it does for others, pack your theater to the doors.

"Fantomas," an international success, has made millions for exhibitors all over the world. The Atlanta Mutual Branch Manager reports, "The 'Fantomas' Series is creating a sensation throughout this territory." All other Branches say the same.

Millions have read the "Fantomas" stories this summer in a great syndicate of newspapers. Cash in on the interest already created by showing the world's greatest criminal on the screen.

Show "Fantomas" as a profitable preliminary to Gaumont's next sensational series, "The Vampires, or The Arch Criminals of Paris." This will be issued weekly in 9 episodes, each complete in three reels.

GAUMONT SPECIAL
THE PHANTOM CROOK
THE MAN IN BLACK
THE MYSTERIOUS FINGER PRINT
THE CROOK DETECTIVE
THE FALSE MAGISTRATE

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I | OCTOBER 14, 1916 | No. 5

New Helen Holmes Chapterplay First Release Oct. 23rd

IN RESPONSE to more than 6,000 requests from exhibitors for another Helen Holmes serial," the Signal Film Corporation has made a new chapter-play starring this popular favorite. The first chapter will be released on Monday, October 23. A new chapter will be released weekly thereafter. The new picture is undoubtedly the greatest production in which Miss Holmes has ever appeared. She easily outdoes all the daring deeds she has previously performed and yet the story is entirely logical. Every exhibitor knows how important a box-office asset Helen Holmes has proven to be. Every exhibitor knows that this leading woman has a tremendous following. He can imagine how much more of a box-office magnet a new play will be in which Helen Holmes outdoes all previous efforts.

"A Lass of the Lumberlands."

The new Helen Holmes picture is entitled "A Lass of the Lumberlands." As one can gather from its title, it is a story of the great timbering regions in the far North. Helen appears as the daughter of a great lumber baron who controls vast tracts of standing timber. Ere the first chapter ends Helen, as a baby, is borne across a lumber-jam just as the huge mass of lumber is torn apart by a dynamite explosion. This is but the first of the thrills which are to come. Years later, Helen, now a young woman, becomes an operator on the railroad running into the big timber country. Railroading, lumbering and all the hazards and perils that are involved in such tremendous undertakings in a wild, lawless country, form the background of the story.

Thrills Come Thick and Fast.

There is not a dull moment in the entire length of "A Lass of the Lumberlands." Thrills come thick and fast. The great lumber trust engages in a fight with the independent owners of timber. Helen's father heads the forces of the gigantic corporation. Helen leads the smaller owners in their fight to live. On the swirling rivers, over the tracks of the lumber company, in the forest, the fight goes on. The tale grows more thrilling with each succeeding chapter. Every exhibitor who booked the previous Helen Holmes serial, "The Girl and the Game," knows the business it brought him. Hundreds have already booked "A Lass of the Lumberlands." It may be booked at any Mutual exchange.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Leads	Reels.
American,	Philip Holden, Waster..	Richard Bennett..	5
Turner,	Redeemed	Florence Turner..	5

Tuesday, Oct. 10th.

American,	Citizens All.....	2

Wednesday, Oct. 11th.

Beauty,	That Sharp Note.....	1

Thursday, Oct. 12th.

Mutual,	Mutual Weekly No. 93.....	1
Gaumont,	See America First and Cartoons	1

Friday, Oct. 13th.

Thanhouser,	At the Edge of the Aqueduct	2
Cub,	Inoculating Hubby.....	1

Saturday, Oct. 14th.

Cub,	Those Primitive Days.....	1
Cub,	Those College Capers.....	1

Sunday, Oct. 15th.

Vogue,	Ducking and Discord.....	2
Gaumont,	Reel Life.....	1

President Freuler Fights Censorship

"Treason and incendiarism" are the words with which President John R. Freuler of the Mutual Film Corporation denounces the movement to gain an indorsement of federal censorship from motion picture producers. Mr. Freuler, in a telegram last week to David Wark Griffith, who is aiding in the fight against censorship, went on record as follows:

"The Mutual Film Corporation and the other interests which I represent will never at any time, under any conditions, submit to or participate in any proposal to accept censorship in any form. We are fighting and will continue to fight every form of censorship existing or contemplated, city, state or federal. Acceptance of any form of censorship would mean the violation of the primary principles of Americanism and a surrender of our right to our business. There is no possible value, even temporarily, in acceptance of federal censorship as a foil against state censorship, since it is established beyond question that the states would still retain whatever censorship power they may have. Any film man who stands for such a policy should not be in the motion picture industry, and will not be for long. The Mutual Film Corporation will fight to the everlasting finish for its principles."

The lumber jam that is shown as the climax of the first chapter of "A Lass of the Lumberlands" is a real one, which actually cost the lives of some of the men who attempted to break it up.

Richard Bennett's Debut in Mutual Star Productions

RICHARD BENNETT, famous on the speaking stage and well remembered by exhibitors everywhere for his splendid performance in "Damaged Goods," is the star of the newest Mutual Star Production. Its title is "Philip Holden—Waster." It inaugurates a splendid series of Bennett productions, each better than the one before. Richard Bennett will amaze you by his cleverness in this newest of photoplays. It is five reels in length. Every audience will wish it was longer. Every exhibitor who runs it will have his patrons demanding more Bennett productions without delay. By booking the entire series of Bennett Mutual Star Productions he will be able to cash in on that desire of his patrons.

"Philip Holden—Waster."

"Philip Holden—Waster" is a deliciously whimsical little play. It is indescribably humorous in places. It is highly dramatic at others. Its sub-titles are sure to occasion chuckles of real glee. Philip Holden is a young author who doesn't appreciate the value of a dollar. His brother, Miles, is just the opposite. He fairly worships Mammon. Philip falls in love with Helen Langdon, a vivacious maid who appreciates Philip's literary talent. Philip sets forth to carve out a fortune for himself. He tries in vain to land a position. At last he undertakes the sale of stock for a wild-cat mining concern. The orders roll in. Philip accepts certificates of stock in lieu of salary. And then the mine proves a veritable bonanza. Philip finds himself so rich that even his banker begins to patronize him. By chance he overhears a scheme of his brother Miles' to drive down a certain stock. He speculates on the tip and grows more wealthy. "Philip Holden—Waster" is so good it simply cannot be described in words. It has to be seen to be appreciated. It is now available at sixty-eight Mutual exchanges. October 9 is the release date for this unusual picture.

"Redeemed."

The week of October 9 will see the release of another Florence Turner Mutual Star Production. "Redeemed" is its title. Magnetic Florence Turner scores an even greater artistic triumph in this new picture than she has already done in previous releases. This popular favorite is known and admired wherever pictures are shown. The entire Florence Turner series may be booked at any Mutual exchange.

Richard Bennett
in
PHILIP HOLDEN
-MASTER-

TURNER FILM COMPANY Presents
The Popular Star
Florence Turner
in
REDEEMED
A Powerful Drama In Five Acts, Portraying a Story of Intense Human-Interest. Released the Week of Oct. 9th.
Fifth Of A Series Of Mutual Star Productions Featuring This Celebrated Star. ~ Book The Entire Series Now At Any Mutual Exchange. ~ ~ ~

The "Series" Idea

The trail has been blazed! A new era in film distribution and exhibition is here! And the Mutual Film Corporation leads in offering exhibitors

feature productions of the greatest magnitude in "series"—groups of Mutual Star Productions in five and six acts featuring America's most popular stars, each picture being an individual and complete feature of superior merit.

The "series" idea was originated by the Mutual Film Corporation. It was fashioned out of a thorough study

of the exhibitors' needs. It was born of actual experience in the operation of a number of profitable motion picture theatres. It has now come to be the ***big thing*** in film distribution and exhibition.

Here are the basic reasons for the success of the Mutual "series" idea: It means steady patronage. It

enables the exhibitor to offer his patrons big stars in superior productions on definite days ***at regular intervals.*** It means economy in theater operation. It enables the exhibitor to advertise each "series" of pictures heavily yet at a lower cost ***per picture*** than the cost of advertising each picture separately. It builds prestige. It establishes a standard—a reputation for high quality and consistent programs.

The sixty-eight Mutual exchanges in America are now offering exhibitors exceptional opportunities to secure

big feature attractions in "series." Mutual Star Productions include:

The Mary Miles Minter Series
The Richard Bennett Series
The Helen Holmes Series
The William Russell Series
The Kolb and Dill Series
The Margarita Fischer Series
The Florence Turner Series, and others.

The Charlie Chaplin series of Mutual Special Features is also available at all Mutual Exchanges. Wire, write, or call on your nearest Mutual exchange. Book a few of these "series." Arrange for special days and special advertising—and ***watch your box office receipts grow!***

Mutual Film Corporation

JOHN R. FREULER, President

Sixty-Eight Exchanges Located in the Principal Cities of America.

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ARTCRAFT PICTURES CORPORATION

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The Successful Theatre of Tomorrow Lays Its Foundation Today

In Building for the Future the Progressive Exhibitor Instinctively Books the New Superior Productions of

MARY PICKFORD

The First, "LESS THAN THE DUST," has been completed and surpasses the most extravagant expectations. Star and story are perfect; cast and director have done nobly. This emphatic stimulus to the motion picture Art-Industry will be supplied in a few weeks.

HUNDREDS OF

LEADING THEATRES

WILL PRESENT THESE PRODUCTIONS

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Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

General Film Service

Don't Lose An Hour

in booking Essanay's one, two and three act comedies and dramas for your variety program. There is intense action and fascinating interest in every foot. They make your theatre pay.

LILLIAN DREW
is presented in
"Money to Burn"
2 act comedy-drama Oct. 10

RICHARD C. TRAVERS
MARGUERITE CLAYTON
are presented in
"Lost Twenty-Four Hours"
3 act comedy Oct. 14

"CANIMATED NOOZ PICTORIAL No. 17"
By Wallace A. Carlson
1 reel with scenic Oct 11

Book at once the
ESSANAY-CHAPLIN
Comedy "POLICE"

ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St. Chicago

General Film Service

OCTOBER 12th
HARDY & RUGE AS
PLUMP & RUNT
IN
THE CANDY TRAIL

OCTOBER 13th
BURNS & STULL AS
POKES & JABBS
IN
WATCH YOUR WATCH

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

HENRY B. WALTHALL
with Antoinette Walker
is presented in
A Stirring Drama of
Love and War
"The Sting of Victory"
in 5 acts
Book It Now
By Charles Mortimer Peck
Directed by J. Charles Haydon

EDNA MAYO
with Eugene O'Brien
is presented in
The Artistic and Fascinating
Drama
"The Return of Eve"
in 5 acts
Released Oct. 16th
By Lee Wilson Dodd
Directed by Arthur Berthelet

ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

Fame and Fortune

lie in the way of the exhibitor who books Essanay's great features. Their proven worth means big box office receipts and a reputation for your house through showing exceptional pictures. Look these over:

"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

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GEORGE K SPOOR PRESIDENT
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FIRST

ESSANAY-CHAPLIN-REVUE

5 ACTS OF 1916 5 ACTS

THE YEAR'S GREATEST

LAUGHTER FROLIC

COMING SOON

Especially arranged by the Essanay company from the Essanay-Chaplin comedy successes "The Tramp," "His New Job," "A Night Out."

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GENERAL FILM SERVICE

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

General Film Service

Watch Mr. W. P. Pierce!

This ultra progressive manager of the New Theatre, Salina, Kansas, knows that

Good Comedies Win

So he gives his patrons **30 reels** of

General Film Service Fun

in a week

Remember, please, Mr. Exhibitor, that Mr. Pierce selects only

General Film Service Comedies

He knows they get the money and build up his patronage—and bank account.

GENERAL FILM COMPANY, Inc.

440 FOURTH AVENUE NEW YORK

Signal Film Corporation

Announces **HELEN HOLMES**

A LASS OF THE

FIFTEEN CHAPTERS
RELEASED OCT·23rd.

EXHIBITORS: You know of the tremendous box office receipts you enjoyed for fifteen weeks with HELEN HOLMES' previous success—"The Girl and the Game." NOW we announce a successor to "The Girl and the Game"—a new and spectacular chapter play in fifteen feature chapters—a production that we believe will eclipse any serial now on the market IN ACTUAL PROFITS TO THE EXHIBITOR. The title is "A LASS OF THE LUMBERLANDS." The star is HELEN HOLMES. The Director is J. P. McGowan, who directed "The Girl and the Game." The author of the story is E. Alexander Powell. The release date is October 23rd. Bookings are now being made at all Mutual Exchanges.

WIRE OR WRITE YOUR NEAREST

In a New and Spectacular Chapter Play

LUMBERLANDS

DIRECTOR: J·P·McGOWAN
BOOKINGS AT MUTUAL EXCHANGES

The scenes in "A LASS OF THE LUMBERLANDS" are laid in the great North Woods where the opportunities for big, spectacular scenes are great. The gigantic lumbering industry furnishes backgrounds of a *new and striking character.* Miles of railroads are brought into play. Swirling streams, saw mills and log-jams suggest some of the settings that make "A LASS OF THE LUMBERLANDS" a play of tremendous action.

If you're seeking big box office receipts for fifteen weeks—if you want to build up a steady, regular patronage—if you want another fifteen weeks of the success you enjoyed in "The Girl and the Game"—BOOK HELEN HOLMES IN "A LASS OF THE LUMBERLANDS" *NOW!*

The price of this big feature is low—VERY LOW. You're bound to make BIGGER PROFITS than with any serial on the market. Investigate. Write or wire your nearest Mutual Exchange—QUICK!

MUTUAL EXCHANGE *AT ONCE!*

General Film Service

Knickerbocker Star Features

OCTOBER 13.....

JOYCE MOORE

IN

FROM THE DEEP

The Story of A Mans Regeneration

SUPERVISED BY

H. M. & E. D. HORKHEIMER

K

GFC

General Film Service

DEEDS NOT WORDS!

William N. Selig is one of the pioneer manufacturers of motion pictures. He is among the very few that, since the inception of the art, have never missed a release date.

It was William N. Selig who first discovered the possibilities of California as a producing center and who sent the first movie stock company to the Golden State.

In our next week's Ad we will tell you more about the wonderful influence wielded by the Selig Company in promoting the motion picture art.

IN THE MEANWHILE—

Book **"Only A Rose,"** a multiple reel drama of true heart interest, released Monday, October 16. Also, **"An Eventful Evening,"** a one reel drama, released Saturday, October 21.

"The Selig-Tribune," the World's Greatest News Film, is released every Monday and Thursday through General Film Service. It gets the news and **shows it first !**

SELIG POLYSCOPE CO.

58 E. Washington Street **CHICAGO, ILL.**

General Film Service

"GRANT, POLICE REPORTER"

KALEM'S LATEST

FEATURE

SERIES

Ready, October 20th

A feature, says the dictionary, is "something of prominence and importance." A feature, says the *wise* exhibitor, is "a picture that I can advertise, knowing it will draw patrons and please them."

Neither definition mentions LENGTH—for length does not guarantee PROMINENCE, IMPORTANCE, ADVERTISING VALUE, DRAWING POWER or SATISFACTION.

Every Kalem release is a feature—for each Kalem release measures up 100% in every point that makes up the definition of a real feature.

It costs money to do this. For instance, on "Grant, Police Reporter," we are paying more for each one-reel story than many five-reel scenarios cost. We are giving you two stars, George Larkin and Ollie Kirkby. We are giving you productions that are setting new per-foot records for programme releases of any length.

"Grant" is no exception. The same exacting test is met by "The Girl From Frisco," "Ham Comedies," "The Hazards of Helen."

BOOK FEATURES—But book intelligently. Remember that five features on one programme give you five times the punch of the average five-reeler. And remember further, that booking features on which you can't make money is not booking intelligently—it is BUSINESS SUICIDE!

"The Code Letter" is the first "Grant" release, on October 20th.

HAVE YOU GOT YOUR SHARE OF THE WINNINGS ON "THE SOCIAL PIRATES?"

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 14, 1916

Facts and Comments

AS A famous director put it the other day when he was discussing censorship "there have been instances where politicians were known to accept 'graft,' but it happened about three thousand years ago in Babylon." A prominent official in Boston is accused of having had a financial interest in a feature which he at first refused to pass. He is getting a lot of publicity and is threatening to sue the naughty newspapers for libel. All joking aside there has up to now been comparatively little grafting on the part of the censors, though we know of a little now and then and here and there. If the censors were to become common and the institution were to be permanent a grafting and collecting bureau no doubt would soon be established.

* * *

THE worst scheme of taxation for motion pictures that we ever heard of is reported from Massachusetts, where the legislature is to be asked to put a two-cent tax on all tickets of admission to motion picture theaters. It is proposed by a special committee which is investigating the subject to provide funds for an old age pension and the two-cent tax on admission tickets is to be used for providing the fund. We are glad to add that owing to the lively opposition of the Massachusetts motion picture exhibitors, led by President E. H. Horstmann, the scheme has little chance of going through. The impudence of the proposition is monumental.

* * *

THOMAS EDISON some time ago in an interview with a member of our staff remarked that it took about seven years to make a dent in a strongly rooted prejudice. Well, we are not doing so badly judged on that basis. We have made a fairly large dent on the prejudice against the motion picture. Hence our surprise at manifestations of prejudice from such men as Luther Burbank and Charles Hanson Towne, one a famous naturalist, the other on the way to fame as a minor poet. Burbank thinks that the motion picture does not make people think hard enough, while Poet Towne opines that the motion picture "commercializes" the dramatic writers, the story tellers and especially the poets. These gentlemen will eventually see things differently, but we cannot start their education right here. Burbank should know that we cannot all be geniuses and inventors and that the screen does not aim at breeding scientists. If it does no more than stimulate it is doing good work. As to the graver charge of the screen corrupting the poet why we have to think that over or refer it to a committee. You will both hear from us anon.

* * *

ON ANOTHER page of this week's issue of The MOVING PICTURE WORLD the reader will find brief comment on the records of the friends and foes of the motion picture in the House of Representatives. We will keep the list standing where it is until election day and we earnestly hope that the readers of The MOVING PICTURE WORLD will be guided by the records we have printed when they vote or work for Congressional candidates.

* * *

WE PRINT in this week's issue an interesting symposium of opinions given by Mayors of various towns representing different sections of the country on the question of Federal censorship. The views of these Mayors are altogether apropos and would seem to show pretty conclusively that even municipal censorship would not be influenced very much by Federal control or regulation. It may seem like carrying coals to Newcastle, but in view of the late pronouncement in favor of Federal censorship the publication of these views can do no harm.

* * *

WITHOUT expressing any decided opinion on the merits of the controversy between exchange men and exhibitors in regard to the payment of all the freight charges by the exhibitor, it seems to us that an attempt to squeeze the exhibitor is poor policy. The new rule which compels the exhibitor to pay the freight both ways is a departure from an arrangement hitherto satisfactory to all parties concerned. The exhibitor is the man on whom the prosperity of all depends, and every effort should be made to co-operate with him in a spirit of friendliness.

Creative Methods—Maeterlinck

By Louis Reeves Harrison

MANY brilliant men have unconsciously foretold the advent of moving pictures, as did Wilde when deploring the fixity of painted scenes by great masters, when he invoked the gods to give them the supreme charm of motion, but one of the strangest of all such prophetic utterances, unconsciously prophetic, was that of Maeterlinck at the beginning of his "Treasures of the Humble." He there said, "It is idle to think that by means of words any real communication can ever pass from one man to another." His full meaning, strangely confirming his statement, is unknown. What had he in mind when he asserted that no real communication can pass from one of us to the other by means of words?

Listen to a number of people talking incessantly and decide whether they find pleasure in hearing what others say or in trying to voice their own thoughts. Between two in conversation, neither one after the other's money, each has a turn by common consent, not a turn to listen, but a turn to talk. Go listen to a sermon or a lecture and notice how little you bring away. The average human mind can not digest and assimilate to advantage except, as every creative writer knows, during a period of isolation. Maeterlinck may have meant that we become most surely aware of what we wish to know when in silence and alone.

Back of this may be hidden—only the great dramatist himself knows—the secret of remarkable effects produced by Maeterlinck's plays. He has succeeded, more than any other distinguished playwright, in conveying a dramatic idea without saying much. In fact, his characters seem to say so little that is intense, with no action to precede and enforce utterance, that clever critics have been unable to say how he gets his powerful effects.

From the few examples I have seen and read, my impression is that he is trying to picture thought. Words inadequate, action quite as often distracting as enlightening, he slows up on both that his audience may have time to absorb what he wishes to convey, some with their minds and some with their senses, as in an exquisitely presented motion-picture story. He seems to write for the eye more than for the ear, the eye ever searching for truth and beauty, that it may make a record which the mind can contemplate in silent periods of thought.

Two children of a peasant family are sent by a fairy to search for the Blue Bird much needed by her child, as by all of us. We follow the adventures of the children in vague wonderment, now and then glimpsing a beautiful idea. They find their grandparents sleeping in heaven—"there are no dead"—and wake them. We live after death, awake only when we are thought of on earth, where we have done something worth while to be sweetly remembered by those left behind. The children visit the Palace of Night. Night is in terror because Man is solving his mysteries, and so they progress amid pictured thought.

The children awake in their cottage—it was all a dream—and find what they have been seeking everywhere is there in their humble home—the Blue Bird is Happiness. "Symbolism!" cries the clever critic, but it is far beyond symbolism. The wondrous creative genius of Maeterlinck calls up some strange and beautiful images, but he is ever intent on formulating what he has thought out in his dream life, mindful of course that people go to the theater to see something happen, but avoiding the theatric, the "eternal triangle," the "unwritten law," and all those primitive aspects of life which are raw when they are not blood red.

Maeterlinck, like Ibsen, evolves a principle. It may concern religion; it may relate to politics; it bears on our inner life quite as well as on that without; it may be connected with any department of human knowledge. His object is to discover the truth and make it known in a form which addresses itself winningly to minds not receptive when truth is trumpeted. He may bring forth a whole body of principles in one play, only his propaganda becomes a source of delight, an invigorating tonic concealed in delicious fruit, through his delicacy of creative method.

He invokes symbolism in "Monna Vanna," a noble sacrifice of person, of self-respect, of all that makes honor precious to a splendid woman, for the lives and happiness of her brothers and sisters by thousands, a sacrifice which would be beyond the appreciation of man did he not see its examples every day in marriages arranged for a girl by her family. Thousands of fine women burn their natural hopes and aspirations on the matrimonial altar for the sake of other lives than their own. Materlinck reincarnates them in "Monna Vanna."

"Joyselle" may well be called symbolic, and it loses accordingly, lacking the breadth and vigor of "Monna Vanna," but through it creeps a similar poetic significance. Love refuses sacrifice of the individual and "triumphs over fatality as against the converse lesson of Monna Vanna," (Maeterlinck's own statement). He gives victory to love in true motion-picture fashion, though that end, also as in moving pictures, is of doubtful value. "Compensation" must always be considered, especially when an audience is asked to sit through nearly five reels of harrowing incident, but there are times, as in tragedy, when it must yield to complete artistry of effect.

It may be called weak in Maeterlinck that he can not always put his own theories into practice, though that may be the fault of his medium. He abhors the primitive, the arid, the brutal, much that is traditional in melodrama, and he hopes that the theater may yet show stories having in them phases of recognizable human experience. He went to the theater "hoping that the beauty, the grandeur, and the earnestness of humble day-by-day life would there be revealed." "What I beheld was only a man who told me at wearisome length why he was jealous, why he poisoned, why he killed, why he responded to impulse alone."

Yet this great dramatist reverts to the theatrical in some of his finest plays, to episodes exhibiting men and women responding to primitive emotion instead of to reason that controls feeling. He is compelled to do this so far as events are concerned, but his method, that of portraying the drama of our secret thoughts, filters through. His method is that of some fascinating moving pictures, those without the stereotyped villain, revealing by subtle art that each of us is his own villain.

The theory of Maeterlinck's method is causing some stage plays to meet with tremendous success. His books indicate that he is after an analysis of the individual, inclined to penetrate the drama of the human soul, not especially for the intellectual, but for all who have become aware of self-struggle in their careers. This method suits the complex character of today and reaches the modern audience with greater force than outward manifestations of violent emotion, and it is not fanciful. Nothing is more real just at present than man's desire to know himself and to adjust himself to new realities instead of to the old.

Firm Against Censorship

By W. Stephen Bush.

THE unanimous protest by the National Association of the Motion Picture Industry against every form of legalized censorship was nothing more than the happening of the expected. The law of self-preservation left the meeting no other choice.

We were glad to note that the advocates of Federal Censorship were given the fullest opportunity to be heard. Federal Censorship had been built up into a great hope. It had been pointed out as a haven of refuge for the oppressed film men. Men of legal learning had been mysteriously but very positively assuring us that Federal Censorship was the great cure for all the ills we suffered from. At the meeting every argument in favor of the theory was advanced. Never before has the falsity of these arguments been shown more clearly. The fond belief that Federal Censorship would in some unexplained way mitigate and perhaps abolish the horrors of all other kinds of censorship was completely exposed as a groundless superstitition. The discussion upon the subject disclosed the hollowness of any hope built on Federal Censorship. We expect that in the immediate future we will hear very little of the magic of the censorship emanating from the Federal Government.

The Moving Picture World is and always has been against every form of legalized censorship because we believe it absolutely wrong in principle. We would be against Federal Censorship as wrong in principle even if we were convinced that it would tend to eliminate or weaken other forms of censorship. We cannot understand upon what line of reasoning any one has the right to assume that a Federal Censor will be any different from a state or a municipal censor. No matter who is clothed with arbitrary power over matters of taste and ethics in motion pictures he is bound to err and abuse his power. The question of censorship is not one of expediency nor yet one of personality, but one of principle.

The Convention of the National League of Motion Picture Exhibitors of America, which was held in Chicago, and which was the biggest and most representative gathering ever held, had gone on record as unalterably opposed to every form of legalized censorship. No other organization in the industry could have lived a month if it had failed to put itself in accord with the exhibitors on the most vital question before the industry today. Now that the entire industry has made a complete confession of faith we hope that we are in better shape than ever for fighting the common enemy.

The men who had at first been attracted by the ignis fatuus set up in Washington have fully recanted their mistake and are on record as standing loyally and enthusiastically with the great majority. None of them ever favored censorship on principle, the harshness of censors, the constant persecutions by self-appointed reformers and ignorant persons had driven them well nigh to despair, and even the false hope of Federal relief had appealed to them in their distressful state of mind.

What we all have to turn to now is the fight against the men who have made themselves conspicuous as champions of censorship. Here too the exhibitors have set the example in co-operation with The Moving Picture World. The man who fathered an oppressive censorship bill in this state, Senator W. T. Cristman of the 32nd Senatorial District, has been signally defeated in the primaries for the Republican nomination for the senate. The motion picture men in the district have done their share to beat Cristman. The friends of the latter saw fit to make the censorship of motion pictures the dominant issue in his campaign and the papers in the counties of Hamilton, Fulton, Lewis and Herkimer were filled with advertisements urging the Republican voters to favor Cristman because the "motion picture trust and the big Kodak trust were against him on account of his stand in favor of clean pictures." The defeat of Cristman is all the more remarkable when it is considered that the district is but sparsely settled and the number of motion picture houses comparatively small.

Our Friends and Our Foes

By W. Stephen Bush.

THE House Committee on Education consisted of fifteen members of whom eleven favored the Hughes Federal Censorship Bill and of whom four stood with the motion picture men and fought the bill vigorously. We owe the four friends on the committee a great debt. They not only worked against censorship in the committee room but they submitted a splendid minority report which has been printed in full in The Moving Picture World. Exhibitors have shown their power in the defeat of the champion of censorship in this state. We hope that every man interested in the exhibition of motion pictures whether as owner or employee of a motion picture theatre will vote for the friends of the screen and vote and work against its enemies.

OUR FRIENDS.

William Waller Rucker, representing the counties of Carroll, Chariton, Grundy, Linn, Livingston, Monroe, Randolph, Sullivan. (Second Illinois Congressional District.)

Mr. Rucker stood staunchly by the rights of the motion picture and discomfited the contentions of the self-appointed reformers by many clever and pertinent questions.

Caleb Powers, representing the counties of Bell, Clay, Clinton, Cumberland, Harlan, Knox, Laurel, Leslie, McCreary, Monroe, Pulaski, Rockcastle, Russell, Wayne and Whitley. (Eleventh Kentucky Congressional District.)

Mr. Powers was active in fighting for a minority report against the Smith-Hughes Federal Censorship Bill.

Edmund Platt, representing the counties of Dutchess, Orange, and Putnam. (Twenty-sixth Congressional New York District.)

Mr. Platt joined in the minority report and took a most lively and intelligent part in the proceedings before the committee.

Frederick William Dallinger, representing the county of Middlesex, Mass., consisting of the Cities of Cambridge, Lexington and Melrose and the towns of Arlington, Belmont, Lexington, Stoneham, Wakefield, Watertown and Winchester. (Eighth Massachusetts Congressional District.)

Mr. Dallinger secured a re-hearing on the censorship bill which had been favorably reported by Mr. Hughes' Committee. He became the ardent champion of the freedom of the screen at every session of the committee. He fought the Federal Censorship bill as vicious in principle and fraught with danger to the American people and their liberties. To no man does the motion picture owe a greater debt than to Mr. Dallinger. The exhibitors in his district are making a great fight for him. His district is a close one politically and every vote will count. Let Mr. Dallinger find out on election day that the motion picture men have appreciated his splendid services on their behalf.

OUR ENEMIES.

We print herewith a list of Congressmen who as members of the House Committee on Education have voted in favor of the Federal Censorship Bill. We have reported the defeat of Judge Hughes in the Democratic primaries

of the Twelfth District of Georgia. If any of the other members appear as candidates for re-election we hope that the motion picture men in their respective districts will do all in their power to beat them:

Robert L. Doughton, Congressional District consists of the counties of Alexander, Alleghany, Ashe, Cabarrus, Caldwell, Iredell, Rowan, Stanley and Watauga in the state of North Carolina. (Eighth North Carolina Congressional District.)

John W. Abercrombie (at large), of Tuscaloosa, St. Clair County, Alabama.

Claudius Ulysses Stone, representing the counties of Bureau, Marshall, Peoria, Putnam, Stark and Tazewell in the state of Illinois. (Sixteenth Illinois Congressional District.)

John A. Key, representing the counties of Crawford, Hancock, Hardin, Marion, Morrow and Wyandot. (8th Congressional Ohio District.)

William Joseph Sears, representing the counties of Brevard, Broward, Clay, Dade, Duval, Monroe, Orange, Osceola, Palm Beach, Putnam, St. John, St. Lucie, Seminole and Volusia. (Forth Florida Congressional Dist.)

Benjamin Clark Hilliard, City and County of Denver, Col. (First Colorado Congressional District.)

Horace Mann Towner, representing the counties of Adams, Appanoose, Clarke, Decatur, Fremont, Lucas, Page, Ringgold, Taylor, Union and Wayne. (Eighth Iowa Congressional District.)

Simeon D. Fess, representing the counties of Champaign, Clark, Clinton, Fayette, Greene, Logan, Madison, Union and Warren. (Seventh Ohio Congressional District.)

Robert M. McCracken (at large), Boise, Idaho.

S. Taylor North, representing the counties of Armstrong, Clarion, Indiana and Jefferson. (Twenty-seventh Pennsylvania Congressional District.)

Leisure Breeds Quality in Films *By W. Stephen Bush*

Such is the Creed of an Able and Ambitious Danish Director Who Has Come Here to See and to Learn

REMBRANDT was never more enthusiastic about painting, Michel Angelo never thrilled with greater pride of his art, Mozart never kindled with greater love for melody than Benjamin Christie throbs with devotion to the screen. He has so far only made two pictures: "Sealed Orders" and the one he has just brought over and which he calls "Blind Justice." In both is revealed a distinct school of motion picture art: original, daring, subtle, intuitive. There are some things which this director knows how to paint with exceeding skill—scenes of child-life and glimpses of intimate domestic bliss.

We are moved to speak in such personal fashion of Mr. Christie because he has left his native Copenhagen and has set foot on Manhattan Island. This Dane is a target for the interviewer. Keen of wit, widely traveled, thoroughly original, ambitious to achieve great and good things for the screen, producer of one remarkable epoch-making film, Mr. Christie is well worth introducing to the readers of the Moving Picture World. Physically he is a worthy descendant of the Vikings and the Norsemen; he would make a fine warrior in the "Ring of the Nibelungs."

"You know," he said to me, "we are perhaps a little bit slow over in Denmark. My studios in the suburbs of Copenhagen are never overworked. What we are striving after are mainly quality and originality; we want one as much as the other. My associates are two young men like myself, men of considerable means with a keen desire to see me produce things that are worth while. That is my life ambition—to excel in productions for the screen, to find new ways and new stories. The new stories are the hardest to get. The longing for the new on the screen has been responsible for my burning of the midnight oil. I was complimented about my work in 'Sealed Orders,' but I assure you I was not satisfied with it. I wanted to produce something worthier of praise, something that would make educated people fall in love with my work and yet retain its appeal for the masses. I tried to do this in 'Blind Justice.' Do you think I have succeeded?"

He noticed my hesitation and quickly said: "Well, we will leave it to the American public." I want to say right here that my hesitation was not due to any doubt as to the splendid artistic qualities of the new film play.

"No, I could not produce twelve such pictures in a year," said Mr. Christie in answer to my question. "I will consider myself lucky to produce three or four at the very most."

Mr. Christie thinks in terms of praise of America in general and American films in particular.

"I admire your houses," said he, "and your films. Sometimes they show traces of sameness; you have certain stereotyped formulas which some of your producers follow invariably, such as the eternal triangle. Then there always is the fierce chastisement for the 'masher' or the villain in your love dramas. It's always the punch on the jaw. You see, Denmark being a small country, we producers have to depend on the markets of the outside world and hence we have to consult the tastes and customs and prejudices of all the various countries in the world. Do you know what happened to 'Sealed Orders' in Germany? Why, the general staff would not permit it, because it looked so much like a spy drama. A grave German officer with a monocle, surrounded by younger officers all bemonocled, looked at the film and were horrified. I changed it into a smuggler film, altering one or two scenes and supplying new titles, and it received the approval of the military censors. Now, in Russia they have a pronounced taste of their own. They are a melancholy lot and therefore insist on unhappy endings. Nothing chagrins them more than to see the villain punished. They want bad luck for hero and heroine from the start to the finish."

Asked what he thought of American scenarios and American directors, Mr. Christie modestly declined to express an opinion other than that he thought very highly of the care bestowed by American producers on their scenarios.

"One thing struck me in some of the film plays I have seen here," he continued; "directors seem to be anxious to make everything as plain to the audience as possible. You perhaps neglect the elements of suspense and surprise. I never tell my audience more than is absolutely necessary to keep up their interest. I do not hesitate to invite them to guess and then disappoint their guess. I think enough should be left to the imagination of the public. To prepare everything for them, to make them see the solution of all problems at once is apt to deaden their interest. Audiences as I know them love to be mystified; if the climax is satisfactory they do not mind having their curiosity piqued a little now and then."

Mr. Christie is greatly impressed with the American market. Although the types in his plays are scarcely to be distinguished from the Anglo-Saxon type, he believes in securing some first-class American talent in connection with his plans for the future.

TEXAS EXHIBITORS AT STATE FAIR.

October 25 will be Motion Picture Exhibitors' Day at the Texas State Fair to be held in Dallas, October 14 to 29, inclusive. The Texas Amusement Managers' Association has made arrangements with the Fair Association for a special program for that day for the entertainment of the visitors. In addition to this the local film exchanges and supply houses will join and give a banquet at the Oriental Hotel, Wednesday noon. In the morning an informal reception will be held in the lobby of the Oriental. At 10.30 a conference of all amusement interests will be held for an hour in order to discuss any matters of state-wide interest. Organization work has been going on rapidly in this state for the past three months and it is probable that by the time the next session of the Legislature convenes, which is in January, 1917, the entire amusement interests will be so cemented together that quick and uniform action by the members of the trade can be had on very short notice, should anything affecting their interests come up.

Protest Meeting of Exhibitors

The Question of Return Charges on Films Acted Upon by Big Gathering in Wurlitzer Hall—What One of the Exchange Men Says

MOTION Picture Exhibitors in the three Boroughs of the Greater City of New York, and, indeed, in the whole Metropolitan District including Long Island and Eastern New Jersey are up in arms against a rule which has recently been adopted by the exchange men regarding express charges, and which, according to the contention of the exhibitors, is unjust and unwarranted.

A special call for a mass meeting of exhibitors was issued by Lee A. Ochs, president of the New York organization, for Wednesday, September 27th, at Wurlitzer Hall on Forty-first street between Sixth avenue and Broadway, New York. The meeting was well attended, the following theaters being represented:

NEW YORK.—Peter Tisch, Rex theater, Second and Third avenue; Rainbow Amusement Co., 1439 Third avenue; A. & A. Theater, P. Spassino, 118 Manhattan street; Wm. A. Leith, Comedy theater, 446 East 14th street; I. Rottman, Park theater, 465 East 169th street; A. Levy, 180th Street theater, 645 East 180th street; John J. Wittman, Eldorado theater 1297 Wilkins avenue; Samuel Suchman, Golden Rule theater, 3755 Third avenue; N. Schachet, Bronx theater, 3843 Third avenue; S. Rottman, Pictorium theater, 941 East 180th street; Nathan Vinegrad, Nicholard theater, 3220 Third avenue; U. Schoeberg, Savoy theater, 3425 Third avenue; F. A. Gorman, Yorkville Casino, 210 East 86th street; Haring & Blumenthal, Owing the Palace theater, 176th street and St. Nicholas avenue; Classic theater, 181st street and St. Nicholas avenue; Nicholas theater, 174th street and St. Nicholas avenue; Big Three Amusement Co., Fleischmann & Golden, Majestic theater, 185th street and St. Nicholas avenue; F. W. Doelinger, Claremont theater; Lee A Ochs, Costello & Vancouver theaters; A. Weiss, Avenue A theater, 51 Avenue A; Charles Steiner, New 14th Street theater, Regent, Colonnadu and Classique theaters; S. A. Moross, Riverview theater; Coleman's theater, 745 Westchester avenue; Avenue theater, 2735 Third avenue; Franklin theater, Lenox avenue and 132d street; S. H. Beck, Heights theater, 150 Wadsworth avenue; Mensche Bros., Casino Playhouse, Ninth avenue and Second avenue and 34th street theater, 34th street and Third avenue; Rothenburg & Rothmann Pieton theater, 941 East 180th street; M. Gordon, 823 Third avenue, Windsor theater; Rosin Bros., 393 Grand street, Garden theater; H. Ruchmil, St. Mark's theater, 133 Second avenue, and King's theater, 4048 Third avenue; H. Stravitz, Grand Central theater, 699 Third avenue; Charles Miller, Tuxedo theater, 42d street and Third avenue; Osceola theater, 258 St. Ann's avenue; Fort Morris Casino, 580 East 138th street, owned by T. Petteis; Max Levinthal, 10 Forsyth street, Bronx; Geo. Becker, Odion theater, 145th street.

BROOKLYN.—Palace theater, 14th and Second avenues; Bunny theater, Jacob Goldmar, 257 Prospect avenue; Chas. Crameby, Fulton Auditorium, 1298 Fulton street; Simon Barr, Subway theater, 158 Myrtle avenue; Maurice Goodman, owner Wyckoff, Imperial, Broadway, Lyceum, Willoughby theaters; S. Ashrheimer, Raly theater, 1980 Fulton street; W. B. Fulmer, Montauk Arcade, 2540 Pitkin avenue, Elite theater, 2705 Pitkin avenue; G. Koenigswald, Sunset theater, 4765 Fifth avenue; Lew Smith, New Kingston theater, 1065 St. John's place; J. Wasserbach, Midwood theater, 1307 Avenue J; J. Nathan, Navy theater, 211 Sands street; Wm. Brandt, New Albany theater, St. John's place and Albany avenue; Geo. R. Cristian, Dorchester theater, 828 Coney Island avenue; J. H. Vreeland, American theater, East 92d street and Flatbush avenue; J B. Millar, Sheridan and Liberty theaters; Isaac Hartstall, Bunny theater; A. E. Sceekin, Nassau theater, Grand street; Hanover theater, 571 Fulton street; Paul C. Thiele, Park View theater, 2 Prospect Park; Frank Peunell, Palace theater, 5604 Sixth avenue; Harry Shapiro, Peerless theater, 433 Myrtle avenue; A. Finn, Hamilton theater, 284 Hamilton avenue; Wm. N. Hollander, 1923 Fulton street; Joseph Klein, Electra theater, 1160 Broadway; A. J. Stockhammer, Victoria theater, 1368 St. John's place; Schwartz & Muller, Oxford theater; R. Sanders, owning the Manhattan theater, 188 Prospect Park West, and the Globe theater, 226 15th street; S. Sonin, owning the Lincoln theater, on Lincoln avenue, and the Pastime theater, Bedford avenue; J. Berman, Stanley Playhouse, 2075 86th street.

A. Jutkowitz, Columbia theater, Far Rockaway, N. Y.

P. Koch, New Columbia theater, Grand street and Wordil place, Maspeth, Long Island, N. Y.

M. J. Gerson, owning Unique and Auditorium theaters, Whitestone, Long Island, N. Y.

E. Dunning, Majestic theater, 2903 Jamaica avenue, Richmond Hill, L. I.

R. F. McMahon, President Active Amusement Co., Glen theater, Glen Cove, L. I.

Antonio Esoisuti, Palace theater, Morristown, N. J.

M. W. Raleigh, Danforth theater, Jersey City, N. J.

President Ochs briefly stated the object of the meeting. He said that under a system which had been in vogue for some time past, and which had worked to the satisfaction of both exchange men and exhibitors, the latter had paid for the delivery of the film while the exchanges paid for the return express charges. "Recently," the speaker continued, "there has been formed an organization of exchange men ostensibly to encourage social intercourse among the members. I believe the name of the organization is the 'Film Club.' A short time after the formation this new charge was sprung upon us without any notice. We did not even get a hearing. Mr. Beck, whom I believe represents the Mutual, is the originator of the new rule. I believe this new burden which is to be put on the shoulders of us exhibitors is unjust.

"Three years ago there were 1,089 exhibitors in Greater New York, according to the license bureau, today there are a little over 500. I claim and believe that these reductions are directly or indirectly traceable to the rapidly rising cost of film. There is not a business in the world which does not gladly deliver goods gratis. If I buy ten cents worth in a department store it is brought to my house. Why should the film business be an exception.

"None of us are making any too much money now, and if these exactions continue I don't know where we will wind up. I took the matter up with several prominent producers in the National Association of the Motion Picture Industry, but I got very little satisfaction there. Some of the producers promised to take their exchangemen out of this Film Club, but so far only one man has kept his promise, Mr. Irwin.

"I am not going to suggest any thing to you, I had rather the meeting go on record. I tell you that if we allow the exchangemen to put this imposition upon us, other impositions and exactions will follow, and the exhibitor will be at their mercy."

Mr. Gerson, after the conclusion of the President's remarks, made a motion that the exhibitors present authorize the Borough Presidents to act for them in the regulation or cancellation of any film service which is now being used in the respective houses of members of the meeting.

Mr. Raleigh, of Jersey City, seconded the motion and supported his position in a short but vigorous speech. He thought the time for resolutions had passed, and something of practical value should be done without loss of time.

Mr. Hollander, also in support of the motion, related how the Brooklyn exhibitors had met Mr. Beck in conference. He said that Mr. Beck defied the exhibitors to do their worst. According to Mr. Hollander, Mr. Beck alluded to the fight between the Board of Trade and the Exhibitors organization, and said that a handful of exhibitors had scared the Board of Trade, but that they could not scare Mr. Beck.

"Rather than submit to this extortionate charge," cried Hollander, "I for one will keep my house closed for a week or two. All the Brooklyn exhibitors feel that way, and we have told Mr. Beck that we have declared war, and that we propose to win." This last remark was followed by considerable applause and cheering.

The resolution offered by Mr. Gerson was then put to a rising vote, and was carried with but one dissenting voice. With about half a dozen exceptions all the men present signed a power of attorney to the Borough Presidents Ochs, Wittman, and Mannheimer, allowing these officers to cancel, renew or change the film service of the signers in any way they saw fit in the interest of the signers.

Speaking to a representative of the Moving Picture World, Mr. Ochs said, that speedy action might be expected by all the aggrieved exhibitors.

Manager Beck's Side of the Controversy.

Arthur F. Beck, general manager of the Mutual Film Exchange, who, according to the exhibitors, was the leading spirit in imposing the return express charges on the theaters, was seen by a representative of the Moving Picture World at his office, 71 West Twenty-third street. Mr. Beck gave the World man a lengthy statement only part of which refers to the question in dispute between him and the exhibitors. Mr. Beck said among other things:

A very surprising statement has been attributed to our very good friend and customer, Lee Ochs, with respect to his attitude toward the meeting held by the exchangemen of New York City, for the purpose of forming a mutual acquaintance organization. It hardly seems possible that he could have authorized the use of such phrasing as that which headed the newspaper article in question, notably—"Fears Anti-Exhibitor Policy." Surely, this statement was misinterpreted and surely a man of the broad intelligence of Mr. Ochs could not believe for a moment that anyone or any number of exchangemen or exchanges could consider for a moment a policy that is "anti-exhibitor," as he terms it. Common sense tells us all that any business house or any sales manager that would endeavor to conduct their or his business policy on the basis of "anti-customer" would be taking the quickest and shortest possible road toward "anti-business"—in short, would be committing business suicide.

Answering the article more specfically the exchangemen wish to state that the purpose of their association is for the mutual exchanging of ideas for the betterment of the business. By no stretch of imagination could any remarks or speech made at any meeting held so far, mention or hold any suggestion of meaning by so much as one word, a policy that could be described by such words as "war" or "peace" or "preparedness." In fact, there has been no meeting that has been held behind closed doors or that was not attended by exhibitors or representatives of exhibitors. We all know that the first meeting was requested and inspired by

the exhibitors' league in order that a general plan be formulated to help meet the situation caused by the ruling of the Board of Health against the picture theaters during the present prevalence of infantile paralysis. The next great need for some cohesive organization was shown when the exchangemen were forced to meet together for the purpose of ascertaining the possibilities of obtaining a substitute transportation service in the event of the general railroad tie-up, which seemed imminent. During the first meeting it developed that a united request had been made to the exchanges for assistance to the exhibitors, through representatives appointed by them, and that no two exchanges had made the same answer to the appeal. One exchange, for instance, had interviewed different exhibitors and arranged for a fifty per cent. reduction in film rental to some, no reduction to others, ten per cent. reduction of some existing contracts and suspension of similar contracts to others. Another exchange had refused to grant any reduction or suspension at all, etc. At the meeting matters were discussed frankly and openly with the exhibitors, and a mutually agreeable arrangement was entered into and lived up to by all parties concerned. At the *second* meeting above mentioned, it was discovered by the committees appointed that the combined efforts of the exchanges would enable them to subsidize enough transportation service, such as automobile trucks and busses, electric street car, special film cars, motor boats and river packets, etc., to adequately take care of the exhibitors, no matter where located or how. It was found that this same system would enable the exchanges to secure the new releases from the western coast within seven days' time and never touch a steam road, so that film service to the exhibitor would be uninterrupted. There is no doubt that had the railroad strike culminated in a general tie-up of transportation facilities the motion picture exhibitors' business would have been the least to suffer, that is, from the standpoint of being able to secure his goods as usual. These matters showed clearly the crying need for some arrangement whereby the exchange could keep more closely in touch with each other and current topics. The theme of such association or meetings might very well mark toward "preparedness," but hardly "peace" or "war."

In conclusion the exchanges wish to state that they want business, good clean business, and want to handle it in a good clean manner; that by no means do they want to antagonize those upon whom they depend for this business; that exchangemen who conduct their business along the lines of some of the exchanges and policies of 1909 should be eliminated; that exhibitors who conduct their business by unfair, unclean and unbusinesslike methods are the real "anti-exhibitor;" that the quicker any association together will standardize any policies to eliminate "deadbeats," "fly-by-night" exhibitors, "shoe-string" theater owners, "cut-throat" competition and short-sighted business methods, the better it will be for the real exhibitor as well as the exchange. We serve notice that we consider Mr. Lee Ochs a capable and worthy president of an organization that the exchanges wish to confer with and meet and discuss with relative to any idea or policies that will tend toward the accomplishment of the above conditions, and a closer and better cooperation regarding kindred interests.

Relative to the recent action of the exchanges regarding the prepayment of express charges will say that this is a portion of the policies of the parent offices which they have enforced in practically all their offices outside of New York City, for a considerable period. IT IS A POLICY OVER WHICH THE EXCHANGE MAN HAS NO JURISDICTION, and is simply a business charge that is definitely stated and signed to upon 95 per cent. of the film contracts now being in force. If the exchanges have heretofore not enforced this clause, the exhibitor has been lucky to that extent, and if the exchanges have not been able to make money for the past year owing to their loose methods of conducting their affairs relative to these seemingly small charges it is no reason why they should continue to do this.

Kalem's Big Week

Releases for October 16 Include First Episode of "Grant, Police Reporter."

THE week of October 16th is marked with red ink on the Kalem release calendar, since it includes the issue of the first episode of the new "Grant, Police Reporter" series. This is "The Code Letter," which, as announced in last week's World, will be ready at General Film exchanges on Friday, October 20th.

First-run bookings already arranged for at the various exchanges indicate that the first episode of the new one-reel series will make the week a record one for Kalem. In addition to George Larkin and Ollie Kirkby, others in the cast of "The Code Letter" are Robert Ellis, William McKey and Arthur Albertson. Among the thrilling scenes shown are those in which Larkin climbs hand over hand on a pipe stretched between two twelve-story buildings, a perilous trip along a six-inch ledge from one window to the other of a skyscraper and the climax when a scaffold rope to which he is hanging is cut.

"The Yellow Hand" is the episode of "The Girl from Frisco" series, scheduled for this week. Marin Sais and True Boardman are featured in this two-reeler, issued on Wednesday, October 18th.

Ham and Bud are present on the release scheduled with "A Saurkraut Symphony," released Tuesday, October 17th, in which they are the working force in a factory making the commodity mentioned in the title. "A Saurkraut Symphony" marks the debut of Henry Murdoch, with the Ham forces and thus presents an all-star quartette in Ham, Bud, Ethel Teare and Murdoch.

The Helen Gibson release for the week is known by the working tile, "A Fight With Death." Billy Boy, the Kalem youngster, has a prominent part in this picture, the climax of which shows Helen rescuing the child from a runaway car by a daring feat. P. S. Pembroke, G. A. Williams and George Routh are others in the cast of this one-reeler, issued Saturday, October 21st.

New Sherry Quarters Formally Opened

Film Men Look Over Handsomely Appointed Offices and Exchange of Paramount Distributor.

THE William L. Sherry Feature Film Company offices and exchange were formally opened on the evening of Tuesday, September 26. The fine quarters comprise the entire ninth floor of the Godfrey building, at Seventh avenue and 49th street. There is a floor space of 8,700 feet, more than double that of the area formerly occupied in the Leavitt building. To greet President William L. Sherry and Vice-President M. V. Sherry during the course of the evening there was a host of exhibitors. Hiram Abrams, James Steel, Raymond Pawley and Kenneth Hodkinson represented the Paramount, of which program the Sherry company is the distributor in New York State. Among others were Mitchell Mark and Harold Edel of the Strand, Carl Pierce of the Morosco company and Miss Lenore Ulrich.

On the Seventh avenue side of the floor are seven executive offices and at the corner of 49th street a large one occupied by Mr. Sherry. All of these with the exception of the latter are separated by mahogany and glass partitions reaching three-fourths of the way to the ceiling. Mahogany fruniture prevails throughout these eight rooms. In each is a special stenographer's desk. The private telephone exchange has sixteen extensions, and each office is equipped with an inter office phone.

The occupants of the executive offices are S. J. Stoughton, general sales manager; Harry Danto, Aaron Corn and Frank Lappen, salesmen; E. V. Morrison, publicity department; N. J. Sennett, general manager; stenographers' corps, and Mr. Sherry. The remainder of the floor is devoted to the printing office, in which is a complete equipment for the issue of Sherry Punch, the house organ, as well as circular letters, etc., and a part of which are two multi-color presses; an elaborate poster and herald room, stock room, inspection room, booking and bookkeeping departments and a fine projection room. There are two fireproof built-in film vaults and another large compartment for office valuables. These all have automatic fire-closing attachments.

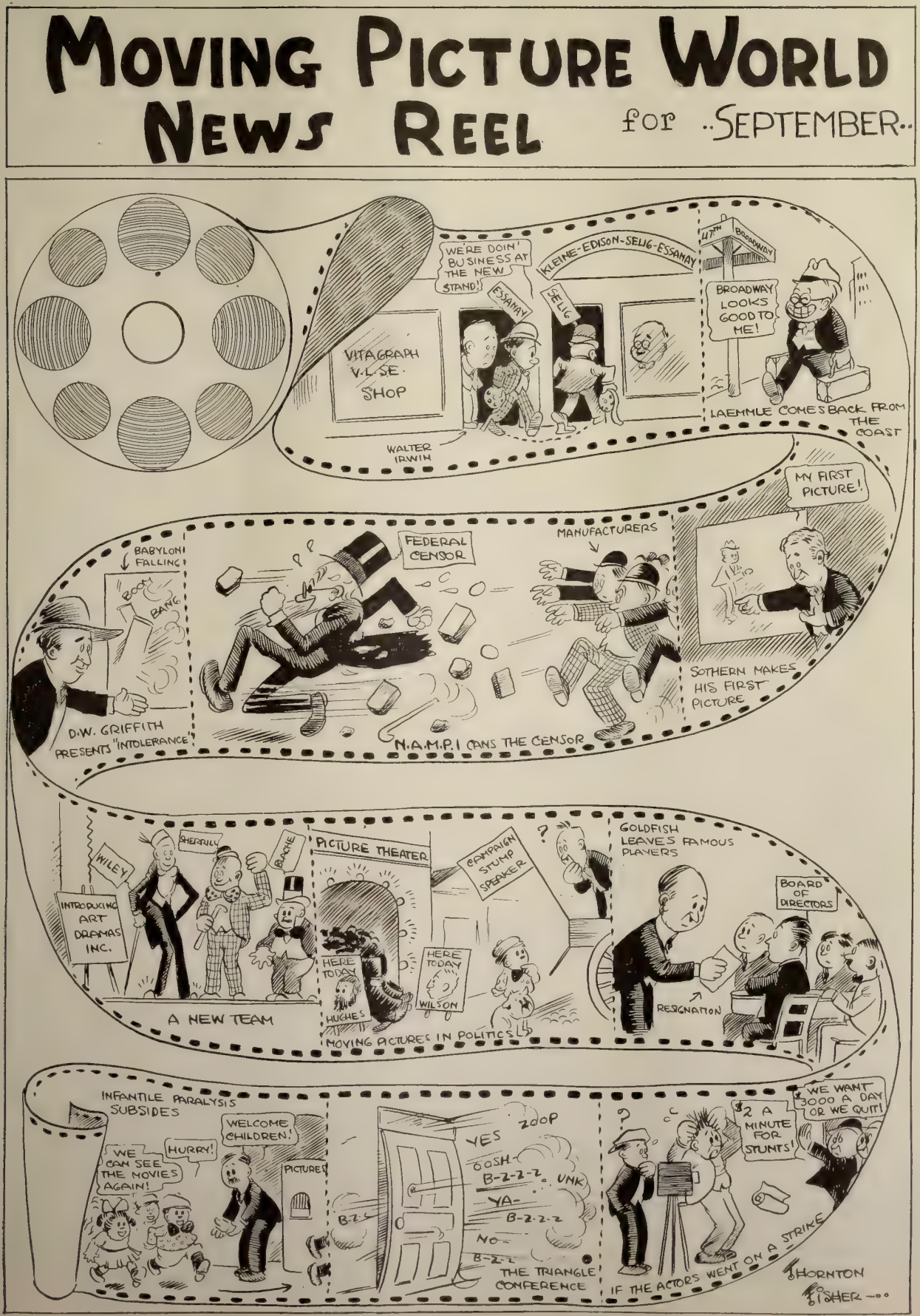
The present splendid quarters of the Sherry company represent the expansion of but three years and a half. It was on March 15, 1913, Mr. Sherry opened offices in the Times Building for the exploitation of "The Prisoner of Zenda," the New York state rights for which he had purchased from the Famous Players. Mr. Sherry was one of the organizers of the Paramount Pictures Corporation, of which company he is now vice-president. He has around him an organization of forty-one employes. In the beginning there was but one assistant, Miss S. L. Cinader, now Mr. Sherry's private secretary. There is a branch office of the company at 145 Franklin street, Buffalo.

Mr. Sherry has earned the congratulations that are being extended to him on his success in the film exchange business.

NEW FIRE REGULATIONS AT WASHINGTON, D. C.

There is a rumor in Washington that the fire marshal is working on proposed amendments to the police regulations governing the storage and handling of motion picture films. This means that some one must erect a film building, if the exchanges are to be maintained in Washington as heretofore, for it is not believed that the premises now occupied will come within the proposed law.

It is said that the District Commissioners will require the storage of imflammable moving picture films in vaults or rooms of fireproof construction, which vaults or rooms shall have self-supporting brick or concrete walls. The brick walls would have to be 13 inches thick, laid in cement and extend from the ground. The concrete walls would possibly have to be 10 inches thick. The top and botom of the vaults or rooms would have to be waterproof and made of brick or concrete arches, without the use of wood. The size of these vaults or rooms would probably be restricted to say, 50 or 100 cubic feet, and fireproof doors would be required at the openings. Fixtures, shelving and furniture in these vaults or rooms, and rooms used for rewinding films, as well as the storage of posters, would have to be of metal. There would be certain requirements regarding the use of electric lights and switches. No other regulations would cover the number of reels that might be kept in the examining room at the one time, each enclosed in a metal box, when not being rewound or examined, and the same would apply to the number of films that might be kept in the booth of the moving picture theater in much the same manner.


MOVING PICTURE WORLD
NEWS REEL
for ..SEPTEMBER..
WE'RE DOIN' BUSINESS AT THE NEW STAND!
KLEINE-EDISON-SELIG-ESSANAY
ESSANAY
SELIG
VITAGRAPH V.L.S.E. SHOP
WALTER IRWIN
47TH BROADWAY
BROADWAY LOOKS GOOD TO ME!
LAEMMLE COMES BACK FROM THE COAST
BABYLON FALLING
BOOT
BANG
D.W. GRIFFITH PRESENTS "INTOLERANCE"
FEDERAL CENSOR
MANUFACTURERS
N.A.M.P.I. CANS THE CENSOR
MY FIRST PICTURE!
SOTHERN MAKES HIS FIRST PICTURE
WILEY
SHERRILL
BLANCHE
INTRODUCING ART DRAMAS INC.
A NEW TEAM
PICTURE THEATER
CAMPAIGN STUMP SPEAKER
HERE TODAY
HUGHES
HERE TODAY
WILSON
MOVING PICTURES IN POLITICS
GOLDFISH LEAVES FAMOUS PLAYERS
BOARD OF DIRECTORS
RESIGNATION
INFANTILE PARALYSIS SUBSIDES
WELCOME CHILDREN!
HURRY!
WE CAN SEE THE MOVIES AGAIN!
PICTURES
B-Z-Z
YES
ZOOP
OOSH
B-Z-Z-Z
UNK
YA-
B-Z-Z-Z
NO-
B-Z-Z
THE TRIANGLE CONFERENCE
$2 A MINUTE FOR STUNTS!
WE WANT $3000 A DAY OR WE QUIT!
IF THE ACTORS WENT ON A STRIKE
HORNTON
FISHER

New Triangle Exchange Proposition

Distributing Branches Now Owned by Parent Company Will be Sold in Part to Local Investors—Alfred Weiss Gets New York Branch

ANNOUNCEMENT is made by President H. E. Aitken of the Triangle Film Corporation to the effect that a substantial interest in the twenty-one branch distributing offices of his company will be sold to local investors at the different points where the branches now exist. This is a reversal of the tendency to centralize the distribution of pictures which has prevailed in the trade for the past few years beginning with the organization of the General Film Company. At the time the General was organized all exchanges were owned by individuals or companies working independently of the producing companies. The General bought the interests of such exchanges as it desired to incorporate in its organization, and, in most instances, placed the former owner in charge of the branch. This policy has been followed by the Universal and Mutual companies, and other distributing concerns which have since been organized have dealt with the exhibitors through their own branch exchanges.

Now comes the announcement from Triangle that this entire policy is to be reversed and that a certain interest in each of its branch exchanges will be sold to outside parties. This subject has been under advisement for some time and a definite agreement was reached at a meeting of the directors of the company last week. It is termed a "semi-co-operative plan of distribution which permits the return to active participation in film circulation of the independent exchange man."

In discussing the reasons for the change President Aitken said:

I have found that in almost every instance in which an independent exchange operated by its owner has been bought out by a producing or distributing company, the gross business of the exchange has fallen off, the service to exhibitors has been less satisfactory and the expense has increased.

It is not unnatural to believe that when the independent exchange is put back into business, the service to exhibitors will improve, the gross business will increase and the expense of doing business will fall off. A comparison with other businesses verifies the belief that a man in business for himself will invariably give better service to his customers than the same man as a representative of a distant corporation.

Not only the producer and the exchange man, but each individual benefits greatly from extra promotion effort on each film. Moreover, the more prints of a film that are bought by exchanges, the better it is possible to make the pictures.

The idea on which we are now working tends in two directions—first, toward the independent ownership of exchanges through which Triangle films will be supplied to theaters, and, second, toward a constant increase in the number of smaller exchanges within each general exchange district.

It is not unnatural that the opportunity to conduct a business of their own should be attracting the most vigorous and able film men the country over. A good many who have owned exchanges in the past, but who, because they refused to work for large corporations as exchange managers, have actually left the business, are indicating to us their desire to return to it again as independent exchange men.

The exhibitor in any district will not (when this system is thoroughly installed) be dealing with the agent of a distant concern, but with the owner of a nearby independent business. The whole change, while it seems a radical one, is, as a matter of fact, a natural development caused by the demand on the part of the exhibitor for better service and on the part of the public for better film. Curiously enough, it is at the same time a reversion from the more or less artificial system of the last few years to the strength that gave the film industry its original impetus—a strength which was taken away from it when the first large combination of producing companies put the independent exchange out of business for their own profit.

One point which has been very interesting and which has been, I confess, somewhat of a surprise, is the enthusiasm with which the idea has been accepted, not only by well-known exchange men throughout the country but by prominent producers, distributors and exhibitors with whom I have talked.

Kessel and Baumann Approve Plan.

Adam Kessel, Jr., president of the New York Motion Picture Corporation, controlling Kay-Bee and Keystone studios, said this among other things:

I feel I know a little something about the film exchanges of the country, as I put in six years or so as an exchange man before entering the manufacturing field, and I can emphatically say that I believe the new co-operative plan is one that is going to be of the greatest possible benefit to the industry as a whole. While enormous sums have been necessarily used in the installation of the numerous branch offices of the great manufacturing and distributing companies, this expenditure has not been the greatest disturbing element of the existing film conditions throughout the country. To my mind it has been the lack of personal interest and personal touch in the relations of the branch managers and the exhibitors.

To the great bulk of exhibitors throughout the country the main office of the company is far off, and to a great extent, unsympathetic with their problems and necessities. If readjustment of relationships is necessary, the branch manager has largely had no discretion to make that readjustment, but has been forced to communicate with the main office, receive instructions from there, and then follow those instructions to the letter. I know that this is a wrong method. I know that the men on the ground, the men familiar with the local conditions, are the ones who should make such readjustments, up or down, as may be necessary, and that the manufacturing company should back these men and their judgment to the limit. Speaking for Kessel & Baumann, I can say that the new Triangle plan is most heartily indorsed by us.

Charles O. Baumann, vice-president of the New York Motion Picture Corporation, expressed his sincere approval of the new Triangle distributing plan, and its application to the best interests of the film industry.

Thomas H. Ince and Mack Sennett, respectively producing directors of Kay-Bee and Keystone studios, as well as important cogs in the Triangle organization, both expressed their hearty approval of the new plan just prior to their departure from New York for Los Angeles.

Where Triangle Exchanges Are.

The twenty-one branch exchanges of the Triangle Film Corporation are well located. The complete list follows with present manager's name given:

CALIFORNIA—Los Angeles, 643 South Olive street, G. C. Parsons.
CALIFORNIA—San Francisco, 111 Golden Gate avenue, B. F. Simpson.
COLORADO—Denver, 1435 Champa street, W. S. Rand.
DISTRICT OF COLUMBIA—Washington, 708 Thirteenth street, N. W., J. H. Butner.
GEORGIA—Atlanta, 111 Walton street, A. C. Bromberg.
ILLINOIS—Chicago, 5 South Wabash avenue, R. C. Seery.
LOUISIANA—New Orleans, 340 Carondelet street, N. I. Ehrlich.
MASSACHUSETTS—Boston, 48-50 Melrose street, W. H. Bradley.
MICHIGAN—Detroit, 71-75 Broadway, A. I. Shapiro.
MINNESOTA—Minneapolis, 16-18 No. 4th street, R. E. Bradford.
MISSOURI—Kansas City, 19th and Main streets, J. M. Cummings.
MISSOURI—St. Louis, 3320 Lindell blvd., Floyd Lewis.
NEW YORK—Buffalo, 86 Exchange street, G. A. Hickey.
NEW YORK—New York, 1459 Broadway, S. Exkman, Jr.
OHIO—Cincinnati, 215 East Fifth street, C. C. Hite.
OHIO—Cleveland, 704 Sincere Building, H. A. Bandy.
PENNSYLVANIA—Philadelphia, 1227 Vine street, Arthur Lucas.
PENNSYLVANIA—Pittsburgh, 414 Penn avenue, C. C. McKibben.
TEXAS—Dallas, 1814 Commerce street, L. B. Remy.
UTAH—Salt Lake City, 144 East Broadway, W. S. Rand.
WASHINGTON—Seattle, 1206 Fourth avenue, Ray A. Grumbacher.

Weiss Gets New York Branch

Old Time Exchange Man and General Manager of Triangle Puts Over a Half-Million Dollar Deal.

ALFRED WEISS, former general manager of the Triangle Film Corporation, and one of the best known film men in the country, has just closed one of the biggest local film deals on record. After H. E. Aitken, president of the Triangle Film Corporation, and its officers, decided to interest local capital in the twenty-one branch offices on a chain stretching across from Maine to California, Mr. Weiss was the first man who was invited to bid for the New York franchise. While the deal involved over a half million dollars, Mr. Weiss was not overawed, and contracts were signed one week after the proposition was suggested to him.

The Triangle local franchise gives the holder the right to rent, circulate and distribute the brands under the Triangle trademark, such as Fine Arts, Ince-Kay Bee and Keystone productions and conduct a regular exchange business, the same as done heretofore by the general organization in the territory embraced by the New York Triangle branch.

Mr. Weiss is a veteran exchange operator and started more than fifteen years ago the Alfred Weiss Film Exchange at 219 Sixth avenue, New York City, and which for years was one of the most popular in the metropolitan territory. He later sold out to the General Film Company and aligned himself with the Mutual on the invitation of Mr. Aitken, then president of that corporation. He was one of Mr. Aitken's chief advisers in the organization of the Triangle combination.

The new venture is capitalized at $500,000 and Mr. Weiss is its president and general manager.

It is said that the branch at Boston will be the next to be affected by the new plan and that the others will follow as radiply as proper arrangements can be made.

Pottering Around in Old Pa.

Our Projection Expert Looks 'Em Over in a Number of Towns in the Keystone State

FROM Chambersburg to Pittsburgh, via the Lincoln Highway, is 165 miles and is a most thoroughly enjoyable ride. The highway crosses the Alleghany Mountains and there is hardly a level mile in the whole run. The road is in excellent condition, the views at dozens of points beautiful and magnificent. There are hills by the hundred to negotiate, mountains to climb, with long, swift coasting on the other side. Yes, son, it is certainly some ride from Chambersburg to Pittsburgh.

Arriving in the latter city Operators' union headquarters was quickly located at 223 Diamond street, where R. C. Freeman, president and business agent, did the honors, afterward piloting us to a hotel.

The boys offered all kinds of entertainment for the evening, but we side-stepped knowing full well that acceptance would mean early (in the morning) bed for us. But hardly had "the boys" been shooed out of the room when our old friend, Ludwig Hommel, put in an appearance and insisted upon filling us so full of dinner that we could scarcely wiggle. Well, of course, that meant exercise, so, it being Saturday night, one perfectly good ten cent ticket to the Grand theater on Fifth avenue, was purchased, the main idea being that the needed exercise would be obtained in throwing imaginary bricks at the operator and manager for racing the films. But, alas (Oh joy), it was not to be, for while the show was run somewhat faster than it should have been, still the speed was not very objectionable, and was really surprising when we consider that the house was jammed full, with many standing. The light was well handled and the illumination good. No one knew I was in the theater. My compliments to Manager Mason, and to Operators Joseph Dean, secretary Pittsburgh Operators' Union, and J. W. Sike, who were on duty. The Grand employs two shifts of two operators—four in all.

Next morning President-Business Agent Freeman and Brother J. J. Clair, showed up at the hotel with a big gasoline buggy and we proceeded to view the sights of Pittsburgh.

At 3 P. M. the operators and exhibitors of the city gathered in the Moose Temple, and for two hours we handed out projection lore, served hot and without gloves. At the end of the lecture we offered to answer any questions which might be propounded, whereupon one brother popped up and asked: "How soon can you come back to Pittsburgh?" Which I was unable to answer.

A vote of thanks was tendered and I feel that I have added to my list of valued friends many Pittsburgh men. In fact, the officers of the local remarked to me after the lecture: "Rich, old man, next time you come to this town we will guarantee you the time of your life."

The men had regarded the invitation to me as something of an experiment. They were just a little skeptical as to the value of the lecture. Well, they were convinced, as others have been, and were frank in saying that much good would accrue from my visit, which I sincerely hope and trust will prove to be the fact.

At Greensburg, Pa., a beautiful little city perched upon the brow of a hill, I met and shook hands with M. Manos, manager of the Lyric theater, of which William Feldus is operator. Mr. Manos, or the company he represents, is erecting a $75,000 house, which will be opened for business this fall.

Leaving Pittsburgh we went to Morgantown, W. Va., and were greeted by a glad-to-see-you smile which spread all over the countenance of Brother H. W. Prettyman, secretary of Local Union 578, and overflowed into the surrounding atmosphere. The hills of southern Pensylvania and northern West Virginia, plus the crooked clay roads, had been pretty strenuous, but we nevertheless visited all the theaters, and had short chats with the managers and operators thereof. The Grand runs vaudeville, plus pictures. The Strand was closed for that day, as the Governor of West Virginia, supported by a troop of political spell-binders, was to occupy its stage that evening, after which, at midnight, your humble servant was due to lecture from the same hallowed spot. At the Dixey the picture was brilliant, the speed correct, and altogether it was what could be fairly termed a very good picture. At the Arcade the same could be said, except that the illumination was not as brilliant as one could have wished. The meeting was not held until midnight, as several of the men in Fairmont, W. Va., twenty-five miles down the

Group of Pittsburgh Operators, Photographed at a Recent Outing.

Monongahela river, had sent word they would motor over after the shows closed and be with us.

After the lecture, which lasted until 2 A. M., the editor attempted to make a quiet get-away, with intent to seek his temporary happy hotel home and the "hay." But this budding ambition was quickly squashed and a very genuine surprise was sprung on our unsuspecting and perfectly innocent self. We were conducted up a mysterious stairway and into what seemed to be a private residence, or apartment, and there the assembled multitude, to the number of twenty-five, were served a real sure-enough West Virginia dinner, or maybe it was breakfast, by three charming ladies, who no doubt had endangered their immortal souls by thinking the feminine equivalent for profanity about men who would keep them up until that unholy hour. The editor drew, among other goodies, the rear leg of a pullet, killed at midnight, in the dark of the moon, and probably in a graveyard. I could really tell it was killed at the dark of the moon at midnight, because the meat was dark. But it was some feed, and if there was any one present who failed to enjoy it, most emphatically his looks belied his feelings. The Morgantown men are progressive. There are not so many of them, but what there are, are "on the job." I noticed one highly desirable thing about Morgantown exhibitors and operators, namely, they do not assume the attitude of "master and servant" toward each other, but talk together as man to man. This is, in my opinion, the ideal condition and one to be highly commended.

From Morgantown we went north to Uniontown, and then swung eastward on what is known as the "National turnpike," which we followed to Gettysburg, stopping for the night at Cumberland, where I stopped to get some postcards, and noticing a gentleman with a sort of air of possession standing in front of the Victoria theater, across the street, I went over and discovered that he was the manager of the house. I had intended to go twenty or twenty-five miles further that night, but after learning there were seven theaters in Cumberland, I told him that if he could get the managers and operators together in one of the theaters at 11 o'clock I would stay over and give them a talk on projection. The manager of the Victoria is a progressive. He and his operator, together with the manager of the nearby Empire, quickly assented and agreed to notify all managers and operators.

At 11 o'clock a part of them did gather and with two or three exceptions, remained and listened attentively to a two hour talk. The exceptions looked like managers, though they may not have been. They came in late, remained a short while and left. Doubtless the matters I was speaking of, which had proven of huge interest to some of the best operators and biggest theater managers in the East, did not interest them sufficiently to justify wasting the time. Cumberland needs a corking good shaking up. Those houses I saw were all tagged with the legend, "Admission Five Cents," and, moreover, they were very poor specimens of the store room theater. Now this is not said to hurt any one's feelings, because the managers and operators of two of those houses showed by their interest they meant well, but I am prepared to say that the moving picture industry at Cumberland, taken as a whole, decidedly is non progressive.

From Cumberland to Hagerstown is but a continuation of the wonderfully beautiful drive in which the world is spread out at one's feet in a succession of magnificent views. In Hagerstown I stopped to have Nancy Hank's chains tightened and eat lunch. While searching for a purveyor of food I noticed a fine, handsome looking gentleman in front of a moving picture theatre, his pose suggesting possession, therefore I inquired: "Are you the manager?" To which ready assent was given by C. W. Boyer, who introduced his operator, Victor Ohler.

After a pleasant chat I proceeded to satisfy the inner man and then visited the Palace theater, J. F. Sanderson, manager, Clyde Morgan, operator. The Palace is the pioneer moving picture theater in Hagerstown, seating about 600, and has a 14 foot picture. It is a commodious and very pretty house.

While at the Palace I was introduced to Ernest Westfall, manager of the Maryland, who insisted that I visit his theater, it being but a short distance away. In fact, all of the Hagerstown theaters are within a block of each other. The Maryland is considered the finest theater of the town. It is, considering Hagerstown's size, a magnificent house, seating 1,600. The stage is fully equipped to handle road attractions. The lobby is as fine as you will find in any but the very best houses in New York City. The screen is set back on the stage some 15 feet, and is entirely blocked in in black clear out to the proscenium arch. The operating room is built of hollow tile, and is equipped with two projectors supplied with current by a Fort Wayne AC to DC compensarc. There was but one thing to criticise, viz.: the width of the observation ports. I recommended that they be enlarged and this Friend Westfall agreed to have done. David Williams, the operator, is an up-to-date man who is very well posted on the technical art of projection.

Immediately across the street from the Maryland is the Colonial, another splendid example of the up-to-date moving picture theater. The Colonial is strictly a moving picture house, seating 1,200. It is managed by Fred C. Wright, a gentleman who impresses one as being "on the job," and while a student of his business, still he is willing to listen to advice and criticism and give the same due consideration, and that, let me tell you, marks the real manager, or for that matter the real operator. It is only the confirmed bonehead who knows it all and regards advice as superfluous.

The principal criticism in the Colonial is too much light color around the screen, and not enough black border. The stages setting around the screen is delicately beautiful. In front, on the floor, are tastefully arranged beds of artificial flowers. Around the screen is a sort of arch, painted a very light yellow, and up this arch are twined artificial vines carrying blossoms. It is very pretty indeed. Unfortunately this particular scheme does not lend itself in the best possible way to the needs of practical projection. My advice to Brother Wright is to paint that arch black or else cover it with black velvet, even though it be at the expense to some extent of marring the beauty of the stage setting.

The projection equipment consists of two projectors taking current through a Wagner Motor Generator set. The machines are equipped with arc controllers. Norman Taschman is in charge of projection; sorry, but I did not have the pleasure of meeting him.

Hagerstown theaters are, as a whole, distinctly high class, and that, of course, means that Hagerstown managers and operators are high class. It is a real pleasure to meet such men, and to inspect such beautiful houses. I don't think I have ever seen a town of 25,000 having theaters as beautiful and up-to-date as those of Hagerstown, Maryland.

From Hagerstown we went east to Gettysburg, examined the battle field and gave it our distinguished approval. It is a wonderful place, comprising twenty-five square miles, or 16,000 acres of land, in which are fifty miles of government made macadam roads. There are 1,296 monuments, 288 mounted cannon, and five steel observation towers. In addition to this there are dozens and dozens of really beautiful statues; also there is the National Cemetery, in which a large number of Union dead are buried. I rode all around both the Confederate and Union lines of battle, down to the "Devil's Den," through the "Valley of Death," where thousands met death, and right square up over the top of the far-famed "Little Round Top." It was a really wonderful sight, and one which I have long wanted to see, because my respected paternal ancestor took part in that particular scrap.

At York, Pa., a flying visit was paid to the Hippodrome, where we shook hands with Manager Kline Henderson, and inspected the operating room. The York is a very long house, seating 900. One goes up on the roof and along a walk thereon for fully one hundred feet. The operating room is on the roof fifty feet from the screen. Two projectors are used. The picture is larger than it should be, as I explained to Friend Henderson. Two or three feet less width would give better general results and be amply large for the throw. Wm. Williams is operator. The Hippodrome would be a very pretty house if its interior, now white plaster, were properly decorated.

At Columbia, Pa., I stopped at the Star theater for just a moment and received a hearty greeting from its manager, W. E. Powell, who as soon as I made myself known, made it very plain that he was a "frien' of mine."

Another town which deserves very much more than passing mention is Lancaster, about seventy miles west of Philadelphia. I stopped there to get lunch, intending to spend about twenty minutes, but remained for two hours and even then really did not want to leave in that time. I was only able to inspect the two theaters owned by the Hamilton Amusement Company, viz: the Hamilton and the Grand, and the Hippodrome, which is controlled by them. All three of these houses are splendid examples of the modern up-to-date photoplay theater. The seating capacity is large, the screens are blocked in in black, the lighting arrangements are good and the interiors beautiful. This applies to all three houses. The operating room of the Grand is very good indeed. It is of the asbestos type, but has a very high ceiling and is ample in size. The only criticism is that its interior is not painted black. The ventilation of the operating rooms of all three theaters is ex-

cellent, and the operators are up-to-date men who know their business. I glanced at the result on all three of the screens, and it was distinctly good. Cecil Patterson projects the pictures with two machines at the Hippodrome. F. E. Moore and John Workman are the operators at the Hamilton, but unfortunately I cannot remember the name of the operator at the Grand.

And now I want to speak particularly of the Hamilton theater. Lancaster is, by comparison, a small city, but the Hamilton theater would do distinct credit to the Great White Way of New York City. It is managed by George M. Krupa, whose acquaintance, as well as that of his charming frau, whom I suspect is about an equal partner in the "managership" end of things, it was my privilege to form. The entrance is through a very beautiful lobby, at a guess, 100 feet long by 30 wide, in which are twelve large mirrors, set low so that the ladies can inspect their plumage as they pass in and out. The ceiling is supported by twelve large marble columns. To the right is the ladies' rest room, and the gentlemen's smoking room, both very tastefully and conveniently fitted up. The theater seats 1,150. Its cost was well up toward the one hundred thousand dollar mark. The ceiling of the auditorium is flat but at the sides it comes down to meet the wall in a wide cove, or arch, and just where this cove meets the wall are insets about every ten feet, wherein are colored lights which supply illumination to the auditorium. The lighting effect is absolutely as good as that of any theater I have ever viewed. The only thing which marred the general effect was a too brilliantly illuminated clock face immediately above the picture. I suggested to Friend Krupa that he cut down the illumination to not more than one-fourth of its present value, and make the clock hands larger so they can be seen with faint illumination. This view he agreed with, and said it would be attended to at once. The operating room was one in which there was practically nothing to criticise. The whole interior of the room is black. The observation ports are of good size, and are equipped with shadow boxes. There is an 18-inch vent flue, with inlet air openings, near the floor. The projection equipment consists of two projectors taking D. C. current through rheostats, placed right up against the ceiling, where they ought to be. There is an up-to-date fireproof rewinder, which I suggested ought by all means to be run by a motor. The shelves are substantial, and are of asbestos board. On the wall I noted the operator's tools, neatly racked, and a test lamp all wired up ready for business. Needless to say the operator has a Handbook, and what is more he studies it. The setting of the screen is very pretty indeed.

Taking it altogether, considering the size of the city, I desire to extend my congratulations and compliments to the Hamilton Amusement Company, and to Brother Krupa, manager of the three houses. I do not believe it has ever been my pleasure to see three houses of equal class in a town of that size, meaning by this, houses in which there was very little to criticise, either in the auditorium, in the projection, or in the operating room.

From Lancaster Nacy Hanks barely touched the top of each hill, except in Philadelphia, where there were too many speed cops on the job to make that kind of riding altogether safe.

The total trip was 1,094 miles. The jumps were long, but we feel that considerable good was accomplished—certainly enough to justify both the work and the expense. We have formed new friendships and renewed old ones; also, I believe, we have accomplished considerable toward the perfection of screen results in the various towns visited.

BILLIE BURKE IN INTIMATE HOME DRAMA.

Billie, Burke, famous star of the George Kleine motion picture novel, "Gloria's Romance," it is whispered, is soon to be cast for a far more important role. Ere the leaves fall from the trees, Gossip reports, the radiant Billie will appear as the leading woman in a drama of life called "Mother." The all-star supporting cast will include, of course, Florenz Ziegfeld, Jr., husband of Billie, and a tiny youngster, name and sex later to be announced. Success is assured, for never was there a happier pair than Billie and Flo, and never a more gorgeous setting for such a drama than "Hastings-on-Hudson," the country home of the Ziegfelds.

When the marriage of Billie Burke to the famous producer of the "Follies" was first announced, a few pessimistic know-it-alls remarked "Just another of those stage marriages—they'll be divorced in a year or two." But such has proven far from being the case, and those who know both intimately declare that Billie and Flo are more like sweethearts today than they were on their marriage morn.

With the arrival of a little heir to the Ziegfeld fortunes Billie Burke will have indeed consummated a romance within a romance, for it was during the filming of the Rupert Hughes novel, "Gloria's Romance," at the George Kleine studios that the secret of the Ziegfelds was first admitted to the world. A host of film fans, friends in the industry and associates during the filming of the great George Kleine motion picture novel will join in the toast, "Here's to you, Baby Ziegfeld; may you be one-half as clever as your famous daddy and one-half as beautiful as your radiant mother!"

James Morrison Joins Ivan

IMMEDIATELY following the completion of one of the most important roles in the new Vitagraph play, "The Battle Cry of War," successor to "The Battle Cry of Peace," James Wood Morrison left the Vitagraph organization and joined the Ivan Film Productions. His first vehicle under his new affiliation will be in the enactment of the principal male role of "The Sex Lure," the next Ivan all-star cast production.

James Morrison.

James Morrison was born in Mattoon, Ill., on November 15, 1888. Both his parents were born and raised in Illinois. He was educated in the public schools of Mattoon, and later on attended the University of Chicago, but left prior to receiving a degree. He went to New York and attended the American Academy of Dramatic Arts, wherein he was taught the rudiments of pantomime. Among his fellow students were Helen Gardner and Tom Powers. After leaving this school, these three were again associated with the Alberta Players, producing pantomime in the vaudeville theaters. Other theatrical engagements of Mr. Morrison's were with the Marlowe and College Stock Companies in Chicago, "Brown of Harvard" and other road shows, and different engagements in vaudeville.

Pantomime appealed directly to Mr. Morrison and he determined to apply to the Vitagraph Company for a position in the motion picture business. Mr. Morrison has appeared in a great number of pictures. His greatest successes have been in "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In the Days of Famine," "Mortmain" and "The Battle Cry of War."

ALFRED VOSBURGH AND ESTELLE ALLEN WITH MOROSCO.

The two latest acquisitions to the Oliver Morosco Photoplay Company studios are Alfred Vosburgh, the handsome leading man, and Estelle Allen, the clever ingenue, whose work under Vitagraph, Ince, Edison, and other trade marks will well be remembered. Alfred Vosburgh has appeared in motion pictures since his twentieth birthday, five years ago, and has enjoyed considerable success with Vitagraph, American and Ince. He will make his initial appearance on the Paramount program in the forthcoming Vivian Martin release, "Her Father's Son," produced by Morosco.

Estelle Allen has also considerable stage experience, her greatest work behind the footlights having been evident in "Barriers Burned Away." Prior to her engagement in this play, Miss Allen played several years on the stock stage.

T. H. DAVIDSON IN NEW YORK.

T. H. Davidson of the well known Davidson Film Agency, London, England, arrived in New York on the Baltic September 29. Mr. Davidson, who enjoys the distinction of being one of Great Britain's greatest distributors of films, is here with the intention of looking into various propositions that have been made regarding organization among foreign distributors of American films.

Selig's "Crisis" a Great Production

Reviewed by James S. McQuade

Winston Churchill's Famous Novel Finely Visualized, the Principal Characters Being Ably Sustained by Splendid Cast

THE CAST.

Judge Silas Whipple, who believes in Lincoln....George Fawcett
Colonel Comyn Carvel, who believes otherwise...Matt B. Snyder
Virginia Carvel, a fair "Rebel".....Miss Bessie Eyton
Stephen Brice, from New England.....Thomas Santschi
Mrs. Brice, Stephen's mother.....Miss Eugenie Besserer
Clarence Colfax, in love with Virginia.....Marshall Neilan
Eliphalet Hopper, the Mole.....Frank Weed
Lige Brent, a steamboat captain.....Will Machin
Abraham Lincoln .....Sam D. Drane
General W. T. Sherman.....Cecil Holland
Union and Confederate officers and soldiers, slaves, militiamen, artillerymen, Northern and Southern statesmen, rivermen, members of the Southern aristocracy, etc.

Scene from "The Crisis" (Selig).

LITTLE need be said about the great popularity of "The Crisis" in book form. It was first published in May, 1901, and since then no less than thirty-two reprints of the edition have been made to satisfy the demand. In addition, two reprints of a special edition issued in 1904 have been required to meet the wishes of certain readers.

Just as the play is the thing in a dramatic success, so in a photodramatic success the story is the all important factor; and as we have in "The Crisis" a great story, one that is well suited to the requirements of visualization, we naturally expect to find a great photoplay in the Selig production.

In this, I am bold to predict, no one will be disappointed. For myself, the oftener I viewed the films the stronger this conviction became. I refer, of course, to critical viewing and not to viewing for entertainment only.

Colin Campbell's adaptation of the Churchill novel shows a comprehensive grasp of its possibilities for moving pictures. He has used from the book, with a few exceptions, all that contributes to the interest of the spectator, and he has furnished him the very atmosphere in which the story develops. In this connection I except the lack of greater prominence to the fine character of Captain Lige Brent, whom Colonel Carvel esteemed so highly that at one time he considered him worthy to become the husband of his beloved daughter, Virginia. On the other hand, Mr. Campbell has changed the story of the book for the better, where he affords the spectator a view of the scene in which the gallant Colonel receives his death wound. Mr. Churchill, to the disappointment and even grief of many readers, lets him pass out of the story without giving any definite knowledge of his fate.

I can see no good reason for changing the book story where Colonel Carvel steals through the Union lines to see his daughter Jinny, as he endearingly calls Virginia. In the film story, Mr. Campbell makes it appear that through the reading of an item in a St. Louis paper, which told of the serious illness of Judge Whipple, the Colonel had made the dangerous journey to see his old friend. And the films show where a brother officer gives him the greatcoat and the hat of a Union officer to serve as a disguise, as he leaves the Confederate camp. In this greatcoat we see him as he stands by the deathbed of his friend, Silas Whipple.

On page 454 of the fifty-cent edition of "The Crisis" the Colonel answers Virginia's question, "Why did you come to St. Louis at all?" by saying, "I came to see you, Jinny, I reckon." And on the same page the following description is given of him as he looked at that time: "His hair was nearly white and his face seared. But he was a fine, erect figure of a man, despite the shabby clothes he wore, and the mud-bespattered boots." It seems to me that in these "shabby clothes" and "mud-bespattered boots" Colonel Carvel would have been a much more affecting figure than he is in the disguise of a Union officer.

In the production of "The Crisis," Mr. Campbell has given us, undoubtedly, the finest effort of his career as a director. In the opening scenes he reveals at a glance the underlying burden of the story—the abolition of slavery and the throes suffered by the nation in its accomplishment. In the posed picture showing Abraham Lincoln freeing the slave, the spectator will marvel at the almost perfect resemblance of Sam D. Drane (now deceased), in face, mien and stature, to the martyred president.

Viewing the numerous exteriors and interiors used in the production, the intelligent spectator will be amazed at the outlay and labor involved, never to speak of the imagination, knowledge, art, skill and painstaking required for the successful accomplishment of such a task. The battle of Vicksburg, in which the most spectacular scenes of the production are shown, was filmed on the historic ground where the grave men in blue and gray fought and died over fifty years ago. Thousands of men of the National Guard of Mississippi participated in the filmed battle, and Admiral Porter's fleet is also represented by the rain of shells that light up the beleaguered city by night as they explode.

The entire Selig company was there, and Thomas Santschi and Tom Mix are seen in thrilling action. The former is seen charging up the heights with his command, and the color bearer falls by the explosion of a shell at his feet. As Stephen Brice, Mr. Santschi seizes the colors in one hand and the wounded man in the other and dashes up the slope followed by his impetuous men.

On the slope of another hill we see an officer on horseback. A shell explodes deep in the sand beneath the horse, and we see horse and ride fall and roll over and over, until the bottom of the hill is reached. That man was Tom Mix, and the horse is one of his favorite mounts, which has already been seen in various astounding stunts, in Wild West pictures. William N. Selig brought master and horse all the way from California to perform this one spectacular feat.

The procession at night, in Freeport, Ill., where Abraham Lincoln and the "Little Giant" met in one of their most important debates, is another memorable exterior. The marching throngs in the streets, which are lit by the sputtering flare from old-time transparent banners that bear the names of Lincoln and Douglas, will be viewed with more than passing interest. The night scene showing the great outdoor assemblage listening to the two leading Americans of their day will create a sense of sacredness that only lovers of Lincoln's memory can know.

But it is impossible from a space viewpoint to dwell on the many other deserving scenes of this finely filmed story, so I shall confine myself to the replica of the well-known engraving showing Lincoln and his cabinet, on the signing of the declaration of force against the seceding States, as made under the direction of Mr. Campbell. Compare the original engraving with its imitation on the screen. The latter was made in the Selig studio, with actors and a room specially built, and the furniture and the other essentials. Is it not a wonderful likeness of the original, so far as President Lincoln and the members of the cabinet are concerned, and in other particulars?

If you look closely enough, you will see a small deep box on the large table. That box has great historic value. It is the box that Lincoln used (when he did not use his hat) for his private dispatches and papers, when on his stumping rounds. Mr. Selig was fortunate enough to secure it for this scene. He has been just as careful, to a nicety, in other important scenes in his filmed story of "The Crisis."

To the assignment of the characters of the story, Mr. Selig devoted careful attention and a wide knowledge of actors and their special abilities. In this he was ably assisted by Director Campbell, whose judgment on fitness and ability for

a part is almost a second nature. The result of their joint efforts and judgment is a cast that, for fine ensemble acting, has been rarely surpassed. True, I think the assignment of certain characters might have been still more happily made; but that is only a one man's opinion.

George Fawcett's Silas Whipple is one of the finest heavy characters I have ever seen presented on the stage or the screen. A perfect study of the man as he is revealed in the book, is evident in Mr. Fawcett's admirable impersonation. And no better opposite could have been chosen than Matt B. Snyder for the role of Colonel Comyn Carvel. To watch them in their wordy passages at arms has nearly always a grim humor and begets a real fear of disaster to their life-long friendship in the mind of the spectator.

Judge Whipple is a man of granite in the book, and Mr. Fawcett's art makes him still more so on the screen. Inflexible in will and purpose, fearless for the right as he sees it and easily moved to anger in its defense, strong in friendship unto death, soft of heart beneath a rugged exterior and readily susceptible to the gentle influence and direction of his women friends, Mr. Fawcett's Silas Whipple will appeal to every spectator as a man of real flesh and blood—a great, unusual type of man.

The scene showing the death of Judge Whipple will go down as a classic in moving picture art. When I think of the millions of people that will be moved to tears by the powerfully affecting spectacle of this strong-souled man going out fearlessly into the Beyond, as the melody of "Lead Kindly Light" falls on his enraptured ears, I am amazed in contemplating the power of the moving picture to sway mankind.

Mr. Snyder's conception of Colonel Carvel and its expression are most happy. He brings out mirthfully at times the almost boyish roguishness of this old Southern gentleman, whom Time has failed to tame. Take, for example, the scene at Glencoe, where one of the disputes between the old friends is caused by the Colonel's aggressiveness. You cannot fail to smile at the roguish look on his face, as Virginia leads him by the ear from the room. His quickness with the pistol is a proverb among his friends, and we see it illustrated twice on the premises of Carvel & Co., but without bloodshed.

Without Virginia Carvel in the many amusing and exciting scenes between the Colonel and the Judge, they would fall exceedingly flat, and Miss Bessie Eyton's Virginia is always a joy, and sometimes much of a puzzle as well. Miss Eyton's characterization of the Southern belle is the best effort she has made in moving pictures up to the present time. The happy ease with which she shows the changing moods of Virginia impresses one that she is actually living the part.

How delicately and with what exquisite fineness she overcomes the scruples of Judge Whipple and induces him to make up and be friends on several occasions. And what a peacemaker she is between the two friends. In the Carvel home she assumes the air of mistress without effort. In her early contact with Stephen Brice she more than once touches the quick of that polished young Bostonian by her haughty Southern manner and pointed retort; and poor Clarence Colfax, who has loved her since they both were children, with all his patrician arrogance, lowers his colors when she takes him to task and shows him what he must do to be a real man. In short, Miss Eyton is not only clever and artistic in her impersonation of Virginia, but she looks beautiful and captivating as well.

Thomas Santschi is somewhat old to look the part of Stephen Brice when a student in Judge Whipple's office, but his acting is up to the mark. As a lieutenant in Union uniform Mr. Santschi is a fine, strapping figure of a man, and the dashing charge he makes with his men at the battle of Vicksburg has been referred to already.

Miss Eugenie Besserer's Mrs. Brice is a splendid characterization. One is always pleased to see her on the screen. As Clarence Colfax, Marshall Neilan is seen in several brilliant exploits during the civil war. In the part of Eliphalet Hopper Frank Weed gives a faithful depiction of that mole-like creature, and Will Machin is a likeable type of man in the character of Captain Lige Brent.

Sam D. Drane's impersonation of Abraham Lincoln is really remarkable in my eyes. It cannot fail to delight millions of others. How sad to think that Mr. Drane was called by the final summons before he ever saw himself in the pictures! I believe that his Abraham Lincoln in "The Crisis" will be a lasting monument to his memory.

The photography of "The Crisis" will add to the pleasure of viewing it. The subtitles are set in artistic, pictorial panels and appear bold and clear.

"The Crisis" is shown on the screen in three acts, the entire length being a little over ten reels.

The first showing of "The Crisis" in New York was at the Strand Theatre on the morning of September 29, a large number being present as the guests of H. S. Sherman, president of Sherman-Elliott, Inc., the owners of the fine Selig production. Among these were Winston Churchill, the author of the book from which the story was taken, and Booth Tarkington. Mr. Churchill declared he was delighted with the work of the Selig company. There seems to be no doubt in the minds of those who gave expression to their opinions that the treatment of the subject had been marked by the highest of intelligence—in adaptation, in direction and in acting—that "The Crisis" was a really great photoplay.

At the office of Mr. Sherman, 220 West 42d street, it is said the announcement that the territory east of Chicago is for sale on a state right basis has brought a host of inquirers. Mr. Sherman says it will be a case of "first come, first served." The production is being offered on a scale befitting its great cost, and special publicity aids have been designed for those showing it.

Society of Motion Picture Engineers Holds Annual Meeting

A Comprehensive and Interesting Program of the Meeting at the Hotel Astor.

THE Society of Motion Picture Engineers is now holding its annual meeting at the Hotel Astor, New York City.

The program for each day of the meeting, October 2 to 4 inclusive, is as follows:

MONDAY, OCTOBER 2, 1916

10.00 A. M. Meeting called to order. Completion of organization; election of new members; election of officers and Board of Governors; Reports of Committees.

1.30 P. M. Paper by W. Benton Westcott, Boston. Subject, "Precision, the dominating factor in motion picture machines."

Subjects proposed for discussion as to a standard to be recommended by this Society:

1. Standard unit projection speed in feet per minute.
2. Size of lantern slide mat for slides used with motion picture machines.
3. Standard rewind spindle-speed for thousand foot reels.

TUESDAY, OCTOBER 3, 1916

10.00 A. M. Paper by G. Francis Jenkins, Washington. Subject, "Condensers, their contour, location, size and support."

Subjects proposed for discussion as to a standard to be recommended by this Society:

4. The standard thousand foot reel, size, width and hole.
5. Uniform reel carrier for thousand foot reel.
6. Standard nomenclature.

1.30 P. M. Paper by Don. J. Bell, Chicago. Subject, "Perforations." Questions.

Subjects proposed for discussion as to a standard to be recommended by this Society:

7. Film perforations, size, shape and location.
8. Location of picture base-line with respect to marginal perforation of film.
9. Size of projection machine aperture.

WEDNESDAY, OCTOBER 4, 1916

10.00 A. M. Paper by W. C. Kunzmann, Cleveland. Subject, "Motion Picture Arc Light Carbons, their manufacture, test and use."

Subjects proposed for discussion as to a standard to be recommended by this Society:

10. Light intensity per unit screen surface.
11. Standard perforation for safety film for "home" machines.

1.30 P. M. Paper by J. C. McCormick. Subject, "Transforming devices."

Subjects proposed for discussion as to a standard to be recommended by this Society:

12. Standard voltage for D. C. generators.

New business.
Selection of next meeting place.
Adjournment.

In announcing the meet, the society explains its aim and objects as follows:

Every new industry standardizes sooner or later, whether we will it or not. It is the engineer's duty to direct this standardization along right lines—standards of terminology, equipment, data, quality, performance, nomenclature, and, unconsciously, perhaps, a code of ethics—not forgetting his responsibility to fix standards having due regard for the interests of all concerned, whether engineer, maker or customer.

It is confidently believed from the character of the incorporators and the spirit of the initial meeting in Washington, that (1) this Society was formed with an honest intent to be of service to the industry at large; (2) without any ulterior or selfish motive whatever; (3) that the officers and members alike intend to give largely of their time and energy to the promotion of the general good, and without expectation of financial reward.

"All matters of general interest deemed worthy of permanent record shall be published in serial volume as soon as possible after each regularly called Members' meeting. A copy shall be mailed to each member in good standing to his last address of record. Extra copies shall be printed for general distribution, and may be obtained of the Secretary on payment of a fee fixed by the Board of Governors."—Article 12 of the By-Laws.

It is believed that these papers are likely to be prepared with as much care and be as eagerly sought for as are the publications of other engineering societies, and of particular value in our own industry because it is yet in the formative stage.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Gilded Cage"

Five-Reel Peerless Photoplay, Starring Alice Brady—Released by the World Film.

Reviewed by Edward Weitzel.

THE scenes of "The Gilded Cage" are laid in a mythical kingdom called Balkany. J. I. C. Clarke is the author of the five-reel Peerless photoplay, and has created an engaging romance of "The Prisoner of Zenda" school. The story unfolds along well established but always effective lines, and Hartley Knoles has given it a picturesque and intelligent production. The picture opens with the assassination of the King and Queen of Balkany. King Comus has been "making ducks and drakes" of the funds of his country, and the people rise in revolt. The Princess Honore is called to the throne.

Scene from "The Gilded Cage" (World).

She is young and beautiful and is loved by the prime minister, Baron Stefano, who hopes to wed her and gain the crown. The young Queen says him nay, however, and Stefano resolves to make the kingdom a republic and place himself at its head. The prime minister keeps up the dissatisfaction of the people by continuing the heavy taxes, and rumors of another uprising reach the Queen. Donning the garments of a peasant girl she joins the throngs at a fair and endeavors to learn for herself the true feelings of her people. Here she meets Prince Boris, who has renounced his title and lives as a peasant. Through the mistake of a spy, Boris and the Queen are thrown in prison for plotting against the ruler of the country. The Baron learns of the mistake and determines to profit by it, but Queen Honore escapes from the dungeon and returns to the palace. A plot to execute Prince Boris is frustrated by the people, who refuse to allow the soldiers to shoot him. They turn on the Baron instead and beat him to death. Boris learns the identity of his peasant girl, and the story ends with the proper finish for a romance of this class.

Alice Brady is a pleasing and dramatically competent figure as Princess Honore, and Irving Cummings is a manly Prince Boris. Alice B. Francis, Gerda Holmes, Montagu Love, Arthur Ashley, Sidney Dalbrook and Clara Whipple add to the merits of the performance.

"Our American Boys in the European War"

Motion Pictures of the American Ambulance Corps at Work in France—Released by Triangle.

Reviewed by Edward Weitzel.

A FOUR-REEL moving picture showing the work of the American Ambulance Corps on the side of the Allies, and released by the Triangle Film Corporation, gives a particularly vivid reproduction of the exciting and dangerous duties now being performed in France by the men of the 120 American ambulances engaged in conveying wounded soldiers from the firing line to the hospitals. The pictures were taken by the French government and show the courage and skill displayed by the corps in getting their charges from the trenches and hurrying them beyond the danger line. Other interesting incidents of the great war, some of an amusing nature, are on the films. Individual pictures of several of the more famous American air-pilots now serving in France are also included. The American Ambulance Corps has "brought out" 150,000 wounded to date and is doing a great work for humanity. The ambulance service is being run in connection with the hospital established and maintained by American generosity, and the pictures will be shown for the benefit of that service. The Triangle Film Corporation has agreed to handle the distribution of the pictures free of charge, and the names of Mrs. William K. Vanderbilt, Mrs. Robert Bacon and Mrs. Harry Payne Whitney are prominently identified with the cause.

Two New-Old Biographs

"The Power of the Press," Three-Reel Melodrama, and "The New York Hat," a One-Reeler with Mary Pickford, to Be Released Next Month.

Reviewed by Ben H. Grimm.

"The Power of the Press."

"THE Power of the Press," to be reissued by Biograph in three reels, teems with old-fashioned melodrama, and if for no other reason than that it is more or less of a departure from the style of present-day dramas, is welcome. We can never get away from a secret liking for the old "thrillers," in which the Dastardly Villain relentlessly persecutes the Poor Young Girl, to whom "Rags is royal raiment when worn for Virtue's sake," and this production is typical of that sort of melodrama. The story is interesting, and the action fast, and of its type "The Power of the Press" is an excellent example.

Lionel Barrymore and William Russell both did the sort of work in this picture that has led them to their present places. As Steve Carson, the hero, Mr. Barrymore lent an interpretation to his role that added greatly to its ability to hold interest.

Scene from "The Power of the Press."

The heroine was played by Vivian Prescott and Betty Gray, William Jefferson and A. C. Marston were also in the cast.

The story follows more or less the stereotyped form of melodrama, with the villain persecuting the heroine while her husband is in jail as the result of a "framed up" occurrence, and trying to obtain her rightful inheritance of Alaskan gold. The husband and his cell-mate, a bank defaulter, are released unexpectedly from jail, and a series of melodramatically logical events lead up to a newspaper taking up the case in behalf of the innocent man who spent several years in jail for the villain's crime. The "power of the press" brings about a just and happy adjustment of the lives of those concerned.

The picture will be released November 1.

"The New York Hat."

"The New York Hat" is one of the best one-reel picture that Mary Pickford and David W. Griffith turned out for the old Biograph company, and despite the several years that have

passed since its first showing, the film still ranks considerably higher than many releases of to-day. As the poor country girl who becomes the possessor of a "New York" hat, Miss Pickford plays upon the emotions of the spectator at will, and most of the time she chooses to draw you into sympathy with her.

The story, with its homely, country-village settings, concerns the secret bequest of Mary's mother, who turns over to the care of the village parson a sum of money she has saved. This money is to be used in buying things that Mary's girl-heart craves, and which the crabbed father will not buy. Mary, in rags, appears at church in a millinery creation that is the envy of everyone. The fact that the parson bought it starts scandal, but everything is cleared up when the dead mother's secret bequest is made known.

An interesting feature about this one reeler is the fact that there are working "extra" in many scenes: Mae Marsh, Claire McDowell, Dorothy Gish, Lillian Gish, Robert Harran, and Jack Pickford. The minister is played by Lionel Barrymore, the father by Charles H. Mailes.

"The Shielding Shadow"

No. 5 of the Pathe Serial Well Staged and Absorbing Develops Greater Mystery.

Reviewed by Margaret I. MacDonald.

A GREAT deal of action in this number takes place in the home of Bianca, a queen of the underworld. In her home is a secret apartment to which access is had through a panel in one of the walls, and in this secret apart-

Scene from "The Shielding Shadow" (Pathe).

ment are conducted the shadiest business transactions of her gang. The pursuit of One Lamp Louie's confession, which would free Jerry Carson from the accusation of murder placed upon him and uncover the villainy of Sebastian, Leontine s husband, continues to raise considerable excitement. The mysterious stranger, Ravenger, succeeds in penetrating the secrecy of the hidden apartment, and for his pains is shot at lightning speed through a trap door and into a chute. A short time afterward, when the main characters of the story, including Leontine, have in one manner or another found their way to the hidden apartment, the Shielding Shadow single-handed outwits them all and frees Leontine from the clutches of the gang, placing her in possession of the paper containing the confession. This is later snatched from her on the street by One Lamp Louie, who trails her. This episode closes leaving us wondering how the cuff link of Ravenger came to be found on the floor of the hidden apartment when the fray was over. An enteresting number, entitled "Through Bolted Doors."

"How Life Begins"

Remarkable Three-Part Biological Film Reveals by a Simple and Beautiful Method the Mystery of Life's Beginning.

Reviewed by Margaret I. MacDonald.

TO GIVE a properly detailed review of this remarkable picture, it would be necessary to have a grasp of one's subject such as is enjoyed by those who have so carefully arranged its film presentation. It must therefore suffice the reader that we give an opinion on, rather than an analysis of the picture.

The film, "How Life Begins," was produced by Geo. E. Stone, A. B., of Berkeley University, in collaboration with J. A. Long, Ph. D., Assistant Professor of Embryology of the University of California. The combined efforts of these two men for a period of over eighteen months have brought a result that should revolutionize educational picture methods. The picture is a revelation; a complete, simple, and beautiful method of revealing to child and adult alike, the wonderful dual system by means of which all life originates. Previous to this we have had revealed to us in film "The Birth of a Flower," "The Life of a Frog," and "Microscopic Pond Life," each of which is but a part of the great story taught in this new effort to simplify the science of life, to visualize, as it were, the mystery of the origin of life, as far as the human mind can penetrate.

In the treatment of their subject Messrs. Stone and Long have shown remarkable discernment; the simplicity and delicacy with which they have followed their subject through the plant and animal kingdoms, explaining each step by diagrams and nicely worded subtitles, as well as animated illustrations of what the microscope revealed, will elicit unlimited admiration and gratitude.

Schools and educational institutions of all kinds will do well not only to adopt this film as a permanent method of revelation, but to clamor for more along the same line, for subjects treated not in part but as a whole, and of practical use in the class room.

"Beatrice Fairfax"

"At the Ainsley Ball" and "Outside the Law," the Eighth and Ninth Episodes of the International Serial.

Reviewed by Edward Weitzel.

"At the Ainsley Ball."

A YOUNG man wso discovers that his girl is falling in love with "a fascinating foreigner," applies to Beatrice Fairfax for assistance. This ever ready young woman calls in Jimmy Barton, and before the end of the ninth episode they unmask the gentleman from over the seas, and show a deluded young lady that she has had a narrow escape from a clever fortune hunter. There is to be a ball at the home of Miss Ainsley, and the foreign gentleman arranges an elopement, after seeing to it that the lady's French maid puts her mistress' jewels in her handbag. Beatrice and Jimmy learn just what costumes the elopers are to wear at the ball, procure duplicates and prepare to trap the crafty foreigner. The maid hands Jimmy the bag by mistake, and Monsieur Versale rushes Beatrice to an auto, and makes off with her down the road, in place of the trusting Miss Ainsley. The lady, her true lover, and the quick witted Jimmy give chase in another car, rescue Beatrice and defeat Versale.

The two reels move with good speed, and unwind a story that will compare with the best of the series. Grace Darling, Harry Fox, and Mae Hopkins lend expert aid to the acting end of the production.

"Outside the Law."

The best moment in "Outside the Law," the ninth episode of the "Beatrice Fairfax" series, is when Jimmy Barton steals

Scene from "Outside the Law" (International).

the necktie. The story is serious drama, to be sure, but this comedy touch is so clever that it makes the deepest impression of any incident of the plot. The two reels give Harry Fox a number of excellent comedy openings, and that young man is anything but slow in taking advantage of them. His acting of a vegetable peddler is full of capital fooling. The plot turns on a young married woman who is in the power of a blackmailing sheet, called "The Vampire." The editor holds compromising letter of hers, and Beatrice and Jimmy break into the editor's room and secure the package. Admirers of the series will follow this episode with breathless interest, punctuated by peals of laughter. Harry Fox, Grace Darling, and Mae Hopkins have the leading roles.

"The Little Orphan" Stolen.

A print of "The Little Orphan" has been stolen from the Pioneer Feature Film Corporation, 130 West 46th street, New York City. Any person who buys the print will not be the rightful owner, as same is stolen goods.

"The Yellow Menace"

Tenth, Eleventh and Twelfth Episodes of the Unity Sales Corporation Serial.

Reviewed by Edward Weitzel.

"A Message from the Sky."

THE tenth episode of "The Yellow Menace" shows Ali Singh in a successful attempt at carying off both May Manning and Margaret Bronson. Soto, one of the "Mighty One's" Japanese helpers, then drops a mesage from an aeroplane at the feet of Manning, telling him that the only way to save the two girls from torture is to surrender himself to Ali Singh.

Scene from "The Yellow Menace" (Unity).

The Mongolian also squares accounts with Hong Konk Harry for interfering with Najla's punishment. He has the man flogged until he is half dead. Later Najla steals into the room and does all in her power to ease the pain of the poor wretch.

The rapid movement of events which has marked the progress of the preceding episodes, is found in "A Mesage from the Sky."

"The Half Breed's Hatred."

Manning, having given himself up to Ali Singh in order to save Margaret and May, the three are rescued by the treachery of Hong Kong Harry in episode eleven. Actuated by a desire to get even with Ali, the half breed conducts the police to the leader's den. Ali, however, escapes.

"The Aeroplane Accident."

In the twelfth episode several of the scenes take place at the Aviation Field on Long Island. Ali attempts to steal a government aeroplane, that he may discover the secret of its construction. Manning learns of his intention, and the machine is fixed so that it will fall after ascending two thousand feet. Ali outwits this scheme by sending up one of the Japs in place of himself, and the man is killed. The fall of the machine is not particularly well managed but the rest of the aviation scenes are the real thing. The acting and general production of the three episodes compare favorably with the preceding numbers.

"The Power of Evil"

Five-Reel Photoplay by George Bronson Howard, Featuring Henry King, Marguerite Nichols and Lillian West.

Reviewed by Edward Weitzel.

THE Power of Evil," the five-reel photoplay released through the B. S. Moss Corporation, is not as sensational as its title. There is a mingling of widely diversified characters in the story, and the scenes range from a millionaire's palace to a low dance hall, and also include glimpses of an elaborate social function, and a meeting of the Salvation Army. With such an assortment of backgrounds it should have been an easy matter for George Bronson Howard, the author of the scenario, to introduce a number of telling situations. This he has failed to do. There is plenty of dramatic building material, but the actions of most of the characters display such a lack of common sense that what is intended for an impressive scene often invokes a smile. The argument that men and women may have acted in just such a way, has no weight when applied to the art of the theater or the screen. Stupid people never command respect, even in real life, and weakness of character is more apt to excite mirth than pity; the mimic scene that mirrors such traits is given even less consideration, and a course of conduct that does not square with the dictates of an ordinary amount of gray matter is bound to overshoot its mark.

A short resume of the plot of "The Power of Evil" will bear out the above contention. A young millionaire, whose father dies from the effects of the drink habit, marries a young girl, after he has promised her to stop following in his father's footsteps. He keeps his word, loads his young wife with affection and all that money can buy, and, at the end of a year or so, finds that she cares only for idle pleasure, and has acquired a taste for liquor herself. While she is away at the seashore, the husband runs down a young woman with his automobile, in the heart of a city. Instead of taking the girl to a hospital, he removes her to his own home, and has her nursed back to health. The injured girl is a former pickpocket who has determined to get on the right road. The wife returns home, sees the interesting invalid, imagines the worst, and divorces her husband. He takes to drink again, is befriended by the reformed thief, now a Salvation Army lassie. After dividing his fortune between the divorced lady and a number of charities, he joins the army himself and is discovered at his new calling when his ex-wife and a party of friends go slumming. She asks him to call; but he clings to the woman who has regenerated him, and the impression is created that he will eventually make her his wife.

Here is another example that to a certain order of humans there is no middle course; if a man sin and sink to the lowest depths of degradation, when he reforms he must go to the other extreme and become a preacher of the word. To such minds there is nothing between heaven and the bottomless pit. The millionaire's acts in letting his wife leave him for the society of a lot of dangerous companions, and in taking the injured woman into his own house, rob him of the spectator's sympathy. As for the wife, her behavior is without one extenuating circumstance.

The material part of the production is excellent. Henry King's performance of the millionaire has many good points, but he might move faster and show deeper sense of humor. Margaret Nichols gives a consistent impersonation of the foolish young wife, and Victory Bateman is equally artistic as a shallow society matron. Lillian West as Jeano, the girl who finds the right road, is the most impressive member of the cast. Frank Erlanger is admirable as a faithful old valet.

Triangle Program

"Somewhere in France," an Animated Five-Reel Ince with Louise Glaum in a Spirited Role and "The Old Folks At Home," an Interesting Five-Reel Story.

Reviewed by Louis Reeves Harrison.

"Somewhere in France."

SOMEWHERE in France is a true motion-picture story in that it keeps along one single line of interest from beginning to end, and it is TOLD by screen methods rather than by an attempt to illustrate the story by Richard Harding Davis. At every stage of rather difficult presentation there is a delightful consistency of method and treatment, with only such flashes of war movement as are necessary to give the effect of plausability. Not only is it a hard story to tell, in spite of an abundance of exciting situations, but it is a hard story to end satisfactorily. The brother of a disgraced French officer, whose downfall and suicide are accomplished by a woman spy in the German service, attempts to bring her to justice by entering the German secret service himself.

In this position of double peril he is finally enabled by a turn in the tide of war to cause her arrest and incarceration, but she displays so much resource herself that she becomes an undesigned heroine. She is taking just as big chances as he is, with all the added humiliations to which a woman is subjected in such a position, and Miss Glaum's delightful methods add to the cause of the woman. There is suggested the possibility of trying Louise in the role of a resourceful girl who is not an adventuress, who could play the part of one for some worth-while purpose. Her native artistry, that which causes her to dress according to the varying moods of varying situations, and the intelligence with which she portrays though and feeling, equip her for the part of a bright girl in the midst of trying environment.

"The Old Folks at Home."

"The Old Folks at Home" Fine-Arts, gives some inkling of a delicate analysis of human nature which has made the short stories of Rupert Hughes very attractive. But Rupert Hughes, the writer and master of his medium portrays human nature as he has known it in days gone by, and his grasp of motion picture methods is those of days barely gone by. But for some delightful characterization and daring philosophy "The Old Folks at Home" is a mere repitition of what has been discarded by modern writers for screen production. The story will get over in good shape because it comes from a true creative font and is handled with a fair amount of skill, but the material it contains could be best seen to advantage in three reels. The attenuation visible at times causes interest to drag when it needs augmentation.

It is the old story of the country boy going to the city with sudden wealth and falling into the hands of an unprincipled woman, our dear old friend, the adventuress, who regularly appears several times a week. He commits murder and is shielded by his parents, one of them a "Senator." Their lying and evasion in condoning the capital crime is about to be discovered when the simple-minded old mother, caught lying on the witness stand makes a personal appeal to the jury and frees her guilty son. In that scene, admirably done by Josephine Crowell, lies the intense moment of the story, its crisis and its only reason for existence. She is the real star, with a good second in the foolish boy, impersonated by Elmer Clifton, but Mr. Beerbohm Tree is in the cast as the "Senator" and does fairly well.

"The Social Buccaneer"

Five-part Bluebird Production Features J. Warren Kerrigan and Louise Lovely in Adaptation of Isham Novel.

Reviewed by Margaret I. MacDonald.

BY ARRANGEMENT with the Dobbs-Merrill Co., a five-part adaption of Frederick S. Isham's novel is presented on the Bluebird program with the release date set for October 16. J. Warren Kerrigan and Louise Lovely are the featured members of the cast with Maud George, Harry Carter, Marc Robbins, Hayward Mack and other competent players in the support. The director has evidently been at a disadvantage in working from a badly constructed adaption which causes the unitiated spectator to worry from the beginning to the end with the problem of what it is all about. The fact that Chattfield Bruce noting, while in China buying goods for an American firm, the method of the pirate Wong Lee benefiting the poor by stealing from the rich, determines to follow the same line of philanthropy, is kept too much of a secret. The plot to divest Nathan Goldberg, a Hebrew merchant who annually cheats the customs of thousands of dollars, of certain jewels locked away in the family safe, although clearly defined, lacks in the development of the picture the clarity of motive that the story has provided. Much of the force of the story is lost by the treatment given it.

Scene from "The Social Buccaneer" (Bluebird).

J. Warren Kerrigan in the role of Chattfield Bruce has found it difficult to give any degree of color to his impersonation of the character, while Louise Lovely has made considerable of her opportunities. One of the best impersonations, that of the Hebrew merchant, has been done by Marc Robbins. The settings throughout are pleasing, and many of the exteriors are particularly charming. It is unfortunate, however, that the makeup of the majority of the players in the Chinese scenes is unconvincing.

Mutual Program

"Dulcie's Adventure," Five-Reel, Featuring Mary Miles Minter; "The Torch Bearer," Five-Reel, Featuring Wm. Russell, and "The Pawnbroker's Shop," Two-Reel Charlie Chaplin Farce.

Reviewed by Louis Reeves Harrison.

A SIMPLE story, not at all adventurous, of Virginia life, obviously intended to give Miss Minter some ingenue opportunity, "Dulcie's Adventure" is not particularly calculated to draw very heavily on the resources of this very charming young actress. Her directors may imagine that it would not do to accord her an impersonation of difficulty, one in which she has to do more than roll her eyes and smile a little now and then, but it is worth trying. The possession of beauty does not mean that a girl is destitute of brains, but the antiquated theatrical conception of a nice American girl is that she must be innocent of anything approaching mentality. The only woman of resource in stagey plays is that old stock conception the "adventuress."

Miss Minter in "Dulcie's Adventure" is a mere shuttlecock between the battledores of circumstance and a vulgar aunt, the ancient theatrical conception of an aristocrat, a stock character intended for an effect on the old fashioned gallery. Whoever is responsible for the selection of that sort of stuff is many years behind the times. All modern stories for presentation in any form are not drawn from these stock characters but from human anture as it is easily recognizable in front. Humanity as we know it to be furnishes material for all up-to-date dramas. Mary Miles is very sweet and lovable in the impression she gives, and she deserves the role of an intelligent American girl, not one who could be led to marry a professional crook, a notorious criminal, disguised as a gentleman. She is an accomplished young actress in sore need of finer opportunity.

"The Torch Bearer" is simply another case of putting a fine young actor into a story that belongs to last century. William Russell is a manly-looking fellow and apparently ambitious to rise out of the manufactured play. He has a strong personality of his own and can inject it into a role with high intelligence. He is put into a story which contains the usual list of old tricks, the exchanged letters, the man of fine position and purposes whose father has been unjustly accused of murder, redeemed through that antiquated device the villain's dying confession, the opposition of that stock villain, the political boss, always chewing on an uplifted cigar, appearing regularly on the screen every week in the year, the Western girl of frankness in contrast with what only theatrical people imagine to be conventialism in the East, and all the rest, including a bit of the "Guardie and the Girl" business which is almost as badly overworked as "Cinderella." It would be a pleasure to see Mr. Russell in a vigorous American character, concerned in some live issue of today, and forever out of class theatricalism.

"The Pawnbroker's Shop" is amusing through the ingenuity and attractive personality of Charlie Chaplin. That he holds so well after a surplus of publicity is largely due to the fact that he works hard every moment to keep the audience in a good humor. He is a glutton for the hard work of being perpetually funny. It has become such a habit to laugh at him, that it would be dangerous not for him to attempt a serious role. People would laugh anyway, because it is his solemnity in all the stupid things he does which has kept audiences so long amused.

"Anton the Terrible"

A Strong Lasky Feature in Which Theodore Roberts Takes the Leading part with Great Success.

Reviewed by W. Stephen Bush.

THIS Lasky feature telling a highly dramatic story of Russian life is made acceptable by the superb acting of Theodore Roberts. This is not to say that the feature possesses no other merits. On the contrary, there are the usual excellences of the Lasky school added to a lively and plausible plot. In appearance the star is a typical Cossack—a Russian of the Russians. His part calls for deep and violent emotions and for the portrayal of many moods. Theodore Roberts never fails to rise to the occasion. His personality no less than his performance dominates every one of the big and stirring moments. He is on the whole well supported.

Anita King gave a creditable rendering of a fine part, though at times her training and experience showed itself. The ascent to stardom is not as easy as all that. Remarkable talent was shown by the actress impersonating the girl whom the arch-duke ill-treated and the realism of one scene at least might have been considered offensive had it not been for the delicate and skillful way in which the part had been conceived and acted. The feature is not without its digressions and might have been told with greater effect and directness if about three hundred feet more or less had been cut out.

Scene from "Anton the Terrible" (Lasky).

Atmosphere, lighting effects, settings, perfection of detail, the usual Lasky characteristics were much in evidence.

ULRICH RELEASE POSTPONED.

Due to a change in the Paramount release schedule, Lenore Ulrich's new photoplay vehicle, "The Intrigue," will be shown in the Paramount theaters commencing October 9th in place of October 2nd. The new Pallas Pictures subject will first be seen in New York City at the Strand theater where it will be given an elaborate presentation. Miss Ulrich, who is now in New York, will appear personally at the opening exhibition and plans to be present each day during the week it appears at the Strand.

Four Kalem Releases

"The Reformation of Dog Hole," Ninth Episode in "The Girl From 'Frisco" Series; "To Save the Special," a "Hazards of Helen"; "The Love Magnet," Ham Comedy, and "The Battered Bridegroom," Ivy Close Comedy.

Reviewed by Ben H. Grimm.

"The Reformation of Dog Hole."

"THE Reformation of Dog Hole," the ninth episode of Robert Welles Ritchie's "The Girl from 'Frisco" series, is an interesting departure from the type of story found in the preceding chapters. In this two-reel number there is little of the mysterious element, but interest nevertheless is

Scene from "The Reformation of Dog Hole" (Kalem).

kept suspended throughout. There is more of the "wild" West in this film, too, and more of that elusive power to hold that is always in evidence when a girl is a success where a mere man has failed. While the film is melodramatic as a whole, its tendency is toward humor in many situations, and the result is a pleasing picture.

Barbara Brent (Marin Sais) this time undertakes the position of station agent at Dog Hole, where the cowboys have been shooting up the railroad property. She wins the regard of the cowpunchers when, at the point of a gun, she makes their leader plug up the holes he has shot in the water tank. John Wallace (True. Boardman) gets into several fights with the gambling hall keeper in his endeavors to shield Barbara. She wins her way further into the hearts of the cowboys when she beats them all at poker. She has ruined the gambler's business and for revenge he plans to wreck the special train carrying Barbara's father. Miss Sais does some spectacular riding to a switch and beats out the special, after she and the cowboy foreman have used dynamite to get out of a box car locked by the villain. Her poker winnings Barbara uses in the purchase of stock of the railroad for the cowboys, so that they are part owners, and as such will protect, and not destroy, their own property.

In the cast are: Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Edward Clisbee, Steve Murphy and Jack Wilson. Directed by James W. Horne.

"To Save the Special."

"To Save the Special" is one of the best and the most thrilling numbers of the "Hazards of Helen" series. In this reel Helen Gibson's undoubted nerve is given a severe test, and she responds with a realism that makes the nerves tingle. She is called upon to stop a runaway team from the back of another horse. Credit is due for the manner in which these scenes were photographed, too, for they are quite close-up and the action of the girl and the horses registers with unusual power to thrill.

There is more to the story in this number than there was in many of the recent "Hazards." The real action starts when a driver at a mine gets a load of dynamite from the siding at the Lone Point station. The driver has been given an unruly horse by the stable-keeper. The horses are frightened by a train and run away. Down past the station they speed, and Helen jumps on another horse and is after them. She leaps to the back of one of the runaways and diverts their course from the railroad track just as they are about to crash into the special train. The villains are killed by the explosion when the wagon turns over.

Helen Gibson, P. S. Pembroke, George Routh, Ray Lincoln and G. A. Williams form the cast.

"The Love Magnet."

"The Love Magnet" is a lively Ham and Bud reel. Bud is jealous over the attention paid Ham by Ethel, and, led by an advertisement, buys a love magnet that is guaranteed to attract beautiful young women. It does, and Bud is almost smothered by a bevy of beauties. Ham in turn becomes jealous and goes to get a similar magnet, but the magnet professor is out and Ham steals a magnet. He gets the wrong kind of a magnet, though—one that attracts old maids. They pursue him until he overtakes Bud, with whom he changes magnets. Then both are pursued to the sea. They jump in and swim until they hear the siren voices of mermaids, who also succumb to the magnets, and Ham, Bud and the mermaids swim out to happiness. Ham, Bud and Ethel Teare are the leading figures.

"The Battered Bridegroom."

Ivy Close is featured in this one-reel comedy, whose cast includes Henry Murdoch, who lends most of the comedy touches to the film. The story is built on rather old lines—the father who won't let his daughter marry the poor young man, and who picks out an old, rich fossil for her. Ivy escapes from a locked room and becomes a manicurist for the barber (Henry Murdoch), but is ousted by the latter's wife. Through a series of more or less humorous incidents the barber, who is being chased by his wife, carries Ivy into a motorboat with him. The action becomes fast here, and several stunts are performed by Arthur Albertson, who rescues the girl from the motorboat, thereby winning her as a bride.

In addition to the three players named, the cast includes William McKey and Mary Taylor-Ross.

"The Conquest of Canaan"

A Filmed Version of Booth Tarkington's Book Produced by the Frohman Amusement Corporation.

Reviewed by W. Stephen Bush.

BOOTH TARKINGTON offers many temptations to the film man and likewise many opportunities. It surely is not an easy thing to put the subtleties of a Tarkington story like this on the screen, but the effort has succeeded measurably. In the painting of characters and types the great author has a masterly way of his own, most captivating on the printed page and altogether delightful on the screen, provided the thing is well done.

The temptation in filming a story which is so largely one of atmosphere and characterization was to indulge in undramatic digressions and in prolonged attention to minor details. This temptation the producer has not, at all times, successfully resisted, but as he has almost invariably caught the spirit of the book audiences will be in a forgiving mood. Some of the characterizations were exceedingly fine; there were moments, too, when the scorn of the author for sham and pretense and his irrestible power of ridicule appeared on the screen vividly and amusingly. Settings throughout were fine, the portrayal of the ludicrous types left nothing to be desired. Indeed the rich and unctuous humor changing with biting wit in which Tarkington abounds were most skilfully transfered to the screen; not always but often.

The dramatic materials in the story were most ordinary

Scene from "The Conquest of Canaan" (Frohman).

and conventional sort, some times badly melodramic and at times tinged by a mawkishness of sentiment.

The acting left something to be desired. Jack Sherrill had really a difficult, almost an ungrateful part which only a man of exalted histrinoic talents could have carried off. Sherrill showed flashes of talent, he was earnest and ambitious, but his performance at times fell short of the best standard. Edith Talliaferro showed great talent and an evident liking for her role but she was at times inclined to be "stagy." The minor parts were rendered surprisingly well; a fact which contributed not a little to the good points of the play. The "action" of the play does not get under way until well toward the end when events begin to move more rapidly and lead to a well directed and well rendered climax. The film as it was shown privately at the Strand was, I understand, six thousand feet long. It is to be reduced to five thousand. This can be done without doing the play the least harm.

Two Metro-Rolfe Releases

"The Wheel of the Law," a Five Reel Screen Drama, Starring Emily Stevens, and "The Dawn of Love," Also [illegible] Picture. With Mabel Taliaferro in the Role.

ward Weitzel.

[illegible] of the Law."

THE Wheel of the Law" striking examples of what intelligent direction and competent acting can do for a scenario. This five-reel photoplay, produced by the Rolfe company, and written by Katherine Kavanaugh, is a preach-

Scene from "The Wheel of the Law" (Metro.

ment against convicting a man on circumstantial evidence. The machinery employed by the author in the expounding of her thesis is somewhat complicated but is generally interesting. Dramas that are designed to present an abstract proposition are apt to lose something from the human side of the story. The leading male character in "The Wheel of the Law" is an ambitious district attorney who has won a reputation by his ability to secure convictions on circumstantial evidence, and the plot makes him work with might and main to convict a man of murder, after he has been promised the governorship by the real murderer if he secures the conviction. The lawyer's wife is the sister of the innocent man, but he will not listen to her pleadings until she shows her husband that it is possible to entangle even a district attorney in the same mesh.

The story is told in narrative form lent in the excellent form in which it is presented cannot fail to hold the undivided attention of the spectator. The superior qualities of the production are many and reflect great credit upon director George H. Baker. The scenes depicting stage life have never been surpassed and seldom equalled. Th acting of Emily Stevens, Frank Mills, Edwin Holt, Harry Davenport, Raymond McKee, Jerome N. Wilson, Charles Eldridge and Rowa Raymond was also of the best.

"The Dawn of Love."

Channing Pollock and Rennold Wolf are responsible for the story of "The Dawn of Love." The scenario of this Rolfe photoplay was made by June Mathis. The scenes are laid on the New England coast, among fishermen and smugglers, and tell a pleasing love story of which a fishmaiden of the regulation stage type is the heroine. The first four reels are fine examples of photographic art, the backgrounds of rocky coast and rolling ocean being skilfully utilized. The sensational features in the last reel are not on a par with the rest of the picture.

Mabel Taliaferro acts the fishergirl with grace and charm and is given capable support by Robert W. Frazer, Leslie H. Stowe, Peter Lang, Martin J. Faust, H. H. Turner, Frank Bates, and Jack Mond.

"The Battle of the Somme"

A Five-Reel Kinematographic Record of the Deadly Allied Offensive from June to July.

Reviewed by W. Stephen Bush.

FIFTY feet of a war picture taken at the seat of war is worth fifty thousand feet of posed battle scenes, no matter how clever the director, and no matter how lavish the expenditure. What is a battle film worth? As an historic record its value is almost beyond compute. As a lesson either in the horrors of war or in the importance of preparedness it is a document which convinces instantly. As an entertainment offered indiscriminately to the theater-going public its value is not so clear. There are scenes in it which are sure to interest and even enthuse any audience, scenes of military display, and of stern preparation for battle, such as we see rarely in the weekly news.

It is easy to understand how these films must have appealed to the British public. No finer testimony could be had of the splendid morale of the British fighters, of the thoroughness with which the Allied offensive advances, of the tremendous pressure on the foe. To us neutral not engulfed ni the passion of war, the most touching incidents are the willingness of friend and foe to treat each other as human beings once the battle is over.

A good deal of the film is devoted to showing German prisoners, most of them wounded. We see them apparently fresh from the scene of fighting, some of them with their hands high in token of surrender; we see them in a temporary concentration camp; we see them marching under guard to the train, and the last we see of them they are being loaded on freight cars for transport to England.

Ruins and corpses are spread through the picture. The destruction of a village is shown; an appalling spectacle and a pitiful one. The battle field here and there, and indeed everywher is strewn with corpses mostly of the enemy. The burial of human beings recently killed, and often mutilated. covered with blood and dirt, is shown at some length. The prompt and careful treatment of the wounded, friend and foe alike, is visualized in some detail, too much detail perhaps. Life in the trenches is shown in all its terrible phases. The cameraman was both privileged and daring, for there are scenes that could only have been taken with the special favor of the government, and at the imminent risk of life. A British charge in which two soldiers were put out of action the moment they attempted to dash from their trench, is fearfully realistic, and brings home the constant presence of death in the midst of the soldiers.

The advance of sturdy columns of English and Scottish soldiers, the rushing forward of artillery, the bombardments, the bursting of clouds of shrapnel in the air, the preparations for a bayonet attack on wire entanglements, and indeed all the pomp and circumstance of war are to be found in these films. All the artillery work was highly interesting.

The films were brought here by Charles Urban, official photographer for the British government, whose pictures of the training of Kitchener's Army, and the North Sea fleet were shown at the Lyceum last Spring.

At the end of the war films some wonderful colored pictures of battle ships at sea and in maneuvres were shown. A more extended comment on these will be found in next week's issue of the Moving Picture World.

"The Firm of Girdlestone"

Harold Shaw Makes Attractive Adaptation of Sir A. Conan Doyle's Novel for Greater Vitagraph.

Reviewed by Margaret I. MacDonald.

THE strength of characterization provided by the famous author in the very least of his stories goes a long way toward making them especially well adapted to screen visualization. While the director has failed in a few minor details in the present instance, the general impression left by the picture is that it is a forceful, well-made production, an excellent cast portraying sincerely the various interesting types. Charles Rock appears as the hypocritical head of the firm of Girdlestone, with Fred Groves as his vicious son. Hayford Hobbs as Tom Dimsdale, Wyndham Guise as Major Tobias Clutterbuck, Edna Flugrath as Kate Harston, and Molly

Scene from "The Firm of Girdlestone" (Vitagraph).

Terraine as Rebecca the Girdlestone maid, all do creditable work.

The story of the treacherous manner in which the Girdlestones planned to mend their shattered fortunes provides many fine dramatic situations which have been well handled. The scenes which take place at Hampton Priory where old John Girdlestone confines his ward with a determination either to force her to marry his son, or in the case of failure in this

effort to secretly end her life that the stipulations of her father's will providing for the transfer of his fortune to John Girdlestone may be fulfilled, are absorbing. The uncanny atmosphere of the old Priory where the spirit of the dead monk was said to walk at midnight, is well sustained.

This is the kind of melodrama that the average audience will thoroughly enjoy; the old world atmosphere stimulates the imagination, and places the mind in a receptive mood to receive a story that reverts at times to the dust of ages.

"Barriers of Society"

Five-Reel Red Feather Production Follows the Destiny of Two Lives Fated for Each Other.

Reviewed by Robert C. McElravy.

THIS five-reel offering, by Clarke Irvine, owes much of its interest to two factors of universal interest in the plot conception, rather than to any special strength of presentation. It takes up two young lives at the beginning, those of a girl born in luxury, and a boy who is the offspring of a poor fisherman and his wife. Fate brings the lives together for a moment, and then they separate. The meeting, as the subtitle explains, is an incident to the girl, and an epoch to the boy.

There is a pleasing allegorical touch to all of the opening scenes, and the interest of the observer is well maintained. Then, with the hand of destiny at work again, the young man is employed aboard a yacht on which the girl is traveling with her father. The owner of the yacht loves the girl, but she repels him. The owner, with the collusion of the mate, pretends the yacht is sinking, and casts himself adrift with her alone in a boat. They go to a desert island, where they are followed by the young sailor, who makes a long swim to be near at hand. In this primitive and always interesting situation, bad blood results between the men, and the sailor finally kills the yacht owner to save the girl.

The film has some weaknesses of construction, but tells an entertaining story. It has no high dramatic moments, but carries the interest quite well without them. Dorothy Davenport, Emory Johnson, Richard Morris and others are in the cast.

"Tweedledum" Going Strong

Andrew J. Cobe Visits New York Office of Unity Bringing Many Orders for New Comedy Series.

ANDREW J. COBE, vice-president and general manager of the Unity Sales Corporation, was in New York the past few days after a sojourn of two weeks in the Chicago offices of the company. Mr. Cobe brought with him a bunch of new contracts covering bookings on the new Tweedledum comedies which guarantee that these new releases will be off to a flying start from the very beginning. "'Tweedledum,' says Mr. Cobe, "is sure to prove the sensation of American filmland just as he was on the other side. There is no one like him in this country. Of course we are not sure that he will be as popular as Chaplin, but his comedies in Europe, when he was with the old Eclipse Company, sold more prints than Chaplin or any other comedian in the business. Think of selling 950 copies of one picture. That's what they did on the other side with Tweedledum's' "Near Sighted Cyclist," and Billy Dunn has plans under way that will give Tweedledum a chance to outdo anything he has ever before attempted. Watch for this fellow. He's a wonder."

Among the exchanges who have already booked these comedies are the Eastern Feature Film Co., Boston, for the New England States; Merrit Feature Film Co., for New York and Northern New Jersey; United Mutual Exhibitors Film Co., for Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Southern New Jersey; Liberty Film Renting Co., Pittsburgh, for Western Pennsylvania and West Virginia; Unity Pictures Corporation, Minneapolis, for Minnesota, North and South Dakota, and Northern Wisconsin; Monarch Feature Film Co., Kansas City, for Missouri, Kansas, Iowa, and Nebraska. The Unity exchanges in Houston, Texas, and Atlanta, Ga., will distribute the comedies in the South and Southwest, and Mr. Cobe reports that negotiations are well under way for exchanges in the West and Chicago, which will mean Tweedledum pictures will have a showing from one end of the country to the other.

BROCK BUYS RIGHTS TO CRIMSON STAIN.

O. E. Goebel, President of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen episode super-serial photoplay, consummated a deal with Henry J. Brock, of 1006 Candler Building, this week whereby Mr. Brock acquires the world rights exclusive of the United States and Canada to "The Crimson Stain Mystery." The largest sum ever paid for serial motion picture rights is involved in this transaction.

Mr. Brock's purchase of Consolidated's first production is further proof of the box office value of "The Crimson Stain Mystery." Others to put the stamp of approval on this great serial are Marcus Loew and Alex Pantages, who have booked this serial for their respective circuits of vaudeville houses.

"The Whip," in Eight Reels

Work on Big Drury Lane Spectacle Progressing Rapidly Under Director Tourneur.

THE photoplay version of "The Whip," the biggest dramatic spectacle ever sent to this country from the Drury Lane Theater, London, will be in eight reels. The production is under Maurice Tourneur's direction and is being carried to completion in the Paragon Studio at Fort Lee.

In all, three full months will have been expended upon the making of this picture, which is expected to be a revelation in the transference of drama from the speaking stage to the screen.

For the racing scenes which form the climax of this very human and stirring story the entire company was taken by special train to Saratoga during the recent Jockey Club meeting at that famous resort lasting through the month of August.

One morning the Saratoga newspaper contained a large advertisement inviting visitors and residents to appear at the track to take part in a great moving picture spectacle, and so many were attracted by the idea that the grand stand, paddock and lawns were fairly jammed with a jostling, good-natured holiday crowd—just what was wanted for this particular part of the big play.

For the horse show episode which forms another important portion of the drama the members of the cast are transported en masse to Long Branch, where they are photographed as elements of the real horse show which is the great social event of the year with the summer visitors to that seashore colony. A great number of men and women prominent in American society also appeared in the picture, forming a quite remarkable animated background for the characters in the story.

The company chosen to play the principal parts in "The Whip" is made up in part of players who appeared in the original American cast during the two years' run of the spoken drama at the Manhattan Opera House, New York, and in part of actors and actresses who have already won distinction in the moving picture world.

The leading male role is in the hands of Irving Cummings, who at the moment is varying his activities in the studio by playing at night in the new comedy "Object Matrimony," by Jules Eckert Goodman and Montagu Glass, the latter being also the author of "Potash and Perlmutter."

In the "opposite" part in "The Whip" will be found Miss Alma Hanlon, an exceedingly gifted and attractive young actress who has gained high recognition in the theater and upon the screen.

June Elvidge, handsome, statuesque and talented, is to be the fascinating creature to whose wiles most of the complications of the narrative must be attributed.

Dion Titheradge, a young English actor of note, Paul McAllister, the popular star of a number of successful stock companies, Alfred Hemming and Warren Cooke will interpret the remaining vitally important personages.

The production will be released early in November by The Whip Motion Pictures Co., Inc., Fort Lee, N. J.

"SEVENTEEN" IS UNDER WAY.

Actual work has been started on the Famous Player adaptation of Booth Tarkington's celebrated novel "Seventeen" in which Louise Huff and Jack Pickford are co-starring under the direction of Robert G. Vignola, for the Paramount Program. One striking change which is noticeable in the arrangement of the stellar roles is the appearance of Louise Huff as Lola Pratt, the baby talk lady instead of Jane, the apple-sauce-and-bread consuming expert, the role she was originally intended to play. Jack Pickford will of course, play William Sylvanus Baxter, in accordance with the original announcement, made at the time of the acquisition of the rights to the popular novel. The others in the cast include Winnifred Allen, Madge Evans, Helen Lindroth, Walter Hiers, Dick Lee, Richard Roson, Julian Dillon and Anthony Merlo.

SELIG'S BASEBALL PICTURE.

Every play made on the baseball diamond, including preliminary practice, conferences of the managers, the throngs of people seeking seats, these and all other interesting details in connection with the world's champion baseball series will be filmed by a staff of cameramen engaged by the Selig Polyscope Company. There will be a dozen or more of these cameramen on the playing fields working for the Selig company which has secured exclusive rights to film the world's series.

The feature baseball film in five or more reels, will be released through the twenty-three exchanges in all the principal cities, operated by the Kleine-Edison-Selig-Essanay service. It is stated that exhibitors of motion pictures are already taking a great interest in the forthcoming feature film which will be produced on entirely different lines than any sport pictures attempted.

Plans have been perfected by which a film will be presented that will give almost as much satisfaction to the spectator as if one had attended the ball games. All the stars of the opposing teams in fact every detail will be filmed and presented to movie and baseball fans in the form of an entertaining story.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Shun the Slavers.

EVERY time political New York seeks to make capital of the fact that certain police officials stand in with the brothel keepers, certain sensation mongers jump in and rush out a few "white slave" pictures which are nothing more than lewd subjects permitted under the guise of "warnings." Always there are to be found men and women so eager to figure in the public prints that they endorse these alleged crusades and spout virtuously about the great moral lessons contained in the salacious films, just as there are people who will be cured of anything from gout to goitre to get their pictures in the patent inside papers. None but these self-fooled reformers see the great moral lessons conveyed. None but the reformers care a whoop about the lessons. Half grown boys and girls are not "warned." They go to see something "hot" and they complain if they do not get it. Older people attend in the same spirit. No one cares about the social purity side of the anti-vice side, or the moral aspect in any part. They go to see sensationalism, and they go in crowds. With the moral aspects of this matter the Moving Picture World has nothing whatever to do. It is a trade and not a religious paper, and it is not its province to deal with the morals of the matter, nor does it attempt to, but the publishers of this paper have a large capital invested in the plant and the good will and prestige of the publication represents another considerable sum, and because it is dependent upon the prosperity of the trade for its own earnings, it sets its face against the presentation of the salacious whether presented as such or under the thin veneer of reform. The business is already at a low ebb, brought there by the failure of the manufacturers of stories to give stories in their films. They trust to mechanical effects and stars to excuse the lack of story that is the real essential of any photoplay, and the alleged plots are so thin and tiresome that the more intelligent patrons are slowly dropping away. For this very reason, perhaps, the exhibitors seek to bring fresh crowds to their theaters with these vice pictures. They do not offer them to further the crusade against vice. They do not present these films in their theaters to further the ends of morality. They use them because they know that a "smutty" picture will always draw a crowd, and they think that they can hide behind the pretentious "anti" title of a fictitious film concern and make money from their crowded houses.

As a matter of simple arithmetic this is not so. Sensational pictures do not make money. They bring into the house an immediate return in dollars, but they drive *from* the house the dimes that make the steady income. The roughnecks that crowd the house to see the salacious are not the regular patrons. They are people brought into the house to look at something supposedly forbidden. They may not get it. If they do not, they stay away thereafter. If they do they demand something worse for the next attraction. If they do not get it, they stay away, but the crowd that goes to see filth does not form the regular photoplay clientele, and these pictures do drive away the regular clientele.

Prove it for yourself. If you are determined to run one of these white slave pictures, make a note of the business you have been doing, then note the business you do for the ten weeks following. Making due allowance for the summer season's dullness, you will find that you are losing out, not much perhaps, only a few dollars, maybe, but assuredly you will find that you have driven from your house profitable clients; profitable because they are steady patrons. You cannot fool your decent patrons by prating about social uplift and terrible lessons. That sort of talk fools no one. You are pandering to a debased element with pictures of vice or at least you announce such, and no one will, for a single instant, regard you as other than a panderer and a sharer in the profits of lechery. This may be strong talk, but it is the truth, unpleasant as it may sound. In presenting these pictures you are unfair to yourself, to your public and to the business in which you are engaged, and you won't even make money in the long run. If you want to profit by vice, close your picture theater and see the political boss about protection, but do not prostitute the picture business for the temporary and impermanent immediate profit. You can do a big business for a few days, or perhaps a week, but it will take you months to regain your former standing, and, moreover, you'll get in bad with your new friends, for the pictures themselves are pretty poor and tame to boot, and one inhuman critic has been moved to remark that the heroine of one of the best advertised features is too homely to interest even a slave master. Get wise to yourself in time. Don't try to fool your own conscience with the thought that this is a moral lesson. You know better than that.

All of this comes under the head of Advertising for Exhibitors, for about the worst advertisement a theater can have is a black eye with its regular patrons, and the attitude of the regular is best summarized in a remark made to this writer the other day by a woman on her return from the summer's vacation. "We found a nice little picture theater," she said, "and the girls went several times. But the fourth time they ran a picture that was awful and we didn't have the courage to go out, and we could only sit still and hope that no one would recognize us and suppose that we had come knowing what the picture was to be." And match this with an extract from a recent letter: "——— ——— is an awful sting, and I heard a lot of kicks. There are no scenes in the houses and it isn't even a leg show. Everyone is sore." Just as a matter of business, think it over. You'll assuredly make money for a few days with these films, but you are putting a heavy discount on your future business for the immediate cash. It is just twenty-five years this month that this writer started in on amusement publications, and he has seen a lot of changes in that time, and it is the invariable history of all amusements that an era of crude filth is followed by an era of depression and yet, with midnight matinees of "Damaged Goods," sex control stories and the rest of it, some people wonder what has happened to the pictures. The answer is that clean amusement has become contaminated by filth. Let the other fellow have the rot and you make capital of the fact that you offer clean amusement and a couple of years from now you'll refuse to trade bank accounts. We are all in this business to make money, but the far seeing want to remain in the business and keep on making money, and it cannot be done with ultra sensation, straight or in the guise of reform.

"Showmanship."

An exhibitor writes his views on showmanship, but he doesn't seem quite to get our idea. He says:

> Well I have read your "Picture Theater Advertising" which you sent a few weeks ago. I am going to get a lot of good out of this book, but there is quite a portion which don't strike my fancy. You mention one place where a man must be a natural born showman to make a successful picture exhibitor. Well I think that is just what is wrong with the game right now, there is too many circus stunts pulled off both among exhibitors and manufacturers as well. I am running a couple of serials supposed to be the most popular in the field and this is what one of my exchanges did. I am paying $10.00 for two day's run on the serial ——— ———, and they addressed a letter to another house stating that they had a later and better drawing card than my serial and quoted a price of $5.00 for one day's run, but when I called them to task about it, they will not give me the ——— ——— for less than $10.00 even for one day. They were willing to book something later and which, they claimed, drew better than my serial right against me in my own village of 1,800 inhabitants, not caring evidently whether it killed my game or not just as long as they got an extra booking. What do you think of that kind of a stunt? I suppose that you like frank statements, so here is another passage I don't like in your book. You say to ignore your competitor and then further down the page, you state that it might be a good idea to even pretend to have a big scrap on with him while in reality you are friends. More circus stunts, but I don't approve of them. I am just a new man to the game as it is played now, but in 1909 I was in the business for a year and still have the back issues of "The Moving Picture World." I believe on the last day of 1910, I played the first multiple reel picture ever put out, "Uncle Tom's Cabin," and it was a winner with us. I also remember, what has since been decided as the first "Mary Pickford" picture, but at that time they did not mention names to any great extent, so Mary Pickford was known merely as little Mary and the Imp has a full page advertisement in the World stating that "Little Mary" had gone over to them. Mary's first picture was "The Violin Maker of Cremona," and it was a very interesting picture.

Our correspondent does not quite get the proper definition of showman. A showman is one who adroitly sells amusement. If he needs a ballyhoo he has a ballyhoo, if he neds a grinder, he has a grinder, if he needs a street parade he has one. If he needs velvet carpets, plush draperies, silent ushers and a general tone of dignity, he goes in for that sort of thing. He suits his methods to his clientele, if he is a real showman. If he is a circus faker he cannot get along without a bass drum and a clown, but we wrote "showman" and not "circus faker," and we mean what we wrote. The trouble is that too many persons confound showmanship with circus methods. They think that showmanship means making a loud noise. It does not. It means suiting the method to the clientele, and a real showman is not necessarily noisy, indeed he seldom is really noisy. It is customary to regard the late P. T. Barnum as a great showman. He was not. Any real showman will tell you so. James A. Bailey proved it, perhaps better than others when he forced Barnum to take him into partnership. That was the real start of the Greatest on Earth. B. F. Keith was not a showman. E. F. Albee is not a showman. Percy G. Williams is, and yet hundreds know Keith for the one man who knows of Williams. Oscar Hammerstein is not wholly a showman. He is a fine self advertiser, an adroit real estate manipulator and an in-

different composer of music, but he never made money with his theaters or grand opera enterprises. His son, the late William Hammerstein, who seemed to have all the energy of a Georgia cracker with the hookworm, was a real showman, and while he lived the Victoria paid the cost of the opera and other things. When he died—well, Rothapfel has the site now. The showman sells amusement. The man who merely makes a noise sometimes does and does not. He can only make a noise and when this device fails, he fails as well. The showman does not always make a noise, but he does not fail. There *are* too many circus stunts being pulled off right now by exhibitors and manufactures, but these people are not showmen. They are bluffs. Don't buy a tin horn and think that is showmanship. One of the best showmen we know was the late Charles Frohman, and his were the reverse of circus methods. If you are reading the book in the same light as this correspondent, please amend you definition.

And please read it understandingly. We do not, for example, say that "it might be a good thing" to join the opposition a fake fight. The paragraph reads:

> Perhaps in time you'll come to like the opposition man. You may even do as some do and plan fake opposition fights, working together on your advertising and getting up a scrap that lets interest run high while all the time you are the best of personal friends in private. But if you cannot bring yourself to this, you should not, in any event, try to actually fight.

And the very next paragraph goes on to urge:

> Take the attitude that officially there is only one house you know about, and that is the one you run.

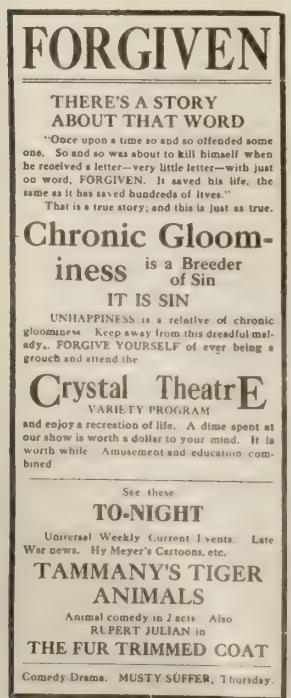
The other method is mentioned because it has been tried and worked well when nicely done, but it is not urged, nor is it offered as a good idea. The book is a compendium of all ideas that have worked well, and this is instanced, but not recommended.

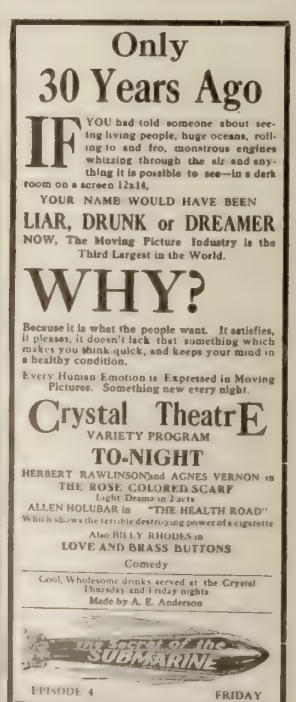
And nothing in the book refers to the methods of an exchange in cutting under a client. That is plain rotten, and such an exchange cannot last long, since the new man, who is favored, will presently also become angered at some sharp practice.

There is too much circusing in the wrong places, but some of these are not showmen, they are pitchmen and grafters in the wrong field. If you can get people with quiet methods get them that way. They are apt to have more money and have it more often than the hoi polloi, but suit your tactics to the patronage and you will be a showman—an all round showman. A showman is never a faker. He makes good by legitimate practice. Others make good, for a time, in other ways, but they do not last. We've been in the business and we know the answers by their first names.

Udells.

Here are a couple of more studies in display from Dave Udell, of the Crystal and Majestic, Paxton, Ill. Both are two elevens, a bit longer than usual, but space must be cheap down there or else space is cheap


FORGIVEN
THERE'S A STORY ABOUT THAT WORD
"Once upon a time so and so offended some one. So and so was about to kill himself when he received a letter—very little letter—with just on word, FORGIVEN. It saved his life, the same as it has saved hundreds of lives."
That is a true story; and this is just as true.
Chronic Gloominess is a Breeder of Sin
IT IS SIN
UNHAPPINESS is a relative of chronic gloominess. Keep away from this dreadful malady. FORGIVE YOURSELF of ever being a grouch and attend the
Crystal TheatrE
VARIETY PROGRAM
and enjoy a recreation of life. A dime spent at our show is worth a dollar to your mind. It is worth while. Amusement and education combined
See these
TO-NIGHT
Universal Weekly Current Events. Late War news. Hy Meyer's Cartoons, etc.
TAMMANY'S TIGER ANIMALS
Animal comedy in 2 acts. Also
RUPERT JULIAN in
THE FUR TRIMMED COAT
Comedy Drama. MUSTY SUFFER, Thursday.


Only
30 Years Ago
IF YOU had told someone about seeing living people, huge oceans, rolling to and fro, monstrous engines whizzing through the air and anything it is possible to see—in a dark room on a screen 12x14,
YOUR NAME WOULD HAVE BEEN
LIAR, DRUNK or DREAMER
NOW, The Moving Picture Industry is the Third Largest in the World.
WHY?
Because it is what the people want. It satisfies, it pleases, it doesn't lack that something which makes you think quick, and keeps your mind in a healthy condition.
Every Human Emotion is Expressed in Moving Pictures. Something new every night.
Crystal TheatrE
VARIETY PROGRAM
TO-NIGHT
HERBERT RAWLINSON and AGNES VERNON in
THE ROSE COLORED SCARF
Light Drama in 2 acts
ALLEN HOLUBAR in "THE HEALTH ROAD"
Which shows the terrible destroying power of a cigarette
Also BILLY RHODES in
LOVE AND BRASS BUTTONS
Comedy
Cool, Wholesome drinks served at the Crystal Thursday and Friday nights
Made by A. E. Anderson
The Peril of the SUBMARINE
EPISODE 4
FRIDAY

because it makes business. It will be noted that in almost all of this Udell advertising the effort is directed at interesting the patrons in the pictures as a whole rather than in the pictures of the moment. It works out about fifty-fifty, but the house comes first. Don't merely advertise your films. Advertise for patrons.

Dated Indents.

The Winchester, New Haven, Conn., sends in some programs, four pages, 5 by 7 inches, with a dated indent and general good arrangement. The front page carries a cut of the house and sometimes a cut of some player featured in a current bill, while the back carries an underline and comment on the plays and players of the week. Most of them directly refer to the date of playing and so have a double value. It is important to connect an item with a curent play, where possible, then if the item interests, the interest is transferred to the appearance

THE HOUSE OF QUALITY
Our First Thought—Your Enjoyment
We are constantly endeavoring to secure for you feature plays to which appear stars of the silent drama that appeal to you. Our success depends upon your patronage and we desire it to be left entirely that will add to your enjoyment and the prestige of your theatre.
Monday July 31st
THE DARLING OF THE SCREEN
MARY PICKFORD
IN "TESS OF THE STORM COUNTRY"
LITTLE MARY in her greatest success. The most loved of drama in the world of motion pictures. Once seen never forgotten. In greater demand today than ever before. If you have seen it come and see it again. It is well worth it. Send the kiddies to the matinee today. Come yourself in the evening.
"THE OATH OF HATE" Exclusive Showing
Feature in 3 Parts with HENRY KING
Tuesday Aug. 1st
VICTOR MOORE
In "CHIMMIE FADDEN OUT WEST" PARAMOUNT
Jesse Lasky offers as the day that popular star Victor Moore in the greatest character in the history of American literature. It is a free comedy-mirth, a rib-tickler, but one of that type that is so rare these days. Command spend an hour and a quarter of good, wholesome entertainment-watching this extra fine feature
"THE RACE FOR A SIDING" Kalem R R Drama
"WHAT'S SAUCE FOR THE GOOSE" Vim Comedy
"TERRY'S TEA PARTY"—Vitagraph Comedy with KATE PRICE and JEWEL HUNT
Wednesday Aug. 2nd
VIRGINIA PEARSON
In "HYPOCRISY" FOX FEATURE
"A CALIPH OF NEW BAGDAD" A Fine Vitagraph Drama
With popular LEAH BAIRD in 2 Big Acts
Thursday Aug. 3rd
DUSTIN FARNUM
In "GENTLEMAN FROM INDIANA" PARAMOUNT
"SELIG WEEKLY" "THE RIVALS" VIM COMEDY
"JANE'S HUSBAND" with clever EDITH STOREY
Friday Aug. 4th
CLARA KIMBALL YOUNG
In "THE FEAST OF LIFE" WORLD FILM
"CROOKED TRAILS" SELIG DRAMA
"GERMS AND MICROBES" LUBIN COMEDY
VERNON BAILEY'S SKETCH BOOK OF PARIS
Saturday Aug. 5th
JANE GRAY
In "THE LITTLE GREY LADY" PARAMOUNT
PEARL WHITE in Chapter 3 of "THE IRON CLAW"
SIS HOPKINS in "THE INNOCENT VAMPIRE"
"SKIRTS AND CINDERS" VILLIANS AND VIOLINS"
Both Fine Comedies.

of the film at the house. Don't boom the actor unless he is working for you, then making him interest will help your business.

A Progressive Contest.

T. W. McKay, of the Grand, Rutland, Vt., is making an intelligent effort to boom the "Who's Guilty" series. He announces that he will give a season pass each week to the person who writes the best comment on the current installment. He gives out a special sheet on which the comment is to be written, which says:

> Rutland, Vt.,.....
>
> T. W. McKAY, Manager,
> Grand Theatre, Rutland, Vt.
>
> Dear Sir:—
> In the drama entitled.....
> which I saw at the Grand, I believe.....
> to be the one "WHO'S GUILTY" for the following reasons:

There follows a blank space for the name, address and phone call of the entrant and the announcement that the editor of the local paper will judge the efforts. It would be well to leave out that part of the greeting stating that the film was witnessed at the theater, since this might make trouble with the post office department. The lottery law is loaded at both ends and liable to go off at the middle. Otherwise the scheme is a good one and may be worked with almost any serial, though it works best with this Pathe type of "Who" story.

Improved.

The Grand, Pembrooke, Ont., sends in three programs, two good ones and another that was evidently added to show how bad they used to be. This last is a "staggered" program, the program boxes and advertisements alternating so that one has to study to see which is which. They must have seen a light, for now they get out a neat eight page and colored cover, with a drawn front page with time table, house facts and date, and the advertisement matter is all on the left hand pages and the program is on the right hand pages, and as though this were not enough we get this announcement:

> You were sitting in the theater—your interest was intense—The poor blind orphan had fallen into the hands of a heartless wretch, while her sister had been abducted by a worthless nobleman, all the while the music played entrancing melodies. The reel came to an end—while your thoughts were with the unfortunate orphans, and you were speculating as to the outcome of the play with your eyes glued to the screen—up goes a slide: When in Doubt use Dolton's—or something to that effect. A pail of cool water dashed into your face would not have been more disappointing and unexpected than this slide.—Forgive us for past errors—it won't happen again. After the first of July the only slides we'll show will be those announcing our coming events and patriotic slides. You come to the Grand to be amused and entertained, not to read advertisements. The fact that we will deny ourselves a few dollars a week derived from slide advertisements will be one more step towards proving to you that we do all we can to please our patrons.

That means as much to the house as the new program does. It is an affront to an audience to make them watch a lot of tooth paste and similar advertising. They pay you to entertain them, not to annoy them. Deliver the goods and make the slide users turn to the program instead. They will if they are live wires. The Grand has made a real clean up, and now each week a house talk is helping to help the audience appreciate the house.

Plain and Neat.

The Walbrook, Baltimore, comes out with a bi-weekly four pager, the twin programs running on the inside and a cut front and back. The house information is run as an underline below the two programs. The arrangement is neat and effective, but the back page could be better devoted to house talk than to the booming of an individual star. Boom your attractions, but first take care of the house. You have that with you seven days a week. The style announcement is unusual and good. It may help others. It runs:

WEDNESDAY, JULY 26th.

Mr. H. B. Warner (*late star of "The Raiders"*) appears in "The Beggar of Cawnpore," a five act drama from the Triangle-Kay Bee Studio.

Mr. Mark Swain appears in "His Bitter Pill," a two act farce from the Triangle-Keystone Studio.

THURSDAY, JULY 27th.

Miss Virginia Pearson (*late star of "Blazing Love"*) appears in "Hypocrisy," a five act drama from the Fox Studio.

Mr. Harry Watson, Jr., appears in "Out of Order," No. 9 of the "Musty Suffer" Series.

The Hearst Cartoonists contribute "Krazy Kat at Looney Park" and "A Quiet Day in the Country." The Hearst mannikins appear in "Fashions d'Art."

In the last section a better spelling would be "mannequins" in place of the older form. This is more generally applied to costume models and has some slight novelty that may interest.

Better Still.

The Kansas City branch of the V-L-S-E is now printing its tip sheets on specials. These specials, which are virtually full instructions to exhibitors on how to handle the big four features, have already been mentioned, but in their printed form they are still more handy and it would be a good plan to have enough run off to supply the other branches. L. J. Scott has struck a good lead in these stunt sheets, and he gets out practical stunts, which cannot always be said of some prepared booklets. Both Scott and Tom North are peculiarly apt in getting up stunts that are workable. There is real press work in this:

PUBLICITY STUNTS.

There are a number of variations to this idea any one of which will cause more comment than anything you have pulled off. If you are a pusher you can get the town on edge.

Probably nothing attracts more attention than an automobile wreck. About two weeks before showing the "Ne'er Do Well," plant a nice wreck on the most prominent corner in town. Secure a car from any garage—a stripped down car will do as well as any and the cost will be very small. Turn the car clean over or lean it up against a telephone post with the wheels lying at a distance. Have all tags and identification marks removed. Have a coat in the car or under it. Place a letter in it written by Darwin K. Anthony to his son telling he has put up with his carousals and joy rides as long as possible and from now on Kirk can either work or starve.

Unless your experience has been considerable it would be best to let the newspaper man in on the secret as you may not be able to fool him. If he is a good fellow he will enjoy slipping a corking good story like this over.

But imagine the talk which will start when they find that letter and no victim. That is good for a mystery story. Then when the night-watchman, whom you have posted, admits having seen a young fellow hobble down and drag himself aboard a freight you have meat for another story. Then some friend of yours mails a postal from up the line to the garage man.

It is signed by Kirk Anthony, the Ne'er Do Well." He says he is going to Panama to make good and will not have any more use for the car, so donates it to him.

There you have another story, for, of course, your friend, the garage man, goes to your friend, the newspaper man, stopping, however, to show it to everyone he meets. Can you imagine of anyone not knowing about Kirk Anthony, his automobile and the fact that he is known as the "Ne'er Do Well" after that?

Do not overlook what is said about springing the fake to the newsmen in advance. A reporter will help plant a story with enthusiasm, but fool him once and your house can burn down and he'll still have the writer's cramp. The only safe way to plant a story is to plant one so that he will never get on. Otherwise tell him before hand.

What Does It Mean?

The Third Street Theatre, Easton, Pa., in a recent program offers for sale stock in its building, the lease and fixtures of "the best located theater" and the lease on a new theater. We hope it does not mean that they are going out of business.

George Does It.

George Walker is the operator of the Masonic Theater, Ellenville, N. Y., and when he isn't operating or doing little things like that, he is the publicity man and in odd moments he draws cartoons. He sends in a clever cartoon and some throwaways, getting out a throwaway every day. We do not know how the newspaper situation is in the town, but a daily throwaway is apt to be regarded as too much a matter of course. It is more valuable when held for special events and is not made too common. Then they should make a loud noise and not carry too much stuff. If the program is known far enough ahead, it would be better to get out a single weekly program and then use throwaways not more than twice a week. These bills are not badly displayed for a country town and are partly dated in that the "tonight" is followed by the day, but it would be better still to add the date in smaller type just below. It need not be more than an eight point line, but it will better identify the bill. And it is always well to let the name of the theater rise to the top of the bill instead of sinking it in the center, where it gets mixed up with the main title. In other respects the bill offers some good points, including an underline that runs for the next four or five days and is changed. Perhaps, in a small town, the daily throwaway will become a part of the ordinary routine of life, but as a rule it does not work well if used too often unless Edmund Reid's scheme is followed and there is offered some local gossip. His old time daily paper was no more than a large throwaway, yet it carried a lot of foreign advertising as well.

A Town Topics.

W. L. Chisholm, of the Orpheum, Fulton, Ky., is using the social stuff, just the same as Barrett McCormick and other hustlers. The least hint of a theater party is enough to get an item over to the daily paper, and a treat at the drug store on the way home. This is a scheme so simple, so cheap and so effective that it is odd more managements do not take the trouble to work it. Any small town paper is glad to get personal stuff and will use all that comes, and small town citizens differ not at all from big town people in their liking for a press notice. For his own advertisement he uses only a four-inch single column, but makes it a reader with the house name the only display, and it stands out as well as would four tens that are merely a jumble of type.

An Annual.

The Majestic, Grand Junction, Colorado, is making its "Merchant's Matinee" an annual event, but, unlike the old form of merchant's matinee, it also partakes of the nature of the familiar "dollar day" most merchants offering some special bargain for the Saturday set. In a town of ten or fifteen thousand, the big house that works in with the stores can do all sorts of stunts to mutual profit, and yet so few managers seem to realize the fact. Manager Becker is now running his own theater ticket stamps right along and in other ways he helps to get them into town. Naturally his Movie Fan is well patronized by the local merchants, and he has plenty of space to give them since he prints eight full-sized pages.

Starting It Off.

Francis A. Mangan sends an invitation to attend the inaugural of the fall season at the Cumberland, Brooklyn. We have never had a chance to visit the house, but have sent the family there frequently, though it is out of our direct line of travel, but our better half likes the atmosphere of the house. Mr. Mangan has done what few have done, yet all can do. He makes a feature of the fall opening with a really pretentious musical program of both vocal and instrumental numbers with a feature, and some singles. The house always does go strong on its musical program, but by making a special event of the "opening" the regulars, who have dropped out through the summer either because of the heat or on account of their vacations, are coaxed back for the special and so fall into the habit of being regulars again. Compared with the cost of the extra soloists the results in renewing business are great. You do not have to go into it so heavily, but you can mark your fall opening with some special event and so impress upon the minds of the half persuaded that theater going time is here again. It is in these little points that the Cumberland keeps ahead and so holds its ground above the majority. We do not think it chance that of the three educational series match the feature—Yellowstone Park for Where the Trail Divides and scenes in Holland for Hulda from Holland. That's figuring the right way.

His Own Herald.

C. R. Blubaugh, of the Vaudette, Fort Scott, Kansas, got out his own herald for "The Battle Cry of Peace," and though in only one color it works better for him than the stock herald because he can put his own advertising on the back. He is also using the monthly calendar. The monthly calendar is as popular as the door knob used to be, but the approach of wintry weather will probably bring out the door knobs again. They are handiest when it blows and snows, for it preserves the matter from the elements. He should follow the rest and have the calendar punched for hanging up. If the printer has no punch to work in the press, a fifteen cent drive punch and a hammer will do the work as well.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Working Up Fives.

PROBABLY many readers will snort in disgust at the inquiry of a man who wants to know about fives. He writes:

> One thing I cannot seem to understand at present is where people get enough material for a five reeler. I'm sure it would be appreciated if you would take this up in the paper some time.

Now to the man who knows—and who forgets the time when he did not know, this seems to be the acme of foolishness. It is, to the trained writer, it is to the gifted natural plotter, but there is nothing that probably puzzles the generality of writers at the present moment more than this one question, and many of them have not the nerve to ask. This correspondent unconsciously supplies his own answer when he says that he does not seem to be getting ahead though he has been writing earnestly for a little less than a year and has turned out eight or nine reels of stuff.

We wrote the questioner that he got five reelers out of his head—the same as he got his one reelers—but that he had to train his head a little. That's the entire thing in a nutshell. You must train your intelligence, through exercise. Hundreds of men can lift a hundred pound bar bell, who cannot carry it the length of an average gymnasium. Other hundreds can carry it the length of such a room, but could not bear the burden half a day. In countries where the topography or lack of beasts of burden necessitate human carriers, there are thousands of men who can carry a hundred pound load and more at a brisk pace, half a day. It is merely a matter of practice, just as typewriting, setting type, digging ditches or writing scripts is a matter of natural ability plus training.

Practice makes perfect, according to the adage, but perfection is never reached. Practice brings proficiency, would be a better reading. Nine reels is not a month's work, to say nothing of a year. Nine reels is not even the commencement of study. Nine reels should suggest themselves to the person of average intelligence before he even starts to plot. Lately we did nine synopses—that precise number—in parts of two afternoons—seven of them in one afternoon. We gather that the correspondent has taken the usual course of the uninstructed and has written one play and worked on that until he thought he got it right. Then he has taken up the next. That is not the way. The beginner should study plotting and nothing but plotting until he is so familiar with plots and plot formation and development that he is thoroughly grounded. Then, and not until then, should he study form and expression. It does him no good to know all about leaders and inserts and close-ups and panorams until he has something to write about, and one idea is not sufficient equipment. If we had a school we would keep our pupils so plotting for at least a year, no matter what their natural ability. Plotting is all there really is to play writing. You must have a plot or you have no play. But having a plot, you must be able to tell it, and so a knowledge of standard form is required. Unless you can plot, a knowledge of form will not even get you a job as adaptor, though so many think they will take studio jobs when they find they cannot think ideas.

The way to get five-reel plots is to write one-reel plots and then two and three-reel stories and so to the fives. It takes longer than jumping in to write fives at the start, but what is the use of writing fives unless you write good ones—ones that will sell, and you cannot write and sell five-reelers unless you have passed the one-reel plot stage, either in photoplay or fiction work.

You write a five just as you write a one, only you put more story into the five, more than five times as much story, because a five-reel play will run five times as long as a one-reel, and you cannot keep it at the tempo of a one-reel. You must get better and better as you go along. You *must* keep the interest rising. You cannot fall back to the one-reel level in your second reel, nor permit the third to be as slow as the second. No matter what the length of your story, you can sustain interest only through a rise in interest. You do not—in fact, you cannot—ascend to the climax of a five as rapidly as you reach the apex of a one. You must start more slowly and rise more gradually, but every hundred feet of film must be more interesting than the preceding hundred feet, whether you write a two-hundred-foot subject or run ten thousand feet. And the only way to learn how to do this is to write so many good one-reel stories that you are able to do a fair two and then do so many good twos that you will find some of them are fair threes, until, at last you find yourself wishing you had six reels instead of five. And about that time you'll be back on ones, or writing tens, for the fives are commencing to slip already.

Do a hundred plots. If that does not work do two hundred or three or ten hundred. It is the only way you can learn to write, and you will find that perhaps a couple of years from now you are then collecting for the time you *think* you are now wasting on practice plots. The time is not wasted, the labor is not wasted. When you get so you can command a thousand dollars for a subject, you'll find that you can write them quickly and easily because of the time you are putting in now on seemingly unprofitable practice work.

Telling Comedy.

Did you ever listen to a prosy person try to tell a humorous story? He may have a good theme, but his recital is so filled with "ifs" and "ands," and "buts," "in the meantimes", and "it should be remembereds," that the pleasure in the story is lost in the recital. It is the same way with film comedy. If you load your stuff down with explanation it cannot carry the weight. Tell the story directly, swiftly and with an appearance of enjoyment. Make the recital of the story joyous; as though you yourself were laughing at the idea. Labored comedy is about the greatest infliction the photoplay patron is called upon to endure.

Reissues.

An actor points out that the reissues are going to make trouble for players and authors alike. Each reissue means one script less to be sold and one job less for the players. He wants us to campaign against the reissue idea. But we think that the reissue is a good idea when the reissues are the best work of an earlier day. Some of those old Biographs are just as good now as they were when they were making the popularity of the pictures, and they are new to many, if not most, of the present day playgoers. And the reissues but serve to point out how few of the old stories were good. They form but a small percentage of the general product and will not seriously affect the market. One releasing concern is said to have purchased more than a million feet of old stuff. They will not realize on it all, because they cannot dispose of poor stuff whether it is new or reissue, and a certain amount of this product going out will merely serve to emphasize still further the need for better material now. Don't worry about reissues. Once we worked for a publishing concern that started to use up the stuff that has accumulated in the safe. It was hard sledding for a couple of months, but in the end the rest of the stuff was dumped into the furnace and the market was better than ever.

The Knockers' Club.

The Evening Sun seems to have been selected as the official organ of the Knockers' Club of New York and it gives much space to letters from disgruntled photoplay writers, not all of them based on fact and good faith. One man claims that he entered into a contract with one concern to deliver a multiple reel a week and had to wait seventeen weeks for his first money. This sounds all right until it is realized that real writers do not contract to turn out a multiple a week. By another company he was told that his name had been associated on the film with a well known dramatic writer and that that should be honor enough. Evidently he never heard of lawyers. Lawrence McCloskey collected not long ago for a script he had written on order, when the company declined to pay for on the grounds that it had decided not use the play from which the script was made. There was no delay. The case went to court and the next time the firm was sued it settled before the case came to trial. These half truths serve only one good purpose. They frighten from the game the timid ones who start in feeling that their scripts will be stolen.

High and Dry.

Having been given his choice between an immediate vacation and a prospective straight jacket, John William Kellette took the vacation, and after visiting Rutland, Vt., where he used to bully a linotype machine, he is to go to Lake Bomosene, nearby. Being the driver of the water wagon, "Kell" is not dismayed by the idea of a vacation in an ultra dry community, and says that when he gets back he'll dig up some copy for us.

For the Museum.

If you have invented a peculiarly novel piece of business, a new idea in leaders or anything out of the ordinary, send in a copy of your carbon, after production, for the photoplay museum of Columbia University. Before the end of next season we want to see the museum provided with a collection of real scripts as well as bits. All contributions will be credited to the donor, a special label being provided for this purpose.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Hass Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special rep'ies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory, I. A. T. S. E.

Notice—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 453, New Rochelle, N. Y.

President, Joseph Tyroler; Vice-President, Charles Jackson; Financial Secretary and Treasurer, Louis Goldshlag; Recording Secretary, Thomas W. Dougherty, 9 Pine street, New Rochelle, N. Y.; Business Agent, Emil Kessler; Sergeant at Arms, A. E. Bell. Meetings held second and fourth Wednesdays of each month at Room 306, Proctor Building, Mt. Vernon, N. Y.

Question No. 158.

What slope should the balcony and the gallery floor have? How would you determine it?

Roll of Honor on Question No. 147.

The Roll of Honor on Question 147 contains the names of Joseph H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Md.; Ralph Gwynn, Longmont, Colo.; W. B. Allen, Edmonton, Canada; G. A. Yager, Anadarko, Okla.; C. E. Linstruth, Carthage, N. Y.; D. A. Snyder, Bangor, Pa.; Leon Pagenhardt, Westernport, Md.; M. M. Moon, Sherman, Texas; F. N. Irvin, Lufkin, Texas; J. H. Hanson, Lubec, Me.; M. Capobianco, Roseto, Pa.; L. J. Shafranek, Cleveland, Ohio; Frank Harris, Tacoma, Washington, and F. F. Bell, Palestine, Texas.

I have concluded to publish the reply of Brother Hays.

Answer to Question No. 147.

By Wilson Hays, Barton, Md.

The Question:

What do you understand by emergency lights? Where should their switches and fuses be placed, and at what point should the emergency light circuits be attached to the supply? What, in your opinion, should be the limit of size in picture and why?

The Answer:

Emergency lights are those ordinarily left burning while the show is on, such as exit, foyer, hallway, auditorium, side lights and a portion of the ceiling lights where indirect lighting is used. Exit and emergency lights not only should, but *must* be tapped to the main house feeders on the street side of the main house fuses and switch. They should be protected by their own main fuses carrying all exit and emergency light circuits; also by individual fuses for each circuit. They must be controlled by switches located in the box office, and by no other switch; this for the reason that in case of fire, or other alarm, there is always the possibility of some excited employe pulling the main house switch, thus plunging the entire theater in absolute darkness at the very time that the lights, particularly exit lights, are most needed. One can never tell what an excited person will do. An usher has actually been known to rush to the switchboard and pull the main house switch when an alarm of fire was given. If the exit and emergency lights are located ahead of the main switch such a blunder would not extinguish these lights, and the box office man or woman certainly would not pull the switch, and thus it would be practically impossible to plunge the entire auditorium into total darkness. It is also possible that in case of fire a heavy short circuit might occur, due to something falling across the wires, thus possibly blowing the main house fuses, which would amount to the same thing as pulling the main house switch.

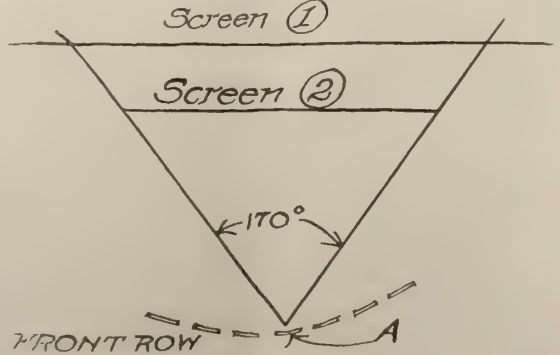
As to the size of picture, why that will be governed by local conditions, and several things must be taken into consideration in this connection. The picture as projected through the machine aperture is approximately 11/16 x 15/16 of an inch in size. It will therefore be readily understood that the magnification is, in any event, tremendous, and the greater the magnification the greater will every defect in photography be magnified, and the greater will be the movement of the film on the screen, since every movement of the film at the aperture is increased at the screen in direct proportion to the size of the picture. Also it must be remembered that as the picture size is increased light strength must be made greater very rapidly. A 12 foot picture is considered as being "life size," and a picture of this size is perfectly distinct, in all its details, to the person of normal vision seventy-five or even one hundred feet away, and it is very seldom there is any bona fide reason for the use of a picture larger than 12 feet, so far as distinctiveness of vision goes. It must, however, be granted that in a large house a 12 foot picture is too small, especially if the screen is located on a large stage. The size of the picture may be greatly increased, but always at the expense of light, brilliancy, sharpness of definition, and magnification of defects. The possible limit of size might be open to argument. It would depend upon how much one is willing to expend for current, and how bright a picture is required; also mirror screens do not exceed 18½ feet in width, and for a throw of 50 feet, 18 feet is about the limit, since with a wider picture at this distance optical difficulties are encountered. At less than 50 feet the limit of picture size decreases rapidly, since with very short focal length lenses it is difficult, if not impossible, to obtain sharpness in definition. With a throw of 75 feet a 20 foot picture is the limit, while at 100 feet almost any size you can illuminate may be projected.

[In answering the last half of the question everyone except Ralph Gwynn, Longmont, Colo., failed to incorporate one of the principal reasons for limit in size of picture. I will publish separately Friend Gwynn's answer in the department, or rather his answer to the last half of the question, since it brings up something which is new and interesting.—Ed.]

Angle of Vision.

Ralph Gwynn, Longmont, Colo., contributes a reply to Question 147, a portion of which deals with the limit of size in pictures. The reply was not suitable for publication as an answer to the whole question, but it brings up an interesting point which fully justifies its publication in the department. His reply is as follows:

> According to Dr. Buell, an eminent psychologist, the human eyes are capable of taking in anything within a radius of 170 degrees horizontally, without moving the pupils of either side. Taking this fact into consideration, it seems to me that eye fatigue resulting from constantly being compelled to shift the eyes to follow any particular object across the screen would be greatly reduced if the screen were of such size as would not exceed the cone formed by a 170 degree angle, having its apex on a line perpendicular to the screen at the intersection of this line with the front row of seats. Let me illustrate. Screen "1"



exceeds the 170 degree cone of vision of spectator "A" which will necessitate a continuous moving of his eyes, or if the screen be large enough, a moving of his whole head in order to see the complete picture. Screen 2, which just occupies the

cone, may be easily viewed by those in the front seats without any eye strain resulting from this particular source. Screen 1 would, of course, fall within the 170 degree angle of vision of those sitting farther back, but where room is limited it is often desirable to extend the seating as close to the screen as possible. This is not the principal argument against employing too large a screen, but it is suggested as a possible defect where ideal conditions are desired. The screen should be designed to harmonize in size with the width of the house. A 9 x 12 screen would appear insignificantly small in a house 100 feet wide, and practically no method of decorating the screen end of the house would serve to reduce the lack of proportion. Frank Rembusch authoritatively says that for a house 75 feet long and 25 feet wide a screen 9 x 12 feet is the best arrangement, and for houses of increased length and width the size of the screen should increase proportionately. He also adds that a large screen will cause an elongation of faces and figures. I feel free in assuming that the distortion would be more pronounced the closer one approached the screen, and much more noticeable at the top than at the bottom of the picture, the inaccuracy being in the eye rather than in the optical system of the machine. The same effect of distortion will be produced by standing at the bottom of a large sign, whose proportions are perfect, and looking up. Faces and figures will appear elongated. A third, but less important point, from the perfect projection standpoint, is economy. If light and lens systems are already as near perfect as possible, an increased screen area will necessitate a brighter light to maintain the same brilliancy of screen illumination. If we go too far we are apt to run into another optical snag, since a lens of short E. F. is necessary to project a large picture at a short distance, and such lenses seldom give sharp, well defined pictures. Within the limitation of the above suggested difficulties the size of the picture is decidedly dependent on local conditions, and no particular standard can be established which would give the best effect in all places. For permanent public exhibition it is not advisable, and seldom necessary to reduce the size of the picture below 9 by 12 feet. Besides being sufficiently large to enable patrons sitting in the back seats to distinguish details, the maximum size of the screen should be governed by the first mentioned limits, viz.: the cone of vision and distortion.

The point raised by Friend Gwynn is interesting, although I cannot agree with his deduction. The human eye does see or "take in" everything through a very wide radius, though I am not prepared to say whether or not 170 degrees is the exact figure, though, presumably, it is, since the professor certainly ought to know. I am, however, prepared to make the assertion that, whereas the human eye does take in everything in a wide range of vision, still *it always focuses on one point*. Try it. Pick up a typewritten sheet of paper and look at the whole thing and see if your eye does not instantly focus on one word or letter. Look at the walls of a room and see if you can look at the whole wall without your eyes focusing on one spot. If you can your eyes certainly are different from mine, and if this is a fact, then the larger the picture the more violent will be the gymnastics the human eye will have to perform in order to read the film story, and this becomes tremendous when one is seated close to a large screen. My own view of the matter is that no picture larger than 16 feet should be allowed where the front row of seats is within 20 feet of the screen. I would welcome discussion on this important point.

Measure the Light Ray.

Byron Sherwood, Trenton, Mo., says:

Will you, through the department, supply some information, to myself, the owner, which will be passed on to the operator? Machine No. 1 has a limit of distance between condenser and aperture 21½ inches, and machine No. 2 has 16.25. Present lens system: machine No. 1 diameter of objective 1 9-16; back focus 4⅝; condensers one 6½ and one 7½. Machine No. 2: diameter of objective 1⅝; back focus 4 15-16; condensers 6½ and 7½. Table No. 1, page 141 of the Handbook, makes no provision for lenses of these diameters working under our conditions. I suppose you will say that I am losing light. If so, what percentage am I losing, and am I losing it by paying for current which I do not get, or losing it on the screen? Would my picture be better if I had the right system? What size lenses ought I to have for each machine? Picture 9 x 12 at 82½ feet. Am using a double arc 35 ampere transverter.

Yes, you are losing light and lots of it, and it is, counting in your current bills, in this way: turning to plate 9, figure 50, page 120 of the Handbook, you will find precisely the condition you have. Now if the light beam between the aperture and the lens was concentrated so that the entire beam entered the lens, as per plate 5, figure 46, page 119, then you would be getting more light. That is plain enough, isn't it? Well that being so you would get a brighter screen, or you could cut down on your current and get the same brilliancy you are now getting. You have a 4⅝ inch back focus on one machine; ⅝ is .625 of an inch. Looking down in the second column from the right—the column headed "21,"—you will find the figures 6.29, which is very close to your back focus, and looking over in the left hand column opposite 6.29 you see 2⅜, which is the smallest lens diameter you can use with the condenser 21 inches from the film, using two 7½ inch condensers. A 2⅜ lens is, however, pretty large, and whereas your present lenses have altogether too small a diameter, still if you are going to continue using the ordinary lens, I would recommend that you get one not less than 2 inches in diameter. If, however, you are willing to pay the price, which will be considerable, I can get you a lens that will not only give you a sharp picture but will practically stop all light loss, and thus pay for itself within a comparatively short time. These lenses are something new and they are pretty costly. I would, nevertheless, recommend their installation. With ordinary lenses I would recommend two 7½ inch condensers, with the limit of distance on the machine that allows 21 inches between the condenser and the aperture, and a 2 inch diameter lens. With the other machine there is nothing you can do to stop light loss unless you can get the lamphouse back where it ought to go. If you were using heavy amperage that would be something else again, but you are not. As a matter of fact the lens I have spoken of is the thing you need, and the only thing that will meet your requirements under the conditions named.

Condensers.

One who signs himself a "Union Operator," Victoria, B. C., asks what size condensers he should use, the space between them, and the distance between them and the film. He is using No. 2 Gundlach Manhattan 6¼ E. F. objective which has a diameter of 2½ inches. This lens has been stopped down to 1⅜ inch diameter. Its back focus is 4 15-16 inches. The lamps are old Edison ones, and the mechanisms one Power's Six A and one Power's Six. Says he cannot, at present, get more than 14 inches between the front condenser and the film, but could get six or seven more by making the table longer, only the size of the room prevents that. On one machine the nearest the back condenser and crater can be gotten together is 2⅞ inches, and the other 3¼ inches. Says he has the second edition of the Handbook and intends to get the third as soon as he can raise the cash; also has all ten volumes of Hawkins' Electrical Guide.

In the first place, Union Operator, you must sign your name to letters, though the name will not be used if you so request. In the second place take out that washer, or at least increase the opening to 2 inches. Use two 7½ inch condensers placed as close together as you can get them, and get your lamphouse back as far as you can. My advice would be to put a shoe stretcher into that operating room and expand it 2 feet at least, front and back. My next advice would be to throw away those old Edison lamps. Out of date equipment of that kind does not pay the manager, from the boxoffice point-of-view. You have not said what amperage you are using, but 2⅞ inches ought to be close enough to the condenser in any event. I would by all means advise you to get the third edition of the Handbook, and when you have studied "Matching Up the Lens System" you will find that topic alone will be worth to you at least twice the price of the book. I cannot give you any very intelligent advice because your operating room conditions are, as you describe them, such that it would be impossible to put my advice into practice.

Reflected Light.

L. C. Merchant, Falfurrias, Texas, propounds the following:

Am using 110 volt, 60 ampere A. C., and the generator at the power plant is pulled by an 80 H. P. distillate engine which produces very unsteady current. If the engine misses the voltage drops pretty low, but, of course, we cannot help that. I would like to ask the following: First: Why did a very bright spot develop about the center of the top of the picture? The spot was there last night when I started the show, and it is the first time. Not a single adjustment had been changed for several weeks. I have the new Handbook and have searched it through and can find no answer except that the lens might be wrong. But if that is the case why did the spot wait until last night to show up? The shutter is not right, but it is set where it is giving the best results. It is impossible to get it right as it is an inside shutter and there is very little room for adjustment. The aforesaid spot will show, but very dim, when the wide, or solid, blade of the shutter has the aperture entirely covered.

Question No. 2 is, what is the best thing with which to paint a screen for an open air theater, or airdome? Have looked through the Handbook and the best it recommends is alabastine for a muslin screen. But that don't work here, since every time it rains the albastine washes off. I painted over the alabastine with white lead and oil, but that seems to glare considerably. Have a solid wall of ship lap and the muslin stretched as tight as it will stand over that. As long as I kept it painted with alabastine the wind did not bother, but since I painted it with lead and oil the wind gets behind it and causes great waves to run in every direction, and this is very noticeable on the picture. The only reason I can see for this is that when the screen was painted with the albastine the air could escape through the cloth, but with lead and oil paint there is no escape for the air after once it gets behind the screen. I would like to hear from the editor on these things; also to receive any advice experienced operators may see fit to give.

With regard to your first question the bright spot is probably due to reflected light. Set the machine so that the aperture is entirely covered by the wide blade of the shutter, and then blow smoke all around the front end of the machine and see if you do not see a ray of light coming through somewhere. If you don't, kindly let me know.

As to the second question, if you have the third edition of the Handbook turn to page 184 and you will find paint data. Your paint is evidently an oil paint, whereas you should have mixed it about one-third boiled linseed oil and two-thirds turpentine, so that the surface would be a dull, dead one, instead of glossy. I see no reason why the screen should wave when painted and not when coated with alabastine, since alabastine makes a coating which I would suppose would be practically impervious to air. However one thing is certain, and that is the screen is not stretched tight enough. Otherwise there could not be waves such as you speak of. My advice is to pull that screen up as tight as a fiddle string. If the muslin you have won't stand it get stronger cloth and

stretch it on a frame such as is described in the Handbook, pages 190-191. The better way would be, however, to nail ½-inch furring to the shiplap, put lath on the furring and make a cement finish plaster screen, to which you can apply paint mixed as follows: White zinc ground in oil, 3 parts; white lead ground in oil, 1 part. Mix with one-third boiled linseed oil and two-thirds turpentine, then add enough ultramarine blue to make a very light blue in the pot and apply a sufficient number of coats to make a perfectly white surface, then border screen with black.

A New Reel.

George R. Collins, Salisbury, N. C., sends sample of a new reel for examination, and has, at my request, sent one of these reels to John Griffiths, Ansonia, Conn., for test. Personally the thing looks too good to be true, but Mr. Collins assures me that after months of trial it works like a charm.

It consists of a cast iron hub about 2¼ inches in diameter, in the center of which is another cast iron hub of less diameter, the one resting on the other. The center hub is shoved on the take-up spindle and locked in the usual way, and turns the outside hub and reel by friction, there being no direct connection between the two except the friction supplied by the weight of the reel. That is all there is to it, except a groove and ball which allows the reel to turn in but one direction, thus enabling the operator to rewind. It is simple, strong, perfectly true, and if it works as Mr. Collins claims it does, it would obviate all necessity for take-up tensions on the machine itself. I will have more to say about this particular thing when I get the report from Friend Griffiths.

From Newfoundland.

J. P. Kiely, St. Johns, N. F., writes:

> I have trouble with my machine. It is an Edison Model D, and has been in use but one year. Every two or three minutes it starts to grate, and then will run smooth again. Had my operator look it over, but could find nothing wrong. It gives a sharp, steady picture. I find the department very interesting, and will be looking for a reply in the next issue thereof.

My dear Mr. Kiely, I am sorry, but I guess you will have to look in several weeks' issues. Right now there is at least four weeks' matter in type, one week in manuscript form, and a stack of mail in front of me that would choke an elephant. You should have enclosed four cents for a carbon copy of reply, but owing to whence the letter comes I will send it anyhow.

It is difficult to diagnose a case from the meager description supplied. First, carefully examine the machine and see if the screws holding the side bar which carries the outer bearing and the fly wheel shaft are tight. If you have a Handbook these screws are 1133—1133, plate 1, page 582. Next examine the shutter gears and see that nothing is loose, and they are not badly worn. Also examine the small pinion in the fly wheel shaft which is driven by gear 19439, plate 1, page 582 of the Handbook. From you description it would seem that the trouble must lie in the gears. You certainly don't get any first run film up there, therefore it cannot be emulsion on the tension shoes. It is possible the bearings carrying the fly wheel shaft are badly worn, which might produce this kind of trouble, though I hardly think so. Your inforamtion is so very meager that it is almost impossible to give an intelligent answer. I would suggest that you send $4.00 to the Moving Picture World at once, and get a copy of the third edition of the Handbook. I can assure you that it will be worth to you many times its price. There are full, complete, illustrated instructions on all leading makes of projectors, including the Edison Model D.

Wants Brilliancy.

A. L. Fell, Suffolk, Va., says:

> Dear Friend: Although I have never before written, still I feel that I can address you as "dear friend," since I am a constant reader of the department, which has been a great help to me, and should be to anyone who wishes to improve himself in the art of projection. I have only been operating about two years, and realize there is still much for me to learn, but if study and hard work will do any good I will get there some day. Am using two Power's Six A machines with a 98 foot throw. Objectives are 6 inch E. F., which gives me a 15.03 picture. We are going to move the screen back 14 feet, which will give a 112 foot throw, and, using my present lenses, I figure the picture will be about 17.45. Now would that give much loss of light, or should I get a new lens and make a smaller picture? What I want is brilliancy. Am sorry to say I don't own a Handbook, but if the good Lord spares me I very soon will.

Yes, brother, if you owned a Handbook you could get the answer to this question in less than a minute, which same is true of hundreds of other questions which doubtless puzzle you from time to time. The answer to this particular question is on page 102. In your particular instance you have a 15.03 foot picture at 98 feet; 15.03 feet is 180.36 inches, which divided by 98 gives 1.840 of an inch spread for each foot of throw, and for the additional 14 foot of throw you say you will have we get 25.760 inches additional width of picture, which added to 180.36 gives 206.120 inches, or, discarding the fraction, 17.17 + feet, as the width of the picture. We have discarded some of the fraction. therefore the answer is not precisely accurate, but the method is shown. Under the new condition your objective will have a shorter back focus—be nearer the aperture—therefore no additional light loss will be set up, but it will require much more light to give the 17 foot picture the same brilliancy the 15 footer has, and unless you have a very large house fifteen feet is large enough.

Long Beach, California.

From several sources information has come that Long Beach, Cal., stands in need of a very decided shaking up so far as things relating to projection be concerned. I am told that the very best houses in town, which have baby nurseries, pipe organs, and all sorts of trimmings, charging 10, 15 and 25 cents admission, are only paying their operators $12.00 per week with a 1 to 11 P. M. grind. I am also told that at least one opeartor in Long Beach is working from 1 to 11 at $10.00 per week.

Now if this is true, and I have every reason to believe it is, I would like to ask Long Beach theater managers if, in their opinion, this spells ordinary horse sense. Is it not rather ridiculous to place the art of Mary Pickford, of Sarah Bernhard and Anita Stewart in the hands of a $10.00 or $15.00 a week man? Don't you think it sounds rather absurd to pay an actress several thousand dollars a week, and then place the reproduction of her work in the hands of a $10.00 per week man, or even a $15.00 per week man? Honestly now, with one hand on the New Testament and the other on the Koran, Mr. Long Beach Manager, does that not sound rather absurd on the face of it? Do you think you can get high class service at such an absurd figure in these days of high cost of living? Why, good heavens, my dear Mr. Manager, a teamster gets as much or more for driving a span of mules, and it really does not require much brain power to act the part of pilot to a dray.

Now please understand, Mr. Manager, all this is beng said absolutely, wholly, and entirely for your own good. I am not trying to stir up trouble between you and your operators, but I must point out the F-A-C-T that *if you want high class results on your screen in order to fill those fine seats with patrons, and* KEEP THEM FILLED *with patrons* you will need something more than a $10.00 or $15.00 a week man to interpret and reproduce the work of the artists you show on your screen.

I expect to be in California next winter, or in the early spring, and possibly may be able to address the theater managers and operators of Long Beach. Most certainly, under the conditions, I will be glad to do so if they wish it.

How About It?

L. Morris, manager Park theater, Jacksonville, Texas, sends the following letter, which is countersigned by B. Hugh Mullens, operator:

> Dear Mr. Richardson:—In looking over old copies of the World I find two comments published April 1, 1916, and March 25th, sent you from Nacogdoches, Texas, in which he lambasted the Park theater in this town unmercifully regarding films sent that theater. This house changed hands in February this year, and in that time no films have been sent to Nacogdoches from this theatre With regard to the serial "Who Pays?" it has never been run in this city. As to why Nacogdoches should send in an erroneous report of this matter we cannot understand, but we do know that the operator at the above place has got things twisted. We would thank you kindly to give this space in order to correct the above charge.

You certainly are fully entitled to that courtesy. I must again warn operators to be very careful in sending in reports such as that sent by Nacogdoches. Such things ought to be published for the good of all concerned, but it is practically impossible for this department to check up all these things, and we must, in cases of this kind, proceed upon the assumption that the man who sends in a report, which he knows will be published and seen by the accused, will not make the report unless he knows positively that he is right. It would be rather foolish to do otherwise. Nacogdoches is now placed in a decidedly bad light, and it is his own fault. I don't imagine that he intended to make an incorrect report, but he should certainly have been more careful.

A Correction.

In September 9th issue appears an article entitled "The Auto Arc Control," in which the American Lighting Company of Chicago is named as the owner. This is an error. The contrivance is now owned by the American Auto Arc Company, Owensboro, Ky., and Chicago.

A Sweet Singer.

James McCormack, dean of the Vitagraph projection operators, has burst into song. He presents "My Texas Mary," being guilty of both words and music. It may be had from the McCormack Music Company, Brooklyn, N. Y.

Has Seen Our Map.

Paul Baron, Coleman, Alberta, Canada, says:

> Though this is the first time you have heard from me, I nevertheless feel acquainted with you, having seen your photograph in the Moving Picture World. Am a regular reader of the department, and know I, for one, have been benefitted by the questions; also I firmly believe that the answers ought to be published in book form. I am running one Powers Six hand driven projector, taking D. C. through a 240 volt Power rheostat. The distance of projection is 80 feet to a white painted screen. The picture is 12 feet 4 inches; the diameter of my 6 inch E. F. objective is 1½ inches; the arc is 3 inches from the rear condenser. Distance from film to apex of front condenser is 14 inches, with two 6½-inch condensers spaced ¼ inch apart, using ⅝-inch carbons, positive cored, negative solid. Light spot at film is 1½ inches; have good light, and have broken no condensers for three years. Enclosed find postal order for 40 cents for first and second sets of questions. Will send for a handbook after pay day. I notice W. B. Allen of Edmonton, Alberta, is on the job. There are over eighty motion picture machine operators in this province, and Alberta operators need a good shaking up and waking up. Am send-

ing you photograph of our mining town; also two of Crow's Nest Mountain, which is quite some bump on the landscape Please send me W. B. Allen's address. We are using Universal films, "Peg o' the Ring," and Pathe's "Iron Claw," which is some serial. Films come in good condition. There are five theatres east of me in this line of mining towns, but no sign of organization. In closing, I thank you for the great work you are doing in the department. You will hear from me again.

Brother Allen's address is Room 324 Muttart Building, Ninety-seventh Street, Edmonton, Alberta. You may be getting a good light all right, Brother Baron, but you are wasting a lot of it at the objective. When you get the Handbook I would advise you to study "Lining Up the Optical System" carefully. Also if you are paying for current by the kilowat I would strongly recommend a motor generator set, or mercury arc rectifier. Taking 240 volt current through a rheostat is mighty wasteful. As to Alberta operators needing a shaking up and a waking up, why, I dunno. You are in a better position to judge of that than I am, but if it is true, why they should not forget the fact that while it is very easy to drift along with the current, it takes a mighty long time to get anywhere. This is the age of hustle; it is the gasoline age, and he who does not keep up with the procession is very likely, sooner or later, to lose sight of it entirely, drop out and not even be missed. If Alberta operators are in the "slow" class, why it is up to them to advance the spark, give it a little more gas and speed up. The photographs were very nice indeed. Many thanks.

Not a Bad Bargain.

The following is received, with strict injunction to carefully conceal identity of the writer:

Have the second edition of the Handbook and last week got the third; it certainly is four dollars well expended. The paper and printing and binding are probably worth considerable less than one dollar, but the information contained therein is worth about one hundred dollars, therefore I say it is not exactly a bad bargain. I note that on page 236 your artist made an error in lettering the voltmeter and ammeter. On page 303 you say: "Any change in voltage across the arc will cause a corresponding change in the amperage of the arc." This is quite true, with one exception, viz.: where current is taken from a constant current generator. (You are wrong, brother. Even when current is taken from a constant current generator the same thing would hold true if there is resistance between the generator and the arc. Of course, if you took current from a constant current generator supplying current at arc voltage, then you are right.—Ed.) Street arc lights are mostly connected this way, but possibly you will come back at me with a statement that you were only considering projection arcs. However, the G. E. has, as you doubtless know, been making a constant current generator for moving picture use for some time, but lamps have to be connected in series, with short circuiting switches. The carbons may be pulled apart from 3½ to 4 inches before the arc breaks, therefore you are all right, F. H., with this single exception, and there you are wrong. As to "Dissolving Moving Picture," page 606 of the Handbook, also page 789, July 29th issue, why I long ago started dissolving pictures standing between the two machines and working both dowsers at the same time. This can be done so perfectly that even you would have difficulty in detecting the change. And now for the punch marks. For more than two and a half years I have dissolved one picture into the next within two or three feet of the end, and I have never punched a film. I have been in theatres where one could have anything within reason, such as good ventilation, toilet and wash rooms, and no fight about overtime, so I just cut out all the little punch marks and return them to the exchange, but owing to the fact that I also cut their punch numbers out they kicked. When running a matinee, the first show I allow end of part one to show before dissolving, carefully noting the last two scenes—particularly the last. Then before rewinding I look over the last four or five feet and make careful note of how it ended. With this information I could make a very nearly perfect dissolve right at the last end of the film. Not a few of the boys scratch a small line in one corner for two or three pictures. This they can see and the public hardly notices it. Another way is one punch hole placed on the dividing line. This you see only shows a little and only for two pictures. On some of the Edison features they end every reel with a title and begin the next with the same, only they forgot themselves once that I know of and had one title yellow and the next blue. Once in the serial "The Goddess" they had the same picture ending the reel and beginning the next. This looks good, but really is not, as it makes a jump in the action when one dissolves, like several feet of the picture had been cut out. So after two years of thinking of this thing I suggest this: Within fifty or seventy-five feet of the end of the film that the manufacturers square off one corner of the picture, so that instead of the picture being round on the corner it would be straight. If this could be done with the negative it would need give no further concern, since it would always appear in the positive. This I think should be continued until about five feet from the end. It would thus give the operator his cue to start the second arc, and the end of the mark would tell him when to dissolve. I say make this continuous for seventy-five feet, so it would be impossible to miss it if one happened to be feeding the arc.

This is practically the thing this department has already suggested, and which the Universal has agreed to adopt, though I don't know whether or not it has yet been put into practice.

Location Secret.

From a city, name a dark, dense secret, comes the following, which was received in June, but mislaid:

On page 797, April 29th issue, under the heading "A Visitor," you ask: "Why is this so?" As far as I know light does not generate heat until it strikes an object—that is light passing through a plain piece of film takes longer to catch fire than something dark. You mention Brother William W. Lewis of No. 162, I. A. T. S. E.; he is at present holding forth in Chicago.

The new Edison was installed in a new theatre in Chicago, Ill.—two of them in fact. A man from the factory was on hand to run them; also a No. 157, I. B. E. W. man. This is an operators' union, but somehow they haven't first-class ones, outside of perhaps five. Mr. Edison's Super machine, as it now is (then was.—Ed.) cannot run first run film in nine and ten minutes. Now you'll come back and tell me that I must not run film at nine and ten minutes. All right. I know that much, but the point is when the guy who pays you the money, and takes in the money, says: *"More speed,"* you either give him what he wants or——. Recently I ran eight reels, not short ones, in one hour and fifteen minutes, and while running them the manager called *more speed.* I told him nothing doing, as he was getting eight reels in seventy-five minutes. He afterward told me he did not know I was running that fast. And 75 per cent of the theatres here run 9 to 11 minutes a reel. Two years ago I was running 5 reels an hour—7 to 11—four shows. Our competitor was running three shows, with the same seating capacity. We were doing more business—we had more people, therefore could spend more money on better films. The difference is counted by the dollars and cents at the box office. After running a matinee and holding them, I asked the owner if I could start my first night show at 6.30 instead of 7. Well, I ran five complete shows in four hours and ten minutes, and Miss Cashier turned in $16.00 more than the biggest we ever had.

I meant to finish about the Edison machine. Two are now being used in South Bend, Ind., and giving complete satisfaction; most likely they don't use the speed. There was too much backlash between the upper sprocket and film shoes, making the picture unsteady when new film was run at 9 minutes. Have one of your first Handbooks, I believe published in 1907, about 2½x5 inches in size and about 40 pages.

As to the Edison Super, I am informed that changes are being made which will enable it to satisfy the worst speed-demon manager than can be dug up. I call its refusal to handle film at excessive speed a positive VIRTUE. Real honest-to-goodness theatre managers don't overspeed the films, but unfortunately not all managers are in that class. That it gets more money (if it does) is no excuse, because the rights of others are involved and abused.

Information Wanted.

George B. Carter, Elmira, N. Y., says:

I refer you to page 940, August 5th issue, for description of our equipment. We use 50 amperes to get a fair illumination, but most of the pictures appear like a crayon drawing—the letters not being clear cut. A Gold Fibre curtain is used, and the angle of curtain and machine is the same. The very top letters appear clear, but further down they are not. Use ⅝ carbons top and bottom. Can it be the lenses? Ought we to require such a high amperage if the current is properly handled? Can we get a first-class man to come on and put things in satisfactory shape, and what would it cost? Is our screen too large to have a clear picture all over?

I would not use an 18-foot picture; don't think it is necessary; 16 is plenty large enough, but you should have the picture bordered in black, as per page 178, figure 69, of the Handbook. Yes, the modern practice in high-class theaters is to use high amperage and secure brilliant illumination, but for 50 amperes you should use ¾-inch cored carbons above and ⅝-inch cored or solid below, preferably solid. If I understand you correctly, the letters at the top of the screen are clear cut, but at the bottom they are fuzzy. You have not, however, described the effect. Turn the objective lens half way round and see what alteration is produced. If the effect is the same it is not in the lens. Possibly you have slight travel ghost, and if so this can be eliminated by an adjustment of the shutter. If you will write describing the effect more clearly I will be in better position to help you. I do not believe it is necessary to have any one go up there.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Conducted by CARL LOUIS GREGORY, F. R. P. S.

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QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Soft Focus and the Angle of the Lens.

By P. D. Hugon.

Author of "Hints to Newsfilm Cameramen."

EVERY cameraman knows that the cinema lens works at a narrow angle, but some still believe that the aperture of the lens has something to do with the angle, and that a certain 2-inch lens gives "soft focus" because it works at a slightly shorter focal length than another—a matter of one millimeter. To dispel these illusions is the object of this brief survey.

The expression "angle of a lens" may mean four things, hence the confusion. It may mean:

1. The maximum angle which the lens could embrace, if it were given the largest plate it can cover. This is the manufacturers' angle. It depends on the length and diameter of the lens barrel, as well as on the optical properties of the lens glass, and it will be noticed how close together the lens combinations are in a wide angle lens for ordinary photography. In cinema work, this is of no interest at present.

2. The angle at which the lens covers *a certain size plate* from one top corner to the opposite bottom corner (the *diagonal* of the plate). For a 2-inch lens *on a film;* this angle is 34 degrees; for a 3-inch lens, 22 degrees; for a 6-inch, 11 degrees.

3. The *floor angle,* calculated on the base of the plate (or shown by check marks on the floor). This is the angle which most people unconsciously refer to. In the case of the 2-inch lens, *on a film,* this angle is 28 degrees; for a 3-inch, 19 degrees; for a 6-inch, 95.

4. The height angle. In practice, this is the most important one, as the whole art of placing the camera quickly depends on a quick estimate of the angle. In one scene, the director wants to cut at the waist, in another at the knees; in a third a few feet of floor in front of the artist must be included; and in a fourth the branch of a tree. In the standard case of the 2-inch lens on the ¾-inch high film, the angle is 21 degrees. There is a leading French camera outfit that includes a comparatively wide-angle lens of 1½-inch focus, working therefore at an angle of 28 degrees (height). This solves many a problem in copying upright print, etc.

It will be seen, therefore, that the angle, in practice, depends entirely on the relationship of the focal length to the size of plate used. For instance, the same 2-inch lens would fully cover a plate if that size was made, 1½x1.3 inches. The floor (or width) angle would then be no longer 28 degrees, but 41 degrees.

What the Iris Does.

The iris diaphragm cannot in any way modify the angle *of view.* This you can easily verify, on any camera.

At full aperture, focus at infinity on a well-defined object; mark its outline on the ground glass; then stop down to F/32. The outline will remain the same, showing that the angle remains the same.

This confusion about diaphragm and angle of lens is due to the fact (vaguely remembered by most camera users) that the iris does have something to do with a different kind of angle—with rays of light entering the lens at a certain angle.

From any point (using the word in the mathematical sense of the word), rays of light are reflected in all directions. Those that are reflected in the direction of the lens all try to enter it, some straight through the center, some at an angle which the lens bends and returns towards the plate. The object of the lens is precisely to make these rays, at whatever angle they arrive, reproduce the image of their source all at the same point—get on top of one another, so to speak—so that they all make only one image. This is fairly easy for rays that come at a narrow angle, but some come at such extreme angles that they throw their image too far or too near (which you will easily understand if you recollect the elementary laws of reflection and refraction, and the working of mirrors). But as the image does not stop before the plate, or go through it, it registers out of focus, at the wrong place, too high or too low. We therefore have a number of images representing one point, and we call that point "out of focus"—which is merely a relative term, anyway.

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What the iris diaphragm does is merely to cut off some of those rays that would enter at too wide an angle. Cutting them off reduces the light, hence the necessity for longer exposures.

But the point from which these rays proceed was *visible* all the time; it was included in the angle of the *lens.* The iris diaphragm reduces the *light angle,* so to speak, but does not affect the *view angle.*

Depth of Focus.

"Has the angle of the lens anything to do with depth of focus?"

Yes, since the angle, as we have shown, is merely a relationship of focal length to size of plate. Depth of focus is entirely due to *focal length* and iris *aperture.*

"Does this mean that a 2-inch F/3.5 lens, and a 2-inch F/4.5 lens will have the same depth of focus, when both working at F/4.5?"

Yes, certainly; but equal depths of focus does not mean equal *crispness,* unless the two lenses are *of the same quality.* A rapid rectilinear and an anastigmat may have the same depth of focus exactly, but the apparent results (due to varying degrees of crispness) will cause confusion. "Focus" is only a relative term, to express a tolerated limit of error. All focus is not equally crisp. "Why is it, then, that a certain 2-inch lens gives *soft focus?*"

Because, like portrait lenses, it is intentionally imperfect in its optical corrections, by allowing some spherical aberration to remain. As the picture obtained is nowhere very crisp, there is less contrast between focus and non-focus than there is in an even more famous 2-inch lens which gives much sharper definition.

In other words, the last-mentioned lens is almost too good for use *at full aperture,* as it emphasizes the lack of sharpness of the parts not focussed on. But when stopped down it is exceedingly crisp at all depths; and it cannot be surpassed on flat objects of architecture. But the so-called soft focus lens is preferred for full aperture work in which near and distant objects are combined. It is almost exclusively used in the dull and misty climate of England; while the crisp focus lens is almost exclusively used in California, where the light is good enough to stop down.

That is why the best camera manufacturers supply both lenses with each outfit.

Amidol Now Manufactured in America.

It is a pleasure to add to the rapidly increasing list of American manufacturers of photographic chemicals for which we were hitherto dependent on foreign countries, The Eastman Kodak Company, Mallinkrodt, Abbot Alkaloidal Company, Dr. Thatcher and others are manufacturing Hydroquinone, metol, kathol, etc., and now Brewster & Robbins, Manufacturing Chemists of South Amboy, New Jersey, announce that they are manufacturing Diamidophenol chloride, which is the chemical name for the foreign developing agent sold under the patented name of Amidol.

Amidol is, in many respects, an ideal positive developer for motion picture films, giving rich blue black tones which may be modified to a pure black and then to olive tones according to the amount of bromide used.

It is particularly suitable for prints which are to be sepia toned, as it can be depended upon to give always the richest of browns and never, if properly manipulated, to produce the sickly yellow brindle color given by other developing agents. It gives fine grained negatives of ample density of crisp positives, but is soft working and with ordinary care will never produce soot and whitewash effects.

As no alkali is required, prolonged development is possible without ill effects to the emulsion or fingers.

Amidol oxidizes faster than other coal tar developers except pyro, but does not fog or stain, and where a sufficient quantity of work is being produced it will permit of continuous use until exhausted. That means that it can be used for tank development where pyro cannot, but it will not keep for days in the tank as metol hydro will.

A simple formula for Amidol developer for motion pictures is:

Amidol	10 ounces
Sodium sulphite (anhydrous)	6 pounds
Water	10 gallons

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Common Law."

Released by Lewis J. Selznick Productions, Inc.
Prepared by S. M. Berg.

MR. BERG desires to express his acknowledgment to Mr. Albert Cappelini, the Director General of this picture, for his admirable musical suggestions, which have been embodied in the Cue Sheet.

Musicians' Notes.

This "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a guide and a help to the leader—what to play for the picture. Musicians will find it of valuable assistance, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of the performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding financial outlay, though still carrying out the suggested interpretation, incorporating his own individual taste and being free to carry out his manager's ideas together with the particular requirement in music of the patrons of the theater.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of printed sub-title (marked T) or a described action (marked D). For instance: 76 T "I have promised myself" is a sub-title and is printed reading matter on the screen. But 74¾ D "When Valerie Leaves" is a description of action.

Valerie West (Miss Clara Kimball Young, a beautiful young girl, left penniless by the death of her mother, applies for a position as model at the studio of Louis Neville, an artist. Charmed by her beauty he engages her and as the days pass, their attraction for each other ripens into love. His parents, however, are set upon his marrying Stephanie Swift, their adopted daughter. Stephanie, finding Louis avoiding her, seeks the cause and pleads with Valerie not to marry Louis. She promises her but urged by Louis to an early marriage, she pledges herself to become his wife by "Common Law." After a series of incidents, his parents realizing the true character of Valerie, consent to their marriage and the picture closes with the realization of their happiness.

The character of this picture is a modern society drama. There are many changes of scene and action, which will require particular attention from the leader. For instance: At 9 Valerie returns with flowers is a pathetic scene of her mother dying, which lasts but half a minute.

At 15. There is a flash of chorus girls dancing.

At 43½. Fantastic dance which should be carefully followed in tempo.

From 60½ to 71 are continuous scenes of New Year's celebration.

At 65½. 12 o'clock striking chimes, New Year's Eve.

Liberal use of horns, rattles, etc., should be permitted in these scenes.

Note particularly: In the Cue Sheet are effects such as train and telephone bells. Piano only according to action, at 39½.

The theme selected is "Poudree" (Valse Lente Intermezzo) Popy. In the playing of same the temp should be carefully varied according to the emotion on the screen.

Schedule time for projection: 117 minutes (7 reels—5000 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theater Buliding, New York City.

Time. Sub-Titles or Descriptive Cues. Music and Tempo Characteristics.

O	D	Opening.	Poudree—Popy. (Valse Intermezzo) THEME
1¾	T	Valerie West. (Miss Clara Kimball Young).	
3½	T	Jose Querida.	Liselotte—Adam. (Moderato rubato).
4½	T	"Haven't I told you, time"	
6½	T	"Neville's work lacks soul."	The Golden Youth—Rosey. (Hesitation Waltz).
7¼	T	"I can't find the right model."	
9	D	Valerie returns with flowers.	Andante Pathetique No. 10—Berge.
9½	T	The Nevilles.	A La Mode—Rosey. (Allegretto).
10½	T	Stephanie Swift. (train effects).	
12¼	T	"I'll see you in the morning.	Sparklets—Miles. (Moderato).
13¾	D	Valerie reading.	
15	T	"I am working in the Gaiety—" (flash of girls dancing).	Popular two-step.
16	T	End of Part One.	
16¼	T	"Charming girl when are you—"	Violetta—Herman. (Allegretto giocoso).
18	T	"There's not another one--"	
19½	D	When Valerie brings letter. (girls rehearsing dance).	Popular two-step.
22	T	"Mr. Angel, the backer of the—"	
24¼	D	When Valerie leaves theater.	Enchanted Hour—Mouton. (Andantino).
27½	D	Valerie knocks at studio door.	Repeat: THEME.
28½	T	"Begging your pardon, Sir"	
30	T	"Undress."	Dramatic Tension No. 9—Andino.
33	T	End of Part Two.	
33½	T	Absorbed in his work.	
34¼	T	"I have never posed before—"	Repeat: THEME.
36¾	T	"Will this girl do?"	The Little Puritan—Morse. (Moderato Gavotte).
37¾	T	"It is not your fault—"	
38½	T	"What has become of Neville?"	
39½	D	When Valerie takes up photo. (Piano only according to action).	Cupid's Caress—Roberts. (Valse Lente).
42½	T	"Querida has invited me--"	
43½	D	At the party. (Fantastic Greek dance).	Moment Musical—Schubert. (Moderato).
45¼	T	Next morning. (Telephone bell).	Captain Cupid—Bratton. (Allegretto grazioso).
46¾	D	At the restaurant.	
49	T	Querida replies in person.	Felice—Langey. (Andantino Canzonetta).
50¼	T	"Oh, busy of course—"	
51	T	End of Part Three.	
51¼	T	Valerie's Beauty becomes—	Repeat: THEME.
53¾	T	"I am in town shopping—"	Yester-Love—Borch. (Intermezzo Andantino).
55½	D	When Stephanie leaves.	
57	D	Stephanie calls on Valerie.	The Melody of the Bell No. 12—Herbert.
59½	D	When Louis telephones. (Telephone bell).	
60½	T	New Year's Eve. (Dancing scene).	Popular two-step.
63	D	At Rector's. (Horns, rattles). (Flash of girls dancing).	Popular Dancing Waltz.
65	D	At the Neville's home.	Andante Pathetique No 23—Borch.
65½	D	At Rector's. (12 o'clock chimes).	Popular two-step.
67½	T	End of Part Four.	
68½	D	At Louis' Studio.	Repeat: THEME.
69¾	T	"Was it necessary to lie—" New Year celebration). (toy horns, etc).	
71	T	"I have come for Valerie."	Serenade—Kautzenbach. (Allegretto).
72½	T	"Valerie will you be my wife?"	
74¾	D	When Valerie leaves.	Petite Serenade—Norton. (Allegretto).
76	T	"I have promised myself--"	
77½	T	"Our child died."	Canzonetta—Godard. (Allegretto Moderato).
80	T	"One of the Wests of Brookline?"	
82	T	"I love her and will marry her."	Repeat: THEME.
83	T	End of Part Five.	
83½	T	Valerie comes home with Rita.	

85¾	D	When Querida mounts horse.	The Bims-Bims—Adam. (Allegro moderato).
87¾	T	"I have lost my way, Querida."	
89	D	When Querida embraces Valerie.	Agitato No. 6—Kiefert.
90¼	D	At the Neville home.	Romance—Karganoff. (Andante sostenuto).
92	T	"This is the girl."	
95	D	When Louis leaves house. (Train effects).	Inspiration—Edwards. (Andante Sostenuto).
99¼	T	End of Part Six.	
100½	D	When Valerie writes letter.	Repeat: THEME.
103½	D	When Louis reads note.	Admiration—Jackson. (Moderato grazioso).
104	T	New York again.	
105¼	T	"Forget the unpleasant past."	Allegro Agitato No. 8—Andino.
106	T	"I was sitting on the window ledge—"	Water Lilies—St. Clair. (Andante moderato).
110½	T	"The Common Law" is wrong—"	
111¾	T	My dear Miss West—(Letter)	Spring Flowers—Wood. (Andante).
113½	T	"Yes, will you—"	
116	D	Valerie enters Louis' studio.	Repeat: THEME.
117	T	The End.	

For the convenience of readers of the Moving Picture World, the prices of the above suggested music will be found in Berg's advertisement.

Musical Conditions in New York.

By. S. M. Berg.

Among the numerous inquiries received from musicians throughout the country, one of the most common is "What are my chances in New York City?"

Some go into detail on their years of experience they had as musicians, telling the class of music they are conversant with, and how they are able to compose and arrange. Others will write me they hear of the enormous salaries being paid to certain men, and that here in this great city is the opportunity to get one of the big salaried positions that are frequently offered. Then many will tell me of the poor opportunities for advancement in the town they are in, and how they have been told by their relatives and friends of their capabilities, that New York is the only place for them to come to and quickly climb the ladder of success. I have in no way exaggerated or overdrawn but have endeavored to state clearly from my personal experience in the past ten years, what is the real condition of affairs in New York.

The Musician's union which is allied to the American Federation of Labor, has a membership of about 7,000. It is financially strong, and has usually won everything it has gone after. All of the leading theaters playing Drama, Opera, Comic Opera, Musical Comedy or Burlesque, and the leading motion picture theaters engage exclusively union musicians. The Hotels, Restaurants, Cafes and Cabarets engage on the average about 33 per cent union musicians.

The largest combination in greater New York, of theaters which play pictures or vaudeville and pictures the conditions are peculiar, as no outsider really knows how the music is handled. The company trade under one man's name. Some of the houses playing vaudeville and pictures engage union musicians.

The rest have non-union men, and when the question "why" is asked, the answer is given that he books the shows but has no financial interest in the house.

The second largest company controls a number of theaters playing vaudeville and pictures or pictures only. The whole combination is non-union, and the third largest circle of theaters playing vaudeville and pictures only, the musicians again are non-union.

The union scale of salaries for pictures in New York City for the two shows a day, seven days a week is $28.00 per man, double for leader, and the price per man ranges to about $40.00 according to the scale of admission prices. On the face of such a statement as this, it would appear that fair wages and plenty of work is open to musicians, be they union or non-union. Here is the other side of the question.

As stated before, the union is composed of 7,000 members. The test for capability as a musician is ridiculously simple. In fact candidly it is disgraceful and some years ago when they were making an effort to control things, almost anybody that had the slightest idea of drawing a melody out of an instrument was accepted as a union musician, and qualified to take any job. A story is told, that a certain man who was in the habit of getting jobs for musicians at weddings, etc., according to the laws of the union, he could not be a contractor, and claim one-half of the leader's money unless he was a member of the union so it became necessary for him to become a musician and play some instrument. He took lessons on the flute and after two months applied for membership. He endeavored to play the "Star Spangled Banner" and after three attempts to play the first half was accepted.

There is a large number of men who are members of the union who are not qualified musicians in the true sense of the word. This raises the question "What is a qualified musician?" One who is acquainted with what is known as Standard Music and is able to play his part in any combination. Qualified to read with ease at sight, he should be a master of his instrument and be able to play the cadenzas, passages, etc., which are frequently marked solo in orchestrations, but I regret to state there is a large percentage of men without these capabilities. Now to the non-union men.

Owing to the war conditions, we have lying idle in New York over a thousand foreigners, who were in the habit of traveling to Europe as boat musicians. Then possibly there is another 3,000 men who are non-union. There is a second union the American International Musical and Theatrical Union which claims to have about 3,000 members but are not allied to the Federation, their scale of prices being lower. Possibly my readers will now begin to realize what all this means. Qualifications with the exception of very few instances cut no figure. Price is the consideration. Non-union men work for less. Union men that are in need are forced to accept below the scale. Union musicians can be found working in any of the three theater circles as non-union men and at very low salaries. Over two-thirds of the Restaurants, Cafes, Cabarets, have all kinds of mixed combinations. An instance was brought to me a few days ago at a picture theater at which application as director was made by a well-known Italian leader, a man who is in the habit of dressing in a white uniform with many medals. He explained to the proprietor what a good director he was and what a good orchestra he would give him. When prices were talked of, he said "My price is so much." When asked the price of the orchestra he quoted the union scale but was told the theater could not pay it. After much discourse he exclaimed "I have a friend in the outer office, permit me to bring him in." His friend was brought in and after explanations were made told the proprietor he could supply the rest of the men, union men too, at a moderate figure which was far below the union scale.

I trust that my readers will not feel that I am falsifying my statement. There is a large body of competent qualified men, with honorable ideas but the abnormal conditions of New York forces a number of them who possibly have the best of intentions but whose wives and children are in need of the necessities of life, to accept such propositions. What can they do?

A word as to the positions in the leading dramatic houses. This class of job is the easiest in the business. A stranger could not get one of these positions as they are almost all in the hands of men who have had them for years. Possibly for no other reason than they are known to the managers.

The few organists who are receiving high salaries are the exception. I am sure that if one were to insert an advertisement in the Evening Telegram (which has a column for musicians), for an organist wanted to play 7 or 8 hours a day at a salary of $30.00 a week, one would get 20 or 30 applicants.

In my earlier days I have been as far west as dear old 'Frisco, and have traveled from New Orleans to Northern Canada. My personal experience with the qualification of musicians is far beyond the New York average. The salaries are not so high but the cost of living is much cheaper. The musician in the small city is looked upon with respect and is recognized as a professional man. He has the opportunity to do a little teaching but unfortunately here in this great city one might almost classify a musician as a necessary evil. In fact this very expression was used in my presence by a well-known restaurant proprietor. I sincerely hope that the day is not far distant when conditions will be changed.

In this great city the sincere and earnest musician is deserving of a living wage, but my knowledge of conditions is that many qualified musicians willing to accept a postion for $18.00 a week to play 7 hours a day and 7 days a week, cannot find the work. With such conditions as these can you say that New York is the stepping stone to prosperity for musicians?

"SEVEN DEADLY SINS" NOT AN ALLEGORY.

The recently published statement that the new McClure release, "Seven Deadly Sins," is to be an allegorical series is announced by McClure Publications to be a misinterpretation.

While based upon a morality theme, "Seven Deadly Sins" is far removed from plays of the type of "Everyman."

The action occurs in the present, amidst the glamor and glitter of Metropolitan life. "Envy," "Pride," "Greed," "Sloth," etc., will be represented by men and women of today whose characters are the embodiments of such sins.

FRANK CURRIER ENGAGED BY METRO.

In the cast of Emily Stevens' new Metro-Rolfe production, "The Wager," is Frank Currier, whose wife, Ada Dow Currier, was Julia Marlowe's first dramatic teacher. Mr. Currier was associated with R. E. J. Miles in bringing Miss Marlowe to the attention of the critics and public at a special matinee performance of "Ingomar," and later, when she had proved her worth as a star, organized the company headed by Miss Marlowe, in which Joseph Haworth was her leading man in "Romeo and Juliet," "The Hunchback" and "Twelfth Night."

MURRAY TO MANAGE BERNHARDT.

Geo. H. Murray announces his retirement as New York representative of the Morgan Lithograph Company, after a period of five years in the above capacity, and returns to theatrical activity, from which field he deserted to form the Morgan connection. Mr. Murray's re-entree to theatrical affairs will be as general business manager for Mme. Sarah Bernhardt's final visit to America, which will begin October 9th and will include the principal cities of the United States and Canada, under the direction of Wm. F. Connor. This will mark Mr. Murray's fourth tour in the interest of the Divine Sarah.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

"INTOLERANCE" REVIEWED EDUCATIONALLY.

INTOLERANCE as a picture is the present climax of educated kinematography. Viewed educationally it marks the educational progress of moving pictures in that particular way in which we have always contended that the moving pictures would become an educational factor in themselves. In the school of experience—that best of schools—the moving picture has outgrown its crudeness and its need of censorious guardians; while thus outgrowing its early surroundings it has graduated as well in wisdom and culture as in age. "Intolerance" is the great proof of all this.

Accustomed as we have now become to the advertised "Greatest picture ever produced," it is a pleasure to see an instance wherein, within legitimate limitations, this overworked advertisement has its just measure of truth; many great pictures have been produced, but none greater than "Intolerance."

In its place among pictures "Intolerance" has already perhaps had wide and sufficient "reviews," yet, while not classified as an educational picture it is at once the product of educated kinematography, and allows itself to become the source of much educational value, bringing it therefore within the more select list of those pictures which possess a value most distinctly educational in all its parts and purposes.

In its subject matter "Intolerance" is worthy of close study —a study due as a reward to the maker for his thought and labor—as also it will in turn reward the student. As depicting the horrifying results of intolerance in all ages its plain truths are well told. As a rebuke to certain forms of "reform" it merits support. It should be taken for granted that an attack on genuine reform is not intended, but rather the special reform, born, not necessarily of fanaticism, but of that spirit of intolerance which is too often ignorance in high places, self-righteousness and personal conceit.

In this great picture four periods are brought forward to illustrate conspicuous times of intolerance. Ancient or Babylonian; Sacred, as shown in the time of Christ; Medieval, or the French period of 1572, and Modern, as illustrated in the present day problems. The first thing for which Mr. Griffiths must be commended lies in the fact that he sought assistance, counsel and advice from those greatest authorities peculiarly fitted to advise and help in each period; herein he laid well the foundation of the purpose to make "Intolerance" one of the greatest of pictures, for indeed it is built upon the greatest of possible authorities. The benefit of this method of preparing the material for this work is now found by the student in that, whether it be scene or story, he learns from fact and not fiction, truth and not opinions.

Mentally dividing the teaching of the picture into three parts: The Great, The True and The Weak (weak by comparison and not indicating inferiority) one seems better able to interpret the teachings of the picture. Beginning with The True one learns the truest lessons of intolerance as found depicted in the attitude of the Pharisees toward the Christ, and of Catherine de Medici against the Huguenots.

The world is more familiar with these events, especially the former, the teachings of Christ being more and more dwelt upon every day than those of any other person or period. A great sermon is preached in that portion of the picture where the Pharisees seek to entangle Christ in His possible judgment upon the case of "The woman taken in adultery." His call for sinless accusers to be the first to administer punishment, and His pronouncement, "Neither do I condemn thee; go and sin no more," are perhaps the best exponents of the title of the picture itself. The too late repentance of Catherine de Medici is its own answer to the great sin of a most terrible intolerance in which she had been the leader.

Do we find any satisfaction in thinking that the Modern Period of the picture presents the Weak subject of the spirit of intolerance? Here alone in the whole picture is there room for debate; there are those who differ with Frank P. Walsh upon fundamentals of causes, although agreeing upon the facts of existing evils.

The "Boy of the Modern Story" was as much a victim of the "frame-up" and "clear and circumstantial evidence" as he was of the intolerant spirit which put into action and brought those forces intended to destroy him; let us hope too that the spirit of the "Jenkins Industrial Magnate" may be only exaggerated to call attention to existing evils.

The truly great part of the picture is verily the Babylonian period. Here may be found everything that is greatest in every class of reproductive work. Now wonderful and there dreadful; here gorgeous and there awe-inspiring. The great city, the terrifying armies; those fearful battle scenes thrilling with an unusual overwhelming holding power, keeping the beholder spellbound with all he sees while all the time conscious of its truth and truthfulness. Pen cannot write, tongue cannot relate; the eye must see, the mind must read the vastness, the glory and the shame which in their wonderful blending are without doubt the greatest scenes ever brought before mortal eyes. Babylon is great, but Babylon is fallen, is fallen the victim of Intolerance and Jealousy. It is worth stopping to wonder if the masses of the people will see and comprehend this greatest of pictures. It is cast in a very high sphere, it demands "the full measure of man's mind," it calls for the scholar, the student, the religious and social teacher and to the "master and the man" to fathom its depths and explore its heights. "Intolerance" is a lesson in the classroom, a sermon in the church, a revelation in the social order commanding the attention of a world which has suffered and is still suffering from an intolerance which the central figure of the Sacred Period came to destroy, giving his life as a victim to it.

W. H. J.

CHANGES IN PERSONNEL AT UNIVERSAL CITY.

The following additions to the personnel of the thirty-two companies now working at Universal City have been made in the last fortnight: On August 20, R. H. Ryan to play juveniles under Director Garwood; on September 2, Earl Page to play juveniles under Director M. K. Wilson; on September 4, Nan Christy to play ingenues under Director George; Annette De Foe to play characters under Director Cochrane; George Beranger to play juveniles under Director McDermott; on September 5, Florence Vidor to play ingenues under Director De Grasse; H. C. De More and Willis Marks to play characters under Director Lois Weber; Miriam Shelby to play heavies under Director Carleton.

On August 30, H. M. Holden was engaged to play characters under Director Mong; on August 31, H. V. Sarno to play heavies under Director Kelsey; B. Larton to play characters under Director Ryder; on September 2, Louise Owen to play heavies under Director Morton; on September 5, Barney Furey to play heavies under Director Worthington; on September 6, Arthur Hoyt to play characters under Director Worthington; H. De Roy and H. C. De More to play characters and George Hupp to play juvenile roles under Director Lois Weber; on September 7, Grace Marvin to play characters under Director Lois Weber; Tom Walsh to play characters, Franzi Gunn and R. H. Ryan to play leads under Director Millarde.

DEATH OF FRANCIS CARLYLE.

Francis Carlyle, a well-known actor both on screen and stage, died at the home of his sister, Mrs. Joseph S. Murray, Hartford, Conn., on Friday, September 15, after a long illness. The deceased was a brother of Robert L. McNabb, for some years past a manager of motion picture theaters in New York. He was a member of the Screen Club of New York.

Muybridge Motion Picture Experiments

By S. Clark Patchin

Interesting Story of the First Attempts at Motion Photography, Told by Joseph Thwaite, Who Assisted in the Experiment

IN PALO ALTO, Cal., in 1878, the first real motion picture was taken, according to Joseph Thwaite of Spokane, who arranged a row of cameras to take the pictures which he claims were the first ever thrown on the screen in San Francisco. The origination of the idea Mr. Thwaite claims for Edward Muybridge. The pictures were taken on the ranch of Leland Stanford, then Governor of California, and Mr. Thwaite, who spent fifty-four years working with a camera, tells the story as follows:

Joseph Thwaite.

"I came to San Francisco from New York in 1859 and in 1862, I think, I began to work in one of the oldest photograph galleries in San Francisco, Bradley Rulofson. Mr. Rulofson, of this firm, had gotten acquainted with Muybridge when he first came into California as a book agent. Muybridge made $30,000 out of some famous book along in the early 70's, I don't remember what it was, except that I do remember that he had for display to his possible customers his list of subscribers and the name of General Grant, then president, headed the list. Muybridge was a corker. He went after the big fellows and, of course, the little ones walked right into his net without coaxing.

"With his money he went to Europe, visited London, Paris, and went also to Australia, I believe, before he landed back in San Francisco flat broke. In Paris he had picked up some old cameras and had gotten interested in the picture taking game. He spent some months in our gallery, learning the inside rudiments of picture taking and development. I taught him myself how to make his first picture bath.

"Those were the days of the cyanide of potassium bath, of the hand-sensitized plate and of the albumen paper print. The plate was coated with collodion and immersed in a silver bath.

"Muybridge opened a gallery of his own, but the quiet indoor work palled on his restless, action-loving, roving disposition, and the next thing we knew he was taking outdoor pictures. His Yosemite Valley pictures made him famous. He got an order for 100 sets at $20 a set from some railroad. Later he showed his pictures in Paris and all over Europe, and got some fancy prices for his work.

"Governor Stanford then hired him to take some pictures of his horses in motion. The Governor had gotten into some controversy about the way a fast harness racing horse moved his feet. I think one of his contentions was that occasionally all four feet would be off the ground, but I forget. Anyhow, he arranged with Muybridge to do the photographing. Muybridge had already been doing some experimenting in action pictures, and this was his scheme.

"This was prior to the introduction of the film process, and was conducted under the old wet-plate process, in which it was necessary to use twenty-four cameras instead of one, as at the present time.

"The .cameras were arranged on a bench one foot apart, with shutters devised by Mr. Muybridge, and each connected by an electric button. The track was of rubber, some 60 feet in length, and thoroughly whitened by whitewash. The background was a framework, and whitened the same way.

"For horses under the saddle threads were stretched across the track, and as the horse broke the thread the impression was made.

"For horses in harness a wire was stretched across the track, and the wheel of the sulky coming in contact with the wire caused the same result. For men and animals a thread was used with the same result. Birds in motion were made with a photo gun.

"From the negative thus made transparencies were made. These were placed on what Mr. Muybridge called his zoogyroscope, being illuminated by an oxyhydrogen lantern, and as the glass turned throwing the image on the screen. These were the first photos of animals in motion ever thrown on a screen. After the demonstration in the San Francisco art gallery Mr. Stanford took Mr. Muybridge to Europe, where, in Paris, he gave an exhibition to many of the most prominent artists, who were very much surprised and highly delighted with the exhibit.

"Very few people know this true story of the origin of moving pictures. From the crude things he had to work with Muybridge was a wonderful picture producer.

"Naturally, the success of the new picture scheme attracted the attention of scientific students all over the world and the Scientific American of June 5, 1880, thus describes the Stanford-Muybridge experiment:

"'Our readers will recall the interesting illustration of the motion of a trotting horse drawn from E. J. Muybridge's instantaneous photographs, which appeared in the papers of October 19, 1878. The suggestion then made that the motion of horses and other animals might be happily exhibited by an arrangement of such photographs in connection with a zotrope has been carried out, and according to the San Francisco Call of May 5 a private exhibition of the device had been given by Mr. Muybridge in the gallery of the San Francisco Art Association.

"'Mr. Muybridge calls his instrument the zoogyroscope. It is described as a circular glass, having a series of photographs of the animals to be represented in motion, the photos being successively illuminated by an oxyhydrogen lantern as the glass turned, throwing a single, continuous, yet nonchanging picture upon the screen. While the separate photo had shown the successive position of a trotting or running horse in making a single stride, the zoogyroscope threw upon the screen apparently the living, moving animal.

"'Nothing was wanting but the clatter of the hoofs upon the turf and an occasional breath of steam from the nostrils to make the spectator believe that he had before him genuine flesh and blood steeds. In the views of hurdle leaping the simulation was still more admirable, even to the motion of the tail as the animal gathered for the jump, the raising of his head—all were there. Views of an ox trotting, a wild bull on the charge, greyhounds and deer running and birds flying in midair were shown—also athletes in various positions.'

"I suppose that my being one of the early tutors in picture taking rudiments was the reason Muybridge asked me to prepare the cameras. I well remember the occasion. The horse that was used for the experiment was Abe Edgerton. Occident, Governor Stanford's great trotter, with a record of 2:16, was not used. There was another animal photographed over the hurdles.

"I saw Occident, Lucy and Goldsmith Maid race at Alameda in 1872. The governor thought a lot of that great racer.

"I never did hear what became of Muybridge, but imagine that he is, of course, dead. He was two or three years older than I and I will soon be 78.

"I left San Francisco in 1881 and opened a place in Portland in 1881 that I called 'The Little Gallery Around the Corner.' I took pictures there for 30 years.

"The picture business has seen some wonderful changes and I've been through many of them in the last 60 years. I guess, like every other photographer, I'll die poor. I never knew one who saved anything worth while.

"The interesting character of the work has been also in the people. I've met some of the Coast's greatest characters. The West has been just as rich in picturesque people as in picturesque scenery. I'm only sorry I haven't 57 more years to live in it."

WALLACE PYKE ENGAGED BY PALLAS.

Wallace Pyke, the well known character man, has been engaged by Pallas Pictures and will be seen under this brand on the Paramount Program in the forthcoming Dustin Farnum vehicle, "A Son of Erin."

A Plea for Truthful Portrayal

Prominent Chinese Characterizes as Untrue the Photoplay Conception of Life and Habits of His Countrymen

T. L. LI,
President of the Chinese Students' Club of Iowa University.

THE universally recognized principle underlying the establishment of the moving picture show is that it is a social agency to give the public through their intuition and at their leisure moments creative and instructive pleasures. Failing instruction, it loses half its value as such; failing instruction and pleasure, it loses its entire value; while failing both and showing disagreeable, indecent and immoral scenes, it not only forfeits all its value, but virtually becomes a social hindrance in the way of progress, enlightenment and civilization, and thus must cease to be.

While having accomplished, it must be admitted, much toward these two ends—instruction and pleasure or recreation—the American moving picture show is as yet not free from, at least, one serious defect—indeed, a real violation of the very principle to which it primarily owes its existence. This has to do with the shows concerning the character of the Chinese inhabitants in this country. So far as known, what they display about the Chinese may be fairly summed up in a few words—smoking opium, gambling, fighting, robbery, murder, arson, rape, or any combination thereof. As the proverb says, that praise magnifies what is good and aspersion amplifies what is bad, it is needless to say that these shows certainly exaggerate what is really committed by the Chinese.

However, it would not be so bad, if they merely exaggerated the dark side of the Chinese immigrants. But unfortunately, more than this, their very frequency and monotony profoundly mislead the American public to think that such are all the Chinese who compose the Chinese nation. This is a misconception. Dr. Edward, president of the Harvard Medical College in Shanghai, China, in an address to a Chinese student club, of which the writer was then a member, remarked that it would be just as great a mistake for the Chinese to exemplify the American people by what they have seen of the American tramps, drunkards, rascals, and what not in Shanghai, as for the American to pick up a few of the meanest Chinese laundry-men in New York or Boston as samples of the Chinese people. It is, therefore, clear that no people has the right to denounce another people simply on the ground that a few individuals of the latter do not behave themselves.

Granted, for the sake of argument, that the film truly represents what is done by the Chinese and by all the Chinese, still there is no necessity, nay, no advisability, of introducing such shows to the public. In the first place, they do not educate the people, because they are evil suggestions, which ought to be eliminated as much as possible for the sake of social morality. In the second place, they do not really afford pleasure or recreation, because they are, as a rule, horrible, disagreeable, unpleasant and uninteresting. On the other hand, as a result of their influence, they produce and intensify among the Chinese inhabitants and Americans who live side by side, in the same society, racial prejudice, friction, disdain and antipathy, which benefit no American, but injure the Chinese as to their feeling and reputation. What results, then, are to be obtained from such shows?

Furthermore, shortcomings and weak points are common to all peoples, no matter how civilized they may be, for human beings are not perfect. Read a few of the leading American newspapers and note what is done, say, by the immigrants from Europe, the center of modern civilization, you will unmistakably discover that what the film charges to be committed by the Chinese immigrants is nearly daily practiced by the former. Yet we do not see shows which solely and invariably display them as such. What reason have the film companies to single out the Chinese as the target for criticism and attacks?

As any other people in the world, the Chinese possess good traits as well as bad ones. Their filial piety—the soundest foundation for social structure and the highest virtue of mankind—has never failed to be praised and reverenced among scholars. Their conjugal virtue, which is seldom disturbed by such an alarming social evil as divorce, so prevalent in the Western world, especially in the United States, constitutes the wonderful stability of the Chinese family and society. It is said that there is probably no other people who is so persistent in seeking education as the Chinese, for it is the attainment of which distinguishes a Chinese most promptly and prominently in the family, society and the Government; while the simplicity, honesty, frugality and industry of the Chinese masses have almost become their hereditary qualities for nearly a hundred generations and served as the cornerstone upon which the grand edifice of the Chinese empire has rested for a duration of over three thousand years amidst all sorts of storms. That all the ancient peoples have faded away one after another, but the Chinese alone still stand united and intact, tells truly that there must be something in the quality of the Chinese themselves. A German writer has recently said that, in his opinion, "the finest elements for future citizenship are in China."

Nowadays, exchange of civilization and culture among nations is as much mooted as exchange of knowledge and experience among individuals. What is here above described is the best there is in the Chinese people—things which are essences and fundamentals of Chinese civilization and culture, things which the Western world usually lacks, things of which the American public understand pitifully little. If the Western world should ever attempt to enrich its own civilization by adopting the good points of the Oriental civilization at all, these are unquestionably what it should first understand. Would it then not be a great service to the country for the film companies to show the American public what is good in the Chinese people whereby they may understand it and make good what they terribly lack?

Besides, the fine arts of the Chinese are among the wonders of the world; the scenery of Southern China, particularly along the Yantze Valley, is one of Nature's beauties, charms, grandeurs and sublimities. Their modern establishments and achievements—the Kalgan extension, one of the most difficult, yet one of the best built, pieces of railway; the rail-bridge over the Yellow river, one of the greatest modern works, built with immense labor, toil and vexation; the arsenals of Hang-Yang, Shanghai and Canton; the wonderful iron mines of Tai-Yeh; the stupendous coal mines of Pinshang; the modern schools, colleges and universities; the new factories, and so on—are manifestations of the progress of the Chinese and indications of their latent potentialities. All these and a hundred and one other things can be put into the American film and exhibited to the public with great interest and instruction, for these open their eyes as well as amuse their minds. Why not show these instead of the horrible, disagreeable and untrue scenes about the Chinese, which are neither interesting nor instructive?

Moreover, such a modification of the shows would not only educate the public, but also revise their attitude toward the Chinese, which, in turn, will call forth from the latter's hearts a quick response. Then, and only then, can it be expected that the friendly relationships between China and the United States, already established through diplomatic, commercial, religious and educational channels, may be so strengthened and fortified as to last forever for the best interest and benefit of the people of the two countries.

Otherwise, if the American film companies disregarding reason, justice and humanity continue their immoral and pernicious practice of making money at the expense of the reputation and honor of the Chinese, one thing is certain to come. The resentment of the Chinese in this country must sooner or later be carried back into China, where there are, be it remembered, thousands of American merchants and others whose very success in China depend much upon the good will of the Chinese people. Supppose they pick up, as an act of retaliation, the worst features of the "little foreigners" in Shanghai and put them into the film, distributed to all the large cities; what would become of the Chinese good will toward American merchants and others; what would be the Chinese conception or idea about the Americans as a whole, and how would the Americans feel about it? The answer is to be left to the American public, which is generally sane, fair and judicious.

HOUSE MANAGER MARRIED.

S. de Fazio, house manager of the Paramount theater at Minerva, Pa., was married recently. In connection with the wedding celebration Mr. de Fazio installed in the theater a new $12,000 organ. The management is also contemplating the rebuilding of the entire front of the theater.

STRAND THEATER, OWOSSO, MICH.

New Picture House Has Captivating Front, and All Appointments of Modern Photoplay Palaces—Is Situated in Prominent Part of City—Influential Men Identified With Company.

"THE prettiest theater in Central Michigan" is the universal verdict on the Strand, Owosso, Mich., which was opened early in July and which has been playing to capacity business since. The house has a regular picture program, which includes Bluebird, V-L-S-E, and Triangle, but the silent drama gives way about once each fortnight to a good comic opera or drama. The Strand is fortunately situated on the site of the Owosso theater, a legitimate house which was in existence for a half century and in which many "legitimate" stars have appeared.

The Owosso Theater Company, incorporated, owns the Strand. The officers are Dr. G. N. Finch, president; Eugene S. Brewer, city engineer of Owosso, vice-president and general manager; Major M. J. Phillips, at present on the border with the Michigan troops, secretary, and Frank W. Rayen, of the Citizens' Savings Bank, treasurer.

There are 602 leather upholstered seats in the Strand, all 20x22 inches; the spacing is 30 inches downstairs and 32 inches upstairs. Every seat has a perfect view of the stage and the nearest is 35 feet from the 12x16 foot screen. The stage is 32x44½ feet, with a proscenium opening 26 feet

Strand Theater, Owosso, Mich.

wide and 27 feet high. It is 80 feet to the top of the fly loft. It is over 40 feet from main floor to ceiling. There are 300 forty-watt colored lights on dimmers.

Acoustics are perfect, and a whisper from the stage is audible in any part of the house. The retiring rooms for men and women are tasteful and expensive and are fitted with window curtains, draperies and rugs. There are waiting rooms with toilet facilities for men and women both upstairs and downstairs. Dressing rooms for the artists are located under the stage.

Double flow ventilation and heating with washed air has been provided. The cooling system is very effective. On the season's hottest day the air cooled 17 degrees within 10 feet after passing the blower. This was due to the evaporation of water and ice. There is a complete change of air every six minutes throughout the theater. Air is forced in and out by the use of three blowers, each operated by five horsepower motors.

Old rose gives impressiveness to the theater interior. The front is terra cotta trimmed. Old ivory, sepia toned, indirect lighting and a National cash register ticket selling device are two equipment novelties that have caused much favorable comment. A handsome marquis protects the sidewalk in front of the theater. An illuminated sign, 45x30 feet, elevated 80 feet, can be seen all over the city and proves a magnet for those looking for wholesome amusement.

Practically all theaters in the district, which is a feeder for Owosso, are much smaller. Owosso is surrounded by the wealthiest agricultural territory in the state, and the management is making a play to capture the patronage of the many automobile owners who live in it. Their mailing list includes 1,800 names of auto owners within ten miles of Owosso. The Strand was looked upon as so desirable a prospect that the owners refused the offer of thousands of dollars of additional capital. The four officers of the corporation are the sole stockholders.

The booth equipment is modern and complete. It includes two Motiograph projectors, model 1916, motor driven, with a Fort Wayne rotary converter, changing alternating current "juice" to direct current. There is a ventilator 30 inches square to the roof, and a No. 5 Ventura fan force out 4,420 cubic feet of air per minute. The booth, which is fitted with a spotlight, is of concrete. It is 8½x12 feet and 8 feet high.

STAR THEATER, OGDENSBURG, N. Y.

Well-Conducted Picture House Owned by F. Gilroy—To Have Popular Photoplayers Appear From Time to Time.

THE Star theater in Ogdensburg, N. Y., owned and managed by F. Gilroy, is a pretty and comfortable place in which to find an evening's amusement. In it one will always find a well-balanced program of pictures picked from various programs, among which are: Paramount, Triangle, Metro, Fox, etc. The air in the auditorium of the Star at all times is healthful, for the place is equipped with an efficient ventilation system. The temperature is never too warm nor too cold, but just right, no matter what the season, and the musical accompaniment to the pictures invariably elicits words of praise.

The seating capacity of this up-to-date place of amusement is 1,302. The chairs are wide, and the rows have been placed at such a width from each other that one does not experience difficulty in trying to get in or out of a full row. Three shows are given daily. Answering a current request from his patrons to see the popular photoplayers in person

Star Theater, Ogdensburg, N. Y.

at the Star, Mr. Gilroy has decided to invite a leading picture star at intervals. Macklyn Arbuckle, who recently appeared, was thunderously received, and the receipts on that day jumped perceptibly. Many automobile patrons of the Star who live some distance from the place hurried to see Mr. Arbuckle off the screen, and the accompanying photograph which was taken on the day that he was at the Star and which shows a number of automobiles standing outside of the entrance bears out the statement that the Star has an auto clientele.

The Star is a fireproof structure, and the front is well illuminated. The house is kept very clean, and the posters of scenes of the pictures to be seen at the Star and the portraits of the photoplayers have been placed in neat frames in the lobby and on the outside of the house. A glass canopy, adequately illuminated, extends to the curb. The Star is a photoplay house of which the people of Ogdensburg can be proud.

RODGERS AND COLLINS LEASE GRAND.

I. W. Rodgers and John A. Collins of the Criterion theater, Poplar Bluffs, Mo., have leased the Grand theater at Hope, Ark. The extensive improvements that are being made in the Grand include a balcony and an enlargement of the parquette floor, which will allow of a hundred extra seats being installed. The balcony will also accommodate a hundred extra. It is expected that the renovated Grand will be ready for business on October 2. Mr. Collins will direct the Grand, while Mr. Rodgers will manage the Criterion at Poplar Bluff.

COZY THEATER, LOUISVILLE, KY.

Switow Adds Another Photoplay House to His Growing List—Is Situated in an Excellent Quarter of the City—Though Not Ornate in Decorations Structure Is Nevertheless Attractive—Fireproof Throughout.

M. SWITOW, of Louisville, who for several years has been one of the leading and largest exhibitors south of the Ohio River, president of the Switow Amusement Company, and stockholder in many other moving picture houses, recently opened the Cozy Theater, the latest addition to the picture ranks of Louisville. This house is located in South Louisville, a rapidly growing suburb, which is now inside of the city proper, but which has a very large working class population and a big area to draw from. The The house is operated by M. Switow, as proprietor.

The theater itself is not a separate building, as has been the case with most of the Switow houses, but occupies the ground floor in the new lodge building of the Suburban Lodge of Masons. However, the theater was erected for moving picture purposes under a lease agreement made with Mr. Switow in advance, and was designed largely on his suggestions by the local architectural firm of Joseph & Joseph, who have built over a half hundred theaters in Kentucky,

Cozy Theater, Louisville, Ky.

Tennessee and Indiana during the past few seasons. The building occupies an excellent site at the corner of Third and Central avenues, in the heart of a district which is largely peopled with a money spending class.

Needless to say the Cozy has been making good from its start a few weeks ago. The house has a seating capacity of 440, and runs two shows each evening, one at 7.30 o'clock and the second at 9 o'clock. The admission prices are 5 cents for children and 10 cents for adults. The expense of operating the theater is rather light. Of course the rental is the main thing, but nothing elaborate is demanded by suburban people, and the house is operated by a small force. Sam Switow, a son of M. Switow, handles the active management. A ticket seller, an operator and an assistant operator, a piano player and one usher make up the force; a porter, of course, being included. The theater is steam heated.

The building in itself is attractive, being built of rough texture, rich red brick, set off with stone trimmings. The auditorium is 35x65 feet, and of fireproof construction throughout. The walls are eighteen inches in thickness, the floor of solid concrete, and the ceiling supports consist of steel "I" beams, extending directly across the ceiling and covered with plain plaster. There are four long beams and two short ones, making panel effects in the ceiling.

There is nothing ornate about the interior of the Cozy. The walls are finished in old rose, while the ceiling finish is ecru. The room is approximately square, except at the rear, where the walls have been built diagonally across the rear exits at each side of the stage. The seats are finished in green and are of standard dimensions, set thirty-five inches from back to back. They are anchored into the concrete floor with leaded bolts. The green seats, rose walls and ecru ceiling tone in nicely.

The floor has a gradual pitch from the vestibule doors to the stage. A dry well, with sewer connections, has just been installed so that the floor may be flushed out with a hose each day. Directly in front of the stage is an eight-foot space across the theater which is used for the orchestra and a passageway. The music is furnished by an upright piano, and an electrical instrument. There are twenty-four rows of seats divided by two side aisles, each aisle being forty-eight inches wide. There are nine seats to the row in the center aisle group, and from four to five in the side or wall groups. The aisles are padded with heavy rubber runs.

In lighting the theater the semi-direct system has been used, consisting of four large white fixtures down each side of the house, and suspended from the ceiling. There is also a row of lighting fixtures in front of the stage and behind the screen opening, but these fixtures are not used at present. The stage itself extends out about five feet from the screen.

All woodwork in the theater is of pine, finished in mahogany. The doors all open outward except the swing doors on the inside of the vestibule. The latter extends across the front of the lobby and is cut into two three sections, these being an entrance and exit lobby, each 5x5 feet, and the ticket or box office in the center, which is 5x8 feet. The lobby is eight feet wide and 18 feet long. It is floored in large red tiles. Five brass poster frames are used at the front of the building, there being one six-sheet frame, two three-sheet, one single, and one double. The walls at the side of the lobby have also been equipped with lattices upon which posters are hung.

Directly off the auditorium and to the left of the entrance is the women's rest room. This room is fitted with two mirrors, given plenty of light, an electric fan and the usual toilet fixtures. The men's smoking room is on the opposite side of the building and opens from a passageway connecting with steps leading to the operator's room. All electric switches for the electric sign and house lights are in a box on this passage. The operating room is of steel construction and opens into the main auditorium by the portholes only. Two Power's 6A machines, a spot light and a compensarc make up the equipment in this department which is presided over by Ernest Carpenter, one of the best known photographers and operators in the city, and by his assistant.

BIJOU THEATER, GREENVILLE, S. C.

Nine Years in One Location and Still Doing Good Business—Curtis & McBee, Proprietors.

NINE years ago Curtis & McBee opened the Bijou theater in Greenville, S. C. Today the house is still in its original location, and it has been a paying proposition since it was started. Although we have not been told so, we believe that a number of improvements have been made in the Bijou from time to time in order that it may be kept up to date. The accompanying illustration of the lobby and front looks like one of a modern picture house and tends to certify this belief.

Bijou Theater, Greenville, S. C.

The structure has been built of fireproof material, and seats 325. The floor of the lobby is of tile, and the name, Bijou, has been worked into the tiling. Running as a trimming along the bottom of the lobby wall is a slab of marble. Above this for a height of about ten feet is glazed terra cotta. This is surmounted by a narrow strip of marble which also outlines the box office and the entrance doors to the auditorium. The box office is in the center of the lobby between the doors, which are done in mirrors. The walls of the lobby are adorned with neatly framed pictures of photoplayers, and the general color scheme of the lobby and the auditorium is pleasing and harmonious.

The operating room contains two Power's machines, a 6A and 6B, and the projection is in charge of a competent man. A Mirror screen is used. The program is made up of productions from General Film Company, Pathe, Universal, Mutual, etc. The exterior is abundantly illuminated.

CORONADO THEATER, LAS VEGAS, N. M.

Browne & Rosenwald Establish High Grade Picture House—A Credit to Industry—Exterior Abundantly Illuminated.

THE Las Vegas Amusement Company of Las Vegas, N. M., opened on September 15 the Coronado theater in that city. The opening was attended by big crowds and augurs well for a prosperous career of the Coronado. The accompanying architects' washdrawing of the facade shows what a magnificent and imposing front the structure has. The Coronado is situated at the corner of Sixth street and Main avenue, a most advantageous location.

The exterior is done in terra cotta, with massive pillars and a beautiful arched entrance. The lobby is spacious and cool, and artistically decorated. The auditorium has a seating capacity of 650. The stage is unusually large for a motion picture theater. Two Simplex machines are used and a mercury arc rectifier.

The heating and ventilating system in the new theater is of the best. The cooling arrangement for summer, which also can be used as a ventilator, is so constructed that a powerful fan, driven by an electric motor, draws the air from outside the building and forces it over an air washer so that the air is cooled and freed from dust and dirt. By the use of this device it will be possible to keep the temperature in the theater 20 degrees cooler than the atmosphere outside, even with a crowded house, and the air is kept circulating by the motor-driven fan. The lighting system both inside and out is excellent, 520 tungsten lights being used on the exterior and in the lobby alone.

Architect's Drawing of Coronado Theater, Las Vegas, New Mexico.

The Coronado is probably the most modern playhouse in the State of New Mexico from the standpoint of comfort and safety. There are seven exits, making a total of 42 feet of exit space. They are properly designated by lamps, and the doors are of a pattern which can be opened from the interior by a simple push, but they cannot be opened from the outside. Nobody need worry about the exit being locked at some critical emergency. The aisles vary from three to nine feet in width. There are nine boxes in the rear of the structure which can seat 60 persons.

The interior lighting is the indirect system with beautiful fixtures. The screen has been set in a shadow box, which permits of the auditorium being lighted without interfering with the pictures. No expense was spared to make this building artistic and pleasing to the eye. The admission prices are 5 and 10 cents. H. P. Browne is president of the Las Vegas Amusement Company and Cecilio Rosenwald secretary and treasurer.

PALACE THEATER, LONG PINE, NEB.

Although there are only 1,100 inhabitants in Long Pine, Neb., that town can boast of a moving picture theater with a seating capacity of 400. That photoplay house is the Palace theater, under the management of Eugene A. Upstill. It was opened on November 17, 1915, and its daily receipts since that time have been quite satisfactory. The dimensions of the structure are 48 by 100 feet. The interior of the Palace is illuminated by the indirect lighting system. The operating room, which is fireproof, is 6 by 7 feet in size, and has as a part of its equipment two Powers 6A motor-driven projectors and a Fort Wayne compensarc. Although the house is primarily devoted to pictures, the management

The Palace Theater, Long Pine, Neb.

books occasionally a good road show. In addition to running the regular program subjects, Mr. Upstill has shown such big features as "The Battle Cry of Peace" and "The Birth of a Nation." Both of these pictures drew exceedingly heavy patronage, and it is Mr. Upstill's intention to continue the policy of exhibiting like big subjects.

CRESCENT THEATER, BELZONI, MISS.

Thursday, September 14, marked the opening of the Crescent theater, Belzoni, Miss. As can be seen from the accompanying illustration, it is a pretty little theater for a town with only 2,000 inhabitants. The building in which it is situated is built of brick and other fireproof material, and its front is ornamented in terra cotta. The structure is two stories in height. The name of the theater has been artistically worked into the glass embellishment across the lobby entrance, and an illuminated two-side electric sign also bearing the word "Crescent" has been suspended above the main

Crescent Theater, Belzoni, Miss.

entrance. The box office, which is located in the middle of the lobby and which is decorated in stained glass, is built of the same material as other parts of the lobby: artistic and plain terra cotta. Portraits of photoplayers adorn the walls, and the posters are framed. The Strand has a seating capacity of 450. The balcony has been set aside for the exclusive use of colored people. The interior is plain, but nevertheless pleasing. "Peggy," a Triangle subject, was the opening picture. The Strand's bill is made up of regular program pictures and features. The admission prices are 5 and 10 cents; 5 cents for children under 12 years of age.

BROWN NEW MANAGER OF STRAND.

W. C. Brown is the new manager of the Strand theater, Grand Rapids, Mich. He succeeds T. Parker Junkin. Mr. Brown is an experienced theatrical man.

Quality the Remedy for Trade Ills

William A. Brady

"Overproduction," "Too Much Competition" "High Salaries" and "Program System" Are Excuses.

I FAIL to coincide in a number of the reasons called upon to account for certain conditions which assert themselves from time to time in the motion picture business. A manufacturer produces a photoplay which for some reason or other—usually because it is not up to the mark—falls short of expectations, or perhaps entails a considerable loss. He immediately springs to the conclusion that the business is suffering from overproduction, or too much competition, or that salaries of the principals are too high, or that the program system is killing off pictures, or that he is the one individual victim of some malign influence which does not exist in fact.

There is no overproduction of good pictures. There is no such thing as too much competition in meritorious output. Salaries of actors who draw the public pay themselves automatically. And, finally, the program system is the only one under which the exhibitor can thrive and the producer exist at all.

It is the inferior picture that is overproduced, precisely for the same reason that applies to every kind of business. There is nobody of whom I have ever heard who can tell to a moral certainty that the great public will respond to his photoplay. But if he possesses the knowledge of what makes drama, and knows good photography from bad, and has a fair knack of mending broken bridges, the producer is in a position to establish a first-rate average of quality.

And quality is what counts. It makes overproduction, competition and the rest look sick.

There is a theory which finds expression in print once in a while to the effect that experience as a producing manager for the speaking theater is valueless in the motion picture world—that the two lines are so far apart as to nullify a man's skill in one of them when he applies himself to the other.

Never in the world was there a more absurd assertion. For example, when I came into the motion picture field I noticed among other matters that scenery, properties, costumes and the like were not always on hand when the actors were ready to proceed, and that long delays ensued, during which the salaries and other expenses ran on. This would not amount to much on the speaking stage, where rehearsals are not usually paid for, but what would be thought of a producing manager in the "regular" theater who allowed his play to go up to its actual first night without a complete equipment of scenes, props and dresses?

It was this very experience of mine in theater productions which showed me one of the most common and serious channels of that absolute wastefulness and disregard for consequences which have been so costly to photoplay producers. Waste, leakage, lack of being ready, squeezing through by the skin of the teeth, and not taking the pains to master every angle of the business—these are the essential shortcomings which bring loss to some producers and send them on a panic-stricken hunt for excuses.

It is no state secret that when I first went rummaging through the belongings of the World Film Corporation, I found several complete photoplays lying upon the shelf which could not be marketed. How many of these there were, or what I did with them, does not matter. They were there, representing a very big expenditure which had been tossed into the discard.

There was no legitimate excuse for such a condition. Nobody in particular was to blame for it, for such situations are apt to crop out in a business that has grown too fast for many persons to keep up. I mention the matter as the only real case of overproduction with which I am acquainted. If these pictures had been good enough to sell in the first place, they would not have been overproduced.

This brings us around to a point worth considering. When a man or company is dealing in an article for which there is a general demand, and cannot find a satisfactory outlet for his product, the chances are that the product itself is at fault, not that the trouble lies in market conditions, high salaries or any other outside influence or condition.

The biggest things I have ever been driving at in my direction of the World-Brady pictures were (and are) the stoppage of waste, the systematization of production and the perfection of the output. We are now so far ahead that we could quadruple our releases if we so desired, or we could sit back and rest on our oars for five or six months entirely without inconvenience.

So you see we have plenty of time to devote to the improvement of quality, as still another alternative, and in my judgment the one that fully answers every croak about overproduction, high salaries, competition or any of the other imaginary ills of a business which is entirely amenable to rational consideration.

Mutual Sales Force Revamped

Opening of Fall and Winter Campaign Brings Changes in Alignment of Organization.

THE opening of the fall season and the usual arrangements for the handling of the added business that always comes with the approach of cold weather has resulted in numerous additions and changes in the sales and executive forces of the Mutual Film Corporation's sixty-eight branches.

Plans have been drawn up and arrangements completed for the erection of two-story buildings to handle the Mutual's business in Boston and in Cincinnati. The Boston building will be located at 123 Pleasant street, in the heart of the Boston film trade.

B. Tolmas, former salesman of the Mutual's New York Twenty-third Street branch and of the Philadelphia office, has been appointed manager of the Philadelphia branch. J W. Pierce has been made his assistant. The sales force at this office will consist of J. Safron, W. Naismith and B. S. Daniels.

E. G. Evans, until recently manager of the Mutual's Baltimore office, has been transferred to Washington in the same capacity at the Mutual's branch here. O. D. Weems, formerly salesman at the Baltimore branch, has succeeded Mr. Evans.

The Indianapolis office has been put in charge of William Engelman, previously manager of the Evansville, Ind., branch Norman D. Nixon, former salesman, has been appointed to the management of the Evansville branch.

M. S. White, formerly assistant manager of the Oklahoma City office, has been transferred to Kansas City as assistant manager of that city's branch. Harry M. Young has been sent to Kansas City as salesman. O. S. Taylor, formerly Phoenix, Arizona branch manager who resigned some time ago on account of ill health, has again returned to the Mutual fold. He will assist Jack Brainard to manage the Oklahoma City branch.

W. J. Drummond, a former manager of the Mutual's Spokane office, has again returned to the Mutual as manager of the Los Angeles branch. N. E. Levi, salesman out of the San Francisco office, has been transferred to Los Angeles, where he used to be.

The following salesmen have recently been added to the Mutual's forces: I. Herrington, Spokane; A. S. Kirkpatrick Seattle; W. H. Teeple, Buffalo; Lloyd Hammond, Detroit; F. E. McCoy, San Francisco; Arthur Hogenson, Detroit; H. S. Waterman, Los Angeles; Charles A. Gardner, Cleveland; Alfred Raymond, Dallas, Tex; Leon Klasky, Indianapolis, and M. Kauffman, Toronto, Ont.

C. B. Price, the Canadian General Manager, has just returned to his office at Toronto after a trip through the Mutual's Canadian branches. He announces the appointment of T. C. Malcom as manager of the Montreal office to succeed N. Hepworth, who has left for the European front.

Hunter Bennett, sales manager for the Mutual, has returned from an eastern tour and is shortly to visit a number of western centers.

UNIVERSAL DISCLAIMS CONNECTION WITH HAL REID-REPUBLICAN FILM.

The Universal Film Mfg. Co. wishes emphatically to call the attention of the motion picture industry to the fact that Hal Reid was not an employee of that organization at the time he produced a political film for the Republican National Committee attacking the present administration.

Mr. Reid had absolutely no co-operation from the Universal in the preparation of the picture, which was a private venture of which the Universal had no knowledge until it learned of it through the columns of the New York World.

Sherrill On the Fence

'E Don't Know Where 'E's At Regarding "The Conquest of Canaan"—Will It Be Open Market or Program?

"THE Conquest of Canaan," the most recent release of the Frohman Amusement Corporation, which was given its first public showing last week at the Strand theater, seems likely to throw the Frohman Corporation over to the open market.

"Jaffery," now on the Hearst International program, with eight features on the World program and one with Pathe, William L. Sherrill, president of the concern, was besought by numerous independent exchange owners, immediately after the showing, with the result that this picture, which created so favorable an impression, is likely to reach the open market within the next few weeks.

The venture into the independent field by the Frohman concern will make an important event, for during the past five months the productions of that concern have stood out as bright spots in the general field, and with Augustus Thomas' "The Witching Hour" and other great dramatic classics under option or in work, important independent exchanges throughout the country, which are endeavoring to produce "The Conquest of Canaan" can rely on a number of high-class features per year to add to what other independent subjects they have.

Immediately following the showing of "The Conquest of Canaan," Mr. Sherrill was besieged by prominent film men who endeavored to show him the advantages of the open market, such expert film reviewers and buyers as Joseph Lee, Louis Rosenbluh and Joseph Friedman.

Mr. Sherrill in leaning toward the independent exchange said:

"We have had a number of pictures on programs and in very few instances have the handling of our subjects been what it should. 'Jaffery,' which Mr. Hearst purchased from us outright, was exploited by the International Film Service in a manner becoming the fineness of the feature, with the result that during the first week of its life it played about fifty theaters in greater New York, and because of the attractiveness of the story and production and the added strength of the advertising and publicity given the picture, it more than satisfied the exhibitors.

"Any number of well-known exhibitors have communicated with us since seeing the picture at the Strand and asked us if we were going to put the picture through a program. I told them we had not decided, and they spoke for the open market.

"One prominent theater owner, whose name I cannot mention, said: 'I've been playing three different programs, two days each week, and my business has fallen off considerable. I will play 'The Conquest of Canaan' a week. There are new faces in it, new ideas, novelties that my program features do not possess, and my audiences are being bored with the faces I am compelled to show them.'

"I have not definitely decided to put the picture on the open market, for I have several offers from program managers, but they insist on buying the world's rights, which I cannot give, for we have disposed of our European, Australian and other foreign rights for two years to come. If we decided this week to go to the open market, we have almost sufficient offers now to cover the entire United States, but I want to be sure of my ground first."

That the Frohman concern is on the right track, in so far as their themes and finished pictures are concerned, two paralleling criticisms stand out. Julian Johnson, editor of the Photo Play Magazine, in speaking of "Jaffery" said: "It has no predecessor and it proves that clean dramatic pictures can be made perfectly without resort to the sensational or morbid. It is the best picture I have seen in three years."

Joe Lee, a prominent state right buyer and representative of various exchanges, wrote Mr. Sherrill, in part, as follows, after viewing "The Conquest of Canaan": "It is undoubtedly one of the most interesting subjects, properly produced, clean, legitimate and consistent, that it has ever been my pleasure to look at. I have seen ninety-five features during the past month, and yours is the best of all. It is by far the best picture Frohman has yet made."

Felix F. Feist, of the World Film Corporation, designated the picture as a great box-office attraction, and no less than three other program managers have made offers for the picture.

A definite announcement of the disposition of "The Conquest of Canaan" will be announced in display advertisement in this publication next week.

Kate Price Now a Vim Star

THOSE who have followed the fortunes of Vitagraph and its stars from its early beginnings will remember Kate Price, the laugh-making star who has twinkled for seven years in Vitagraph productions. Her most recent appearance was with Fatty Arbuckle, the Triangle comedian, in the "Waiters' Ball," in which she shared the heavyweight honors with Arbuckle himself.

Kate Price.

Immediately after her work in this picture was concluded, she was signed on a long-time contract with Vim production by Mark Dintenfass and Louis Burstein, to star with "Babe" Hardy, the famous Vim comedian, and Raymond McKee in Vim comedies released on the General Film Service.

Raymond McKee is another newcomer to the Vim staff with a record for ability. He was formerly with Lubin, then with the Edison Company. His last picture was with Emily Stevens in a Metro release. The first picture in which the trio appear will be "A Maid to Order," the Vim release for October 26.

A brief synopsis follows: When Raymond's frivolous young wife informs him that household duties were too hard for her, they ask Kate, the cook, where a neat maid can be secured. Kate being the proud possessor of the luxury of Plump as her husband, instantly sees a chance whereby she can keep the job in her own household and also force Plump to work for his daily bread. Informing the young couple that she knows a jewel of a maid, she hurries home and dresses Plump in some of her clothes. Both Raymond and his wife are impressed with the appearance of the new maid and try to make it as pleasant as possible for her. However, Kate's jealousy comes to the surface when she sees her loving man petted by the young wife, and Plump, to his disgust, is forced to submit to the attentions of Raymond.

Finally when the young wife discovers her husband flirting with the maid, her anger arises suddenly and she orders Plump out of the house. Raymond intercedes for the maid and matters rest until Kate again catches the wife petting Plump. Then everything is certainly all off and in the confusion Raymond learns that the supposed maid is a man, so between the three-sided attack poor Plump is done up to a frazzle.

RICHARDSON COTTON KILLED.

Well-Known Essanay Character Actor Struck by Automobile on Wisconsin Highway.

Richardson Cotton, well known character actor both in photoplays and on the speaking stage, was killed by an automobile Sunday, September 24, at Ephriam, a summer resort near Sturgeon Bay, Wisconsin.

Mr. Cotton had gone to Ephriam with a company of Essanay players, where exterior scenes were being taken for "The Chaperon," an Essanay feature. He was to take an important character part, but had not yet started work. On Sunday evening he took a stroll along the country road. At a sharp turn in the road an automobile going at a high rate of speed struck him. He was killed instantly.

Mr. Cotton joined the Essanay Company two years ago and had taken prominent character parts in many plays. He was an exceptionally versatile actor, and was born in Massachusetts forty-eight years ago. He was on the speaking stage eighteen years before joining the Essanay Company. He began his career with Dan Ryan in Shakespearean roles, afterwards playing with Thomas Kean and with Ward and James. He played leads in stock in Chicago and Minneapolis. He was a member of the Strollers Club, Chicago. A widow and daughter survive him.

Mutual Schedule

Richard Bennett and Florence Turner Head the List of Releases for October 9.

RICHARD BENNETT, in the most artistically handled and most perfectly acted screen production which has conveyed the talents of the eminent American actor to the public, "Philip Holden—Waster," heads the schedule of Mutual Film Corporation's releases for the week beginning October 9. This Mutual star production will appear on Monday, October 9.

"Philip Holden—Waster" is a re-title for the drama, "His Brother's Keeper," which was written for Mr. Bennett by Kenneth B. Clarke before the star's journey out to the coast, and which, from the first announcement of Mr. Bennett's present contract with the Mutual, was named as the vehicle for his second Mutual Star Production. "The Sable Blessing," which was intended for Mr. Bennett's premier in Mutual Star Productions, and was announced as such, was delayed before release, however, and postponed until a later date. Thus "Philip Holden—Waster" will mark the popular player's first appearance in pictures since the famous "Damaged Goods," over a year ago.

In "Philip Holden—Waster" Kenneth B. Clarke, the author, has contrived for Mr. Bennett one of the most delightful character portrayals and some of the most naively charming situations, which at the same time contain all the thrill, the suspense and surprise element necessary for a compelling drama, which have ever found their way to the screen. Mr. Bennett is supported by an exceptionally able cast, including Rhea Mitchell, Adrienne Morrison (Mrs. Richard Bennett), George Periolat, Clarence Burton and Orral Humphrey.

A second Mutual Star Production will go out from the Mutual during the week of October 9. Florence Turner, whose previous Mutual productions have charmed the country, will appear October 12 in "Redeemed," produced by Larry Trimble. The plot of "Redeemed' contains all the elements of drama which bring out the best and strongest response from Miss Turner. It is a vital story of throbbing human interest, tense moments, big surprises. In it is reflected the best work of both Miss Turner and her director.

On Monday, October 9, a very unusual drama of two-reel length, featuring Winnifred Greenwood and Edward Coxen, entitled "Citizens All," will be released. In this screen story is combined a touching plot with an amusing combination of whimsical characters, colored by the good old red, white and blue of its patriotic background.

It is the story of the reconciliation of a stubborn old German music teacher and of a still more obstinate French fencing master over the cradle of their grandchild, the young parents of which had run away and married in spite of their father's objections. The cause of the disagreement of the two old foreigners had been the merits of their native lands. With the reconciliation, the hatchet is buried in the good old U. S. A., and they become citizens, all.

Miss Greenwood and Mr. Coxen, in the roles of the younger members of the respective families, are supported by Clarence Burton as the German music teacher, George Fields as the French fencing teacher, and Louise Lester as the landlady.

On Friday a second two-part drama will find its way to the public. "At the Edge of the Aqueduct" is its title, and in picturesqueness of setting and in convincing plot it is one of the best dramas of short story length which has ever proceeded from the studios of the Thanhouser Company. The story deals with the love affair of a young school teacher, the engineer at work on the aqueduct, and a jealous farmer, president of the school board.

The regular weekly Beauty comedy of the week appears on Tuesday, October 10. John Sheehan, Carol Halloway, John Steppling, Vera Sissons, Robert Klein, Dick Rosson and Earl Montgomery, old favorites of the Mutual, will be seen in this two-reel funny picture, entitled "That Sharp Note." It is a picture mix-up of diplomatic relations between a group of warring and neutral nations, with a note to the "Flyser" which gets sadly tossed and turned in the sending.

Ben Turpin and Rube Miller, up to their usual high-water mark in the perpetrating of funny comedy situations, will be seen in a two-reel Vogue on Saturday, October 15, entitled "Ducking a Discord." There are funny situations a-plenty, as well as the real thrill, which always accompanies these "slap sticks with a reason" which come from the hands of these two popular comedians.

There will be three one-reel comedies of "Cub" brand on the Mutual's program for the second week in October. "Inoculating Hubby" will appear on Friday, October 13. "Those Primitive Days" and "Their College Capers" will go to the public on Saturday, October 14.

The usual release of Mutual current news, Mutual Weekly No. 93, will appear on Wednesday, October 11, as will "See America First" and Harry Palmer's Kartoon Komics, in split reel.

The Mutual's magazine in film, "Reel Life," will be released on its regular day, Sunday, and will contain interesting material of pertinence to today's business and educational activities.

Fifteen Reels of Pathe

Big Program Makes Its Appearance Beginning With Week of October 8.

THE Pathe program for the week of October 8 contains a five-part Gold Rooster play, "The Pillory," the second episode of "The Shielding Shadow," two reels; the thirteenth chapter of "The Grip of Evil," two reels; "The Sword of Damocles," a two-reel drama; "Heinie and the 400," a one-reel comedy; "U. S. Customs Inspection," a one-reel educational, and Pathe News Nos. 82 and 83, a total of fifteen reels.

"The Pillory" was made by Thanhouser and features Florence La Badie. It has been aptly described as a modern "The Scarlet Letter" and is a scathing criticism of the "unco guid" who, in their eagerness to point out the mote in their neighbor's eye, held not the beam in their own. The character portrayal is remarkable and honors are about equally divided between Miss La Badie as the girl and Nellie Spaulding as the bigoted, hypocritical aunt.

The second episode of "The Shielding Shadow" is remarkable for the scenes in which Jerry Carson is dragged into the depths of the sea by a giant octopus. This has never been done in pictures before and furnishes a thrill which will arouse any audience. Speculation will be rife everywhere as to how these scenes were made.

In the thirteenth chapter of "The Grip of Evil" it becomes increasingly evident that John Burton is not so decided as he was in the opinion that all humanity is bad. The reasons for his increasing doubt are most attractively portrayed.

"The Sword of Damocles" is a powerful story of a musical genius, dragged down by drink, who sells at a ridiculous price his masterpiece to a man who straightway has it produced under his own name. Over the purchaser's head, like the Sword of Damocles, hangs the knowledge that he is parading under false colors and in the end his deception is discovered with tragic results.

"Heinie and the 400" is a rough and tumble comedy in which as a social lion Heinie bats 400.

"U. S. Customs' Inspection" presents the intimate side of a department, little of which is known by the majority of people. The film was made with the approval of the U. S. Government.

Plans a Continuous Performance

Mary Pickford Engages Directors in Relays to Prevent Idleness Between Productions.

MARY PICKFORD, having completed her first picture since she decided to make her artistic future alone and unhampered, has instituted a radical reform in her own producing organization and one that promises much in the way of increased efficiency and economy in production. She has installed what might be called an interlocking system of directors. This means that instead of waiting a few weeks after a play is finished while the director cuts and assembles it, then more waiting while he has a short rest and gets a new story in shape for production, Miss Pickford will have alternating directors and thereby lose little time between her pictures. Under the new system Maurice Tourneur will direct the second Pickford release for Artcraft Pictures Corporation, while John Emerson is cutting and assembling the first, "Less Than the Dust," for release in October.

At the present speed Mary Pickford expects to be true to her own artistic standards and to enable distributor and exhibitor to proceed without fear in their plans for an even schedule of successful presentation. John Emerson, to whom the star generously gives credit for the idea on which the new system is based, expects to have "Less Than the Dust" ready for release in a few weeks, and the preliminary shipment of eighty prints in the exchanges in ample time to comply with release obligations. The bulk of his staff will be available for Maurice Tourneur in the direction of the second Artcraft production.

Triangle Coast Activities

Fine Arts, Kay-Bee and Keystone Forces Busy on Many Feature Productions.

OUT at the Triangle coast studios Dorothy Gish has been having an exciting time during the filming of the Fine Arts production, "Atta Boy's Last Race." It had been planned to stage the film drama at Tia Juana, just over the Mexican border in Lower California, but it was found that the Mexican atmosphere was too strongly flavored to be suitable for the character of the production. So the race was filmed in San Francisco.

Wilfred Lucas is playing a doctor in his new vehicle, bacterially called "Bugs." The doctor is a fanatic on science, and Mr. Lucas is drawing the character from life, the scientist being a physician he once interviewed when he was a newspaper man, before becoming a player. Mr. Lucas, at the start, collided with an open cupboard door, and had his scalp badly gashed. The shaving was necessary for treating the wound. Now, in order that all the scenes may match, Lucas has had to undergo tonsorial treatment every three days.

Mae Marsh plays a little violinist in the new play, "The Wharf Rat." Robert Harron is featured in this production, while Spottiswood Aitken is prominently cast as a musician. While Miss Marsh went through the various early scenes with all the motions of a virtuoso, the resultant melody was an ominous and fearful thing. Finally the director, Chester Withey, hit upon the idea of substituting carefully greased twine for the regular violin strings. Consequently, Miss Marsh's bow was able to slide harmlessly and noiselessly during the impassioned moments of the drama, and the members of the cast found it possible to contribute undistracted enthusiasm.

The Triangle Ince studios have been centering attention upon stellar combinations these days. Raymond B. West is directing Dorothy Dalton, Louise Glaum and Charles Ray, with Robert McKim, J. Barney Sherry, J. J. Dowling and Margaret Thompson in the supporting cast. An immense court-room set was erected in the Culver City glass studios.

Director Reginal Barker has gone on his vacation after finishing a story of the Italo-Austrian war in which Clara Williams appears as a star supported by Charles Gunn. Before leaving he completed in one week sixty-five separate scenes in this drama. These were elaborate scenes in which hundreds of people participated in a specially constructed Austrian village at Inceville. A full troop of Austrian cavalry, a dozen ox carts piled high with furniture and surrounded by a motley crowd of fleeing peasants and a dozen ambulances figured prominently in the action.

Bessie Barriscale has likewise departed on her vacation, her first real rest in three years. Dorcas Matthews, too, is taking a vacation. Her rest, however, is enforced, since she has undergone a hospital operation. She will be out in time to take a leading role in a play being written for Miss Barriscale.

Frank Keenan is playing in a drama of sixty years ago, depicting life on the Mississippi. A whole complete interior of an old palatial Mississippi River steamboat, a duplicate of the famous craft of the cotton, tobacco and gambling days of the ante-bellum period, was built for the filming of the drama.

William S. Hart has started work on a new vehicle. He will, of course, play a Westerner and contribute some skillful stunts with the lasso, on which he has been regularly practicing. Hart is again a bad man, a two-gun expert with a record, in this newest drama of Monte M. Katterjohn.

At the Triangle Keystone studios Fred Fishback has started a new Ambrose comedy in which Mack Swain is assisted by Tom Kennedy and Luella Maxam. It is described as a comedy of schoolboys along new lines. A second company, directed by J. F. MacDonald, is filming a cowpuncher comedy in the San Fernando Valley.

Chester Conklin has been devoting himself to a water comedy, "A Tugboat Romeo," down at Balboa beach. W. S. Campbell and Harry Williams are directing.

Slim Summerville and Bobby Dunn are featured in a comedy of artist life in the studios of New York, "His Busted Trust." A monkey, "Happy," by name, plays a vital part in the story. In charge of his trainer, he rehearsed his part over and over, but when the camera started grinding he acquired a violent antipathy to Summerville. Between "Happy" and Summerville the studio came to the verge of wreckage.

"A Scoundrel's Toll," directed by Glen Cavender and featuring Mary Thurman, Dale Fuller, Gene Rodgers, Ed Kennedy and Ray Griffith, will shortly be finished.

Walter Wright has been working at Chatsworth Park filming "The Twins," in which Ora Carew and Baldy Belmont are featured. This farce has such more or less strenuous stunts as a runaway, cliff jumping and other feats which go to make up a day's work at the Keystone studios.

Ethyle Cooke—Thanhouser Leading Woman

WHEN you see Florence La Badie's name in the cast of a photoplay, close by you will find Ethyle Cooke's. At the Thanhouser studios they wouldn't think of casting a Florence La Badie feature without putting Ethyle Cooke in it. Miss Cooke plays what the directors call "heavy leads." She usually is an unscrupulous women who gets Florence into a pile of trouble.

Ethyle Cooke.

In "The Fugitive" Ethyle committed a murder and let Florence take the blame. In "The Fear of Poverty" Florence stole Ethyle's finance. In "Saint, Devil and Woman" Ethyle suffered at the hands of a man who has Florence in his power. In "The Pillory" Ethyle was a thief who tried to drag Florence down. She's a bad, bad woman. Ethyle Cooke is—if you know her only through her work in Thanhouser-Pathe productions. You'd think that Florence La Badie would shudder every time Ethyle Cooke came near. But she doesn't. Ethyle is Florence's best friend.

And Ethyle is the most domestic woman at the Thanhouser studios. She is married and has two children. The accomplishment of which she is most proud is her ability to make fancy embroidery.

Harry Benham, formerly with Thanhouser is Ethyle Cooke's husband and her children are Leland Benham, eleven years old, and Dorothy, aged five. Both of the Benham children have had wide motion picture experience.

Ethyle Cooke was a dancer in "Madame Sherry" when she and her husband decided to try motion pictures. For six years she has been with Thanhouser. At first she played bits, but such talent did she show that she quickly was given leading parts and featured in many Thanhouser productions.

LOU-TELLEGEN TO RETURN TO STAGE.

Lou-Tellegen, popular Lasky star, upon completion of "The Black Wolf," which is now in the course of production at the Lasky studios in Hollywood, will terminate his spring and summer engagement with the Lasky Company and return to the stage.

Reversing the usual order, Tou-Tellegen will this winter appear in a dramatization of one of the screen plays in which he has been presented by the Lasky Company. Just which screen play he will reproduce on the stage is not yet determined, but among the dramas in which he has been starred by the Lasky Company are many that possess unusual stage possibilities, notably "The Victory of Conscience," his last release on the Paramount Program, which has already attained a great popularity throughout the country. Lou-Tellegen plans to tour the country in this new play, starting from Los Angeles so that the great following which he has created through his screen work for the Lasky Company may be able to see him in person in the living form in one of the plays in which he appeared in shadow.

The photoplay which Tou-Tellegen will adapt to the stage for his use will be announced shortly. Thus for one of the few times since the association of the screen with popular stage stars the public will be able to choose between the play on the stage and screen in the same play.

It is announced by the Lasky Company that after the completion of Lou-Tellegen's tour through the country he will return to the screen under its management.

The Motion Picture Exhibitor

MARITIME PROVINCES ORGANIZE.

Exhibitors Get Together at St. John and Form League—A Good Start Made.

NEW BRUNSWICK, Nova Scotia and Prince Edwards Island, the three most easterly of Canada's provinces, known as the Maritime Provinces, have stepped into the limelight of the moving picture universe with a thoroughgoing and up-to-date organization, as far as the managers are concerned at any rate. The meeting was held in the Board of Trade rooms, Halifax, N. S., on Saturday afternoon, September 16, when representatives from the most important theaters east of Montreal were present. The name of the healthy infant is the Motion Picture Exhibitors' League of the Maritime Provinces of Canada.

Walter H. Golding, President of Maritime Provinces Exhibitors.

It may truthfully be laid to the credit of the Moving Picture World that the Maritime Provinces are now a solid unit for organized effort in forwarding the interests of the picture business, for was it not the inspiring address of F. H. Richardson, projection expert, in St. John city a few weeks ago that inoculated the brotherhood? Right there and then it was decided to hold a formal meeting—Halifax managers extended the invitation—and the meeting came off with a vengeance.

Managers from St. John, N. B., Fredericton, N. B., Moncton, N. B., and other westerly points, chartered a special Pullman and armed with organization literature of the Motion Picture Exhibitors' League of America, supplied by President Lee A. Ochs, also having in their party special newspaper writers and a stenographer-secretary, whirled off to the Nova Scotian capital. There they were joined by a large party of managers from all parts of that province, by theater owners and lessees from Sydney to Yarmouth. Big film men got hep to the situation, too, and from Toronto came W. C. Gookin of the V-L-S-E, Phil Kauffman of the Famous Players Film Service, L. H. Watrous, manager of the V-L-S-E Montreal branch, and L. E. Ouimet, Pathe's Canadian general manager and Nestor of the film business in the Dominion. All the Eastern Canadian film branch managers were on hand, too, in fact the censors were represented as well. The gathering was most comprehensive in its scope.

Narcisse V. Gastonguay, manager of Orpheus Hall, Halifax, welcomed the delegations on behalf of the local brotherhood. He felt sure the earnest purpose of the meeting would make history. Organization had been sorely needed in the three provinces for a long time, and the deliberations about to be entered upon should place the large interests in this section of Canada upon a firm basis of cordial co-operation. He then moved that Walter H. Golding, manager of Keith & Albee's Imperial theater, St. John, and one of the prime movers in bringing about the organization meeting, take the chair pro tem. Mr. Golding was duly elected. Steve C. Hurley, manager of the Unique and Lyric theaters, St. John, N. B., and another booster for organization, was chosen secretary, and M. Kathleen Golding, secretary of the Imperial theater, St. John, N. B., was appointed stenographer.

Chairman Golding outlined the purposes of the meeting. He told of correspondence with Lee A. Ochs of New York, president of the Motion Picture Exhibitors' League of America, and with F. H. Richardson, Motion Picture World expert, and urged a prompt and efficient get-together. The motion picture enterprise had been suffering too long as a chopping-block for tax-greedy legislators; it had been the football of that well-known pest, the anonymous newspaper letter-writer and while censorship was not as drastic in the Eastern section of Canada as in other localities, it was a growing evil since it had the effect of cutting pictorial productions to pieces and if censorship was to be maintained at all, it should be along federal lines.

It was decided to call the new organization the Motion Picture Exhibitors' League of the Maritime Provinces of Canada, and that as closely as local conditions would allow it should adhere to the constitution and by-laws of the parent organization in the United States. A nominating committee was appointed by the chair to form a slate of officers for the new body. The committee deliberated for a few minutes and returned with the names of the following, who were elected by the unanimous passage of the report:

President, Walter H. Golding, St. John, N. B.; vice-president, N. V. Gastonguay, Halifax, N. S.; secretary, Steve C. Hurley, St. John, N. B.; treasurer, G. J. B. Metzler, Halifax, N. S.; vice-president for N. B., F. W. Winter, Moncton, N. B.; vice-president of N. S., R. J. Macadam, Sydney, N. S.; vice-president for P. E. I., F. G. Spencer, St. John, N. B. (Owning houses in P. E. I.).

The Executive Committee is to be composed of the officers and provincial vice-presidents.

The constitution and by-laws of the American body were then read section by section and with slight modification, which adapted them to the Canadian situation, they were passed and will therefore stand as the granite foundation of the Maritime Provincial League. The reading of the various clauses was in itself an inspiration to the assembled managers and also somewhat of a revelation to them. They pointed out more clearly than a general discussion would produce the power and privilege that lay in the idea of organization, and it was with enthusiasm that the policy of the new body was decided upon.

After this considerable amount of detail had been completed, visiting film men were asked to discuss several matters of vital interest to all present. Phil Kauffman of the Famous Players Film Service, Ltd., Toronto; W. C. Gookin of the V-L-S-E offices, Toronto, and L. E. Ouimet of the Specialty Film Import, Ltd. (Pathe Interests), Montreal, spoke and although some of the matters discussed elicited very warm discussion, especially in the matter of pre-payment plan, the cordial feeling remained unruffled.

After the film men, some operators and others retired, the managers met in private session to take vote upon some of the more important questions developed during the discussions of the earlier part of the meeting. Among some of the resolutions passed unanimously was the following proposed by R. J. Macadam, a large theatrical owner in Nova Scotia, and seconded by J. M. Franklin, manager of the Strand theater, Halifax, dealing with the matter of deposits on film service. The resolution read as follows:

Whereas, It is the custom of some film exchanges doing business in Canada to demand advance deposits on the service they furnish to exhibitors, and,

Whereas, This method of extracting money from theaters is out of harmony with all established customs of business and is manifestly unfair to exhibitors, and,

Whereas, The system now in vogue with all exchanges of being paid for service on or before the delivery of films is an adequate protection against all delinquencies of payment on the part of the exhibitors.

Resolved, That the managers' association of Eastern Canada in convention assembled affirm its determined opposition to the policy of exchanges demanding advance deposits from exhibitors and respectfully request all exchanges practicing this system to discontinue it, and further

Resolved, That a copy of this resolution be forwarded to all film exchanges doing business in Eastern Canada.

A resolution also moved and seconded by Messrs. Macadam and Franklin and in especial appreciation was the following:

Whereas, All branches of the moving picture industry derive great value from the sympathy, advice and publicity which has been accorded it by the leading newspapers and magazines of this continent, and

Whereas, Public opinion is to a very great extent molded by the press and broadened by its intelligent criticism, and

Whereas, The press is of inestimable value to producers in guiding their efforts to harmonize the screen drama with public sympathy, be it

Resolved, That the Managers' Association of Eastern Canada in convention assembled express its thanks and appreciation to the newspapers and magazines which have so defended the rights of the moving picture industry and helped to guide its actions, and further

Resolved, That this convention express to the Moving Picture World its special thanks for the great service it is rendering to the cause of the organized exhibitor.

W. C. McKay, manager of the St. John Opera House, was the mover of a resolution suggesting that the new league inform the film dealers that its members are willing to pay their bills within the current weeks as a compromise between the credit plan and the pre-payment system now in process of enforcement.

There were numerous important motions put, seconded and carried during the long business session, and one point which all the managers seemed to agree with hearty voice was what they termed to be the evil of being forced to book serial stories as a "pig-in-a-poke." The managers pronounced strongly against signing contracts for such features unless either the vending agency or the individual manager himself were absolutely assured by personal scrutiny that the whole series was of sufficient merit to warrant the booking of it. In some cases such films had absolutely failed as attractions after five or six episodes and great injury was wrought upon the houses by the remaining chapters. Therefore, the league moved that central distributing agencies should be absolutely sure of the quality of their goods before they accepted them from the manufacturer and in this way a great step forward in co-operation would be taken.

In connection with the pre-payment plan and its remedy, the C. O. D. shipping of film to all dissenters, an exhaustive discussion arose. Some managers of good standing threatened to close their houses rather than submit to this treatment after having been such fair dealers for years. Others said it would only be penny wisdom and pound foolishness for them to take such a drastic measure as this, and one man was frank enough to admit that he could not afford to pay in advance for his pictures. All of these arguments, which were somewhat modified in subsequent conversations, cleared the atmosphere on this vexed question, and at a subsequent business session some of the hasty decisions of the first meeting were rescinded.

In fact, all minds were more or less purged of bitter opinions and radical views by the frank open discussion of questions near to the managerial heart and it is almost certain that misunderstandings concerning pre-payment and C. O. D. systems, which arose through the rather crude and undiplomatic manner in which these strictures were announced by some film agencies, were dispelled.

The social element which entered in the Halifax convention was delightful. No royalty was ever treated better. The managers of theaters entertained the party in their houses; automobiles were constantly flitting the visitors over the interesting parts of Halifax, which is taking such an important place as a port of departure for Canadian troops, and on Sunday, the 17th, a sail on the magnificent harbor, out on the Atlantic and into the charming Northwest Arm was the happy lot of not only the convention members, but of all theater workers of Halifax, who included talent playing the various houses. Buffet lunch was served aboard and motion picture cameras and kodaks were constantly clicking. The presence of British war vessels, the gigantic transport, "Olympic"; the dock-yards, steel net booms across the harbor and all that sort of war-like thing was great divertissement for the strangers. Before returning to land President Golding mounted the hatchway and called upon a representative personage from each group present for either a speech or some item of entertainment. Everybody responded handsomely and sealed the bond of unity more closely than ever. Particularly interesting were the extended remarks of W. C. Gookin, of the V-L-S-E, Toronto; L. E. Ouimet, of the Pathe interests, Montreal, and Phil Kauffman, of the Famous Players Film Service, Ltd., Toronto. A. E. Wall, of the Board of Censors, N. S., and R. J. Macadam were also instructive in their remarks. Miss Alice Fairweather, writer for the St. John Standard, which paper had the enterprise to send their representative along to the convention, made a regular business-woman speech and was loudly applauded.

When the St. John special pullman pulled out of Halifax with the delegates living west of Halifax, a big crowd was down to the station to give them a cheery send-off.

The next meeting of the league will be held in St. John in the autumn of 1917. In the meantime the Executive Committee will hold several sessions. During the Halifax convention about thirty managers enrolled on the charter membership roster and handed in their $10 annual fee.

Working in West Virginia

Organizer Herrington Stirring Up Interest in An Exhibitors' League.

A CONFERENCE for the purpose of effecting a State organization of motion picture exhibitors in West Virginia will be held at the McClure House, Wheeling, W. Va., on Sunday, October 8. Frederick J. Herrington, national organizer of the Motion Picture Exhibitors' League of America, has arranged to meet a number of the leading exhibitors of Wheeling and vicinity to consider plans for the proposed organization. West Virginia formerly had one of the best working organizations in the country and Herrington expresses the belief that much can be accomplished by again bringing the exhibitors of that State together. The old organization, which has been inactive for some time, was affiliated with the national body, but disbanded in 1913, following the split in the ranks at that time. The following stirring appeal has been issued by Organizer Herrington:

Fellow exhibitors of Wheeling, W. Va., and the surrounding territory: You are urgently requested to attend a meeting of exhibitors of Wheeling and adjacent territory at the McClure House, Wheeling, on Sunday, October 8, at 2 P. M., for the purpose of reorganizing the West Virginia branch of the Motion Picture Exhibitors' League of America, which has for its object the improvement of the picture business generally.

The motion picture exhibitor of today is waging a losing battle against a host of enemies worse than any business ever before has had to contend with. An unjust censorship, a discriminating quarantine, the low price of admission, the increased cost of films; these and many other conditions are sapping the very life blood from the theater business. These are conditions we must already contend with, but is that the end of the persecution of our business? We don't know. What is to prevent all these people, official and otherwise, who are trying to regulate our business for us—the business in which we have hundreds of thousands of dollars invested—what is to prevent these people from further imposing unjust restrictions upon our theaters, the necessity for which exists only in the minds of the "regulators"? Individual protests are futile. Only in concerted action may the remedy be found.

What are you doing to help? We are fighting with our backs to the wall. Not for our individual interests, but for the good of the industry. Are you going to join us? Are you going to help us place your business on a profitable basis—a basis of continued prosperity, not one of periods? Or are you going to scoff and sneer because of a previous failure of the exhibitors' league? We don't care if your house is a large or small one. Our fight is a common one, and in order to come out victorious we must stand united.

Come to the meeting and hear and take part in the discussions which will result in improved business conditions.

FRED J. HERRINGTON.

EXHIBITORS' LEAGUE COMMITTEE AT ASBURY PARK.

A committee of the Motion Picture Exhibitors' League, consisting of Lee A. Ochs, Samuel H. Trigger, J. N. Hartsall, Samuel Spedon, F. M. Alexander, and C. R. Macauley, made a trip to Asbury Park on the twelfth of this month for the purpose of meeting Secretary Tumulty, by appointment, and learning from him the attitude of the present administration toward the moving picture industry. President Ochs, of the league, explained the growth of the picture business, and the opposition to censorship throughout every department of the industry. Although not claiming to speak officially, Secretary Tumulty is reported to have said that the administration was opposed to any form of censorship, federal, national, or state.

At the end of the interview, which took place in the summer executive office at Asbury Park, Mr. Tumulty assured the members of the league that the doors of the White House are always open to the leaders of the Moving Picture Industry.

THREE HUNDRED CLERGYMEN SEE "CIVILIZATION."

"Civilization" is establishing record upon record. The other day three hundred representatives of various churches saw the production at the Tremont theater, Boston, and the subsequent apreciations of the Ince spectacle, which appeared in the religious papers, and issued from the mouths of many of these ministers in their pulpit, constituted a remarkable tribute to this production, all the more noteworthy in that they came from a class, the clergy, which at one time was markedly antagonistic to any kind of motion picture production. Now so impressed are they with "Civilization" that some of them even seriously suggest that the picture might have the effect of converting the world to Christian sanity.

William A. Brady on Trade Conditions

By Edward Weitzel

President of the National Association Talks About the Past, Present and Future of the Screen

THE National Association of the Motion Picture Industry will become effective in the fullest sense of the word when its membership rolls contain the names of one hundred per cent. of the men engaged in the different professions and trades identified with the industry," said William A. Brady, president of that organization.

"Every activity connected with the motion picture is eligible to membership then, Mr. Brady?" asked the World representative.

"Yes, indeed! This is a composite organization and includes the men who produce and distribute the pictures, also employment agents, projection engineers, publications devoted exclusively to motion pictures, transportation companies, billposting companies, and all employees of establishments and plants in any way connected with the industry."

The President of the National Association was seated in his office at the World Film Corporation, and it was evident by the earnestness with which he spoke that the subject was of vital importance to him. William A. Brady has decided views on the matters that interest him and experiences no difficulty in putting his views into words.

"The meetings last week were productive of much good work, I understand."

"We enrolled a number of the leading corporations, and the question of censorship was fully discussed and an important step decided upon. The exhibitors must censor themselves, but there should be no salacious pictures produced. Returning to the question of membership in the National Association, several gentlemen, non-members, were permitted to attend the last meeting and help to shape the policy of our attitude toward censorship, but after they had got what they wanted, they did not join. This was a great mistake on their part. The next twelve months, I feel convinced, will be the crucial months of the moving picture business and I consider it the duty of every one connected with it to join the National Association and give one year's dues."

Mr. Brady paused to sign a document which was laid before him by one of his office force, then continued:

"This business is at the point where it needs a lot of nursing. We have only scratched the surface in regard to its possibilities. If we fail to realize its future, it will be taken away from us, the same as the automobile business was taken out of the hands of its original promoters. So far, the amusement features of the screen are the only ones that interest us —or the public. The public, by the way, is always responsible for the holding back of any big idea—they are slow to accept any new thing. It is the scientific side of the industry, however, that is going to make it expand into a bigger proposition than even the automobile business. The camera in the schools, the filming of the operations of great surgeons and the experiments of famous scientists, the preserving of countless human efforts by a universal medium of expression, is going to give this latest and greatest addition to 'the art preservative' a ten-fold higher standing than it has now. The time is not ripe for this branch of the work, perhaps. The other day I went into the Strand theater and Professor Muensterburg was demonstrating some scientific experiment on the screen. It should have commanded the attention of every one present, but it didn't—the audience kept walking out on him."

"That is the fate of the pioneer in any movement, isn't it?"

"Yes; but some one is going to stick to this side of the game and win."

Mr. Brady lit his cigar and smiled reminiscently before he continued:

"The moving picture had to struggle along at the beginning in much the same way as the flying machine. A number of years ago I gave an exhibition down at Brighton Beach, a reproduction of the Boer War. One day a queer looking chap came to me and wanted to rent the grounds every morning for the purpose of trying out a flying machine of his own invention. We came to terms and the next morning he was on hand with his airship. He never got very high up in the air, however. He would rise about ten feet, then down he would come again. But he kept at it, and each day went a little higher. Word of what he was doing got noised about, and before long he had quite a crowd every day—waiting to see him get killed. They were not gratified entirely, but he did fall and break his leg. Now see what the makers of aeroplanes have accomplished for humanity! It will be the same with the scientific end of the moving picture. Some brave souls will not be dismayed by the apathy of the public and will reap their reward."

"Didn't Pathe have a moving picture theater in Paris, where the facts relating to tuberculosis were shown?"

"Yes, and it was kept running for over a year. I wonder that no one has brought the exhibition to this country."

"To return to the National Association: co-operation and censorship are the biggest questions it has to consider, I take it?"

"Yes. In regard to the first, there should be no 'one man rule.' We are all interested, and every man should do his share. The censorship matter can be fought successfully, if we all put our shoulders to the wheel. A very important move has already been made. By the way, the Revenue Bill, with its tax of one-half of one per cent. on all industries, was mainly defeated by the moving picture men."

In direct line with the expression by Mr. Brady in the foregoing interview that the National Association will become effective when its membership represents 100 per cent. of the industry, word comes from Secretary Elliott of the association that following the definite declaration against censorship several manufacturing concerns have allied with the N. A. M. P. I.

These include the Mutual, Triangle, Fox, Kalem, Thanhouser, Pathe, Wharton, Inc., Crystal, Cosmofotofilm and the Kinecartoon. David Wark Griffith, whose address on censorship was one of the features of the gathering that unanimously decided against it, has also taken an individual membership.

There was a luncheon meeting at Shanley's, Forty-third street and Broadway, on September 27, when the Equipment and Supplies Branch discussed the necessity of organizing its particular branch of trade into a country-wide organization, which would deal, through the national association, with some of the problems that sorely press the dealer at present. There were present E. S. Porter, of the Precision Machine Company; E. Kendall Gillette, Walter J. Moore, J. H. Hallberg, Fred Hawley, J. F. Coufal and William M. Seabury, general counsel of the association, who gave legal guidance regarding the proposed organization, its purposes, its interrelation with the central body, and the co-operative and protective limitations. It was made clear that a better understanding between all branches could only be brought about by frequently getting together, with plain speaking as to grievances and things to be remedied.

The Equipment and Supplies Division is the third of the big sections to organize. The date of its general meeting for that purpose has been fixed for Wednesday, October 4, at 2.30 P. M., at the headquarters in the Times Building.

The national standing committees will soon meet for the purpose of organization. Their work is of basic importance and indicates the thoroughness with which the methods of big business is working to shape the industry to power, vigor and efficiency. These committees are: Standards, Nicholas Power, chairman; fire protection, regulation and insurance, Jesse Lasky; transportation, J. Stuart Blackton; industrial economics, Richard A. Rowland; labor, P. A. Powers.

A campaign conference was held during the week and several letters were received from political candidates requesting the support of the national association. The campaign committee will meet next week to hear the report of the chairman, Lee Ochs, president of the Exhibitors' League of America. Mr. Ochs has already reported that the exhibitors of New Hampshire have begun to effect a strong organization to combat hostile legislation at the coming session of the legislature. The Exhibitors' League will give aid and direction throughout New England.

The national association faces a year that will be filled with activities all over the country, for the forty-four Legislatures soon to convene will be watched for adverse legislation. If any develop all of the resources of the organization will be called into play to defeat it. Legal talent and effective speakers familiar with the work will be aided by the power of the exhibitor to influence public sentiment by the screen. The exhibitors of Philadelphia, where censorship is most onerous, had arranged for a conference with Mr. Ochs, on Sunday, October 1.

Mayors on Federal Censorship

By H. F. Sherwood

Heads of Cities Everywhere Emphatic in Position That Federal Censorship Will Not Be Binding Upon Them

THE censorship question is a vital one to all engaged in the motion picture industry. The problem is to provide something that will satisfy the tastes of individuals in all parts of the country. In the effort to do this more than one device for establishing standards has been suggested. The latest is a Federal censorship board or commission controlling through the transportation of films in interstate and foreign commerce. What effect will this device, if adopted by Congress, have upon the activity of local groups, official and otherwise, attempting to censor for a given community? Would it be as good as a body of volunteers such as the National Board of Review, which controls through its broad-minded point of view and its advisory character?

With the object of securing a definite expression of opinion from those most directly concerned officially with the point of view of the public in the question of Federal censorship of motion pictures, the National Board of Review of Motion Pictures recently sent a questionaire to the mayors of a number of cities in different parts of the country. The results have just been compiled.

The replies represent the views of the chief executives of cities as far apart as Portland, Me., and Pasadena, Cal., and St. Paul and Minneapolis and Baton Rouge.

Only one replied that he would be willing to eliminate the responsibility from local officials, while four-fifths of the total number said they would not. Opinion was more divided regarding the extent to which a Federal board of censorship would satisfy the various elements of a given community. There was strong objection to the idea of limiting the right of each locality to take action for itself should public opinion be against the decision of the proposed Federal Board. With the exception of two mayors, who gave no direct answer, all said they would not permit a film objectionable to their communities to be shown, even if it had been passed by the Federal Board.

Some of the expressions of opinion and comment were as follows:

James E. Woodward, Mayor, Atlanta, Ga.—"This is a very large country and peopled by many nationalities. Many large cities are more liberal than smaller ones. A negro prize fight might not be objectionable in some parts of the country but it would not be tolerated in the South. There might be scenes tending to advertise the liquor business which would be illegal in our state. That is a question that should be left entirely to be controlled locally."

Clifford B. Wilson, Mayor, Bridgeport, Conn.—"It seems to me that the fact that a picture has been passed by the Federal Board would not necessarily mean such picture could be exhibited against the desires of a community. It might have weight in claiming the propriety of showing same, but I should think each community should be the final arbiter in all cases."

George M. Wright, Mayor, Worcester, Mass.—"I am of the opinion that if a Federal board of censorship were created it might not always prove satisfactory to the people of this city, and that, therefore, I feel that, as Mayor of this city, I am opposed to the abrogation of any of the rights of this office in stopping the production of any motion picture or other theatrical entertainment which we might consider detrimental to the morals and welfare of the people of this particular community."

Walter R. Stone, Mayor, Syracuse, N. Y.—"I have a strong feeling that voluntary review in some manner, similar to the review your board is now engaged in with many film productions, will in the long run produce the best results, and personally I would like to see the influence of your board extended. The people generally can be depended upon to regulate these public movements in a manner that is entirely proper, and I am convinced they will do so with the moving picture industry once the exhibitors get in intimate touch with what the people want."

W. G. Chapman, Mayor, Portland, Me.—"Believe that each community through proper officials are the best judges of what are the proper pictures for that particular community and those that are not."

Anthony Sunderland, Mayor, Danbury, Conn.—"I believe in the least possible amount of interference with local affairs by either Federal or State laws. I consider the proposed censorship entirely uncalled for, unnecessary, and really un-American, as interfering with personal right."

In summing up it would appear that the feeling is widespread that each locality should retain its right to pass official judgment.

It is impossible for a national body at once to satisfy the tastes of a city like New York having five million inhabitants and those of a market center in an agricultural district in the Middle West. The national reviewing body can only pass upon questions which affect human beings as such and their general social welfare. It will never be possible to eliminate the influence of local taste. The Federal body established by law, however excellent its intentions, is likely to lose flexibility after the manner of all Federal institutions. Its standards would constantly lag behind those which the people were establishing for themselves. It would follow other Federal departments whose sole authority is a law, in making the dictionary its statute book. Dictionaries are notoriously conservative, unelastic and arbitrary. Only human beings change their points of view. That is the reason why a body of high-minded volunteers such as the National Board of Review is likely to be a better guide than a legally bound Federal body.

The way to successfully meet the tastes of each locality is through co-operation. Exhibitors are realizing this, as has been illustrated in a recent "get-together" movement in Detroit. The problem is that of supplying each locality with a guide as to the merit of pictures by a reviewing body whose judgment is recognized as reasonable and just. If local authorities can be sure that the statements they receive are such, and are borne out by experience, each community is put in a position to act wisely through its constituted authorities. The exhibitors by co-operation with these in a friendly spirit will find that legalized censorship will not be demanded by anybody—on the ground of morals at any rate.

The work of supplying localities with information regarding films is one of the tasks which the National Board of Review of Motion Pictures performs. Up to the present time no better way of solving the problem of local censorship has been found. The Board does not believe in legalized censorship, but it does in co-operation for the purpose of raising the average quality of films and stimulating the demand for them.

EDUCATIONAL FILMS WANTED IN HONDURAS.

Consul E. M. Lawton, Tegucigalpa, writes in "Commerce Reports" that the Teatro de Variedades in that city holds a concession from the Honduras Government by the terms of which the owners must give, periodically, a certain number of performances free of admission to the public. Two of the three concessionaires owning the theater are native-born Americans. Both Government and owners are desirous of making these exhibitions of real educational worth to the people and have asked the help of the consulate in Tegucigalpa in securing films such as are sometimes furnished by large manufacturing concerns showing mechanical operations and processes in their factories, or by governmental institutions and departments, showing methods and practices in agriculture, natural history, forestry, and the arts and sciences generally.

The concessionaires do not feel justified in buying the films, but it is hoped that some such films will be loaned gratis for advertising or educational purposes or leased at a nominal rental. The management will gladly furnish necessary banking references as to their responsibility and serious intentions and will give the films all the publicity demanded. If the films can be furnished with titles and subtitles in the Spanish language, so much the better; but this is not entirely necessary, as in any other case a preliminary explanation can be prepared here, in Spanish, for throwing on the screen before starting the picture.

Motion pictures of this sort may not produce actual commercial results of a concrete character, but certainly would help to cement existing friendly relations with the people of Honduras, and, as demonstrating the progressiveness and development of American institutions and commerce, their exhibition is worthy of commendation. It is suggested that, after first making the necessary arrangement with Government officials, the reels might be consigned to the American consulate at Tegucigalpa for a reasonable period, then to be returned or sent in turn to other consulates in Central America for similar use in their respective districts.

IT WAS A MODEST PRESS AGENT.

In a story sent out by the Pathe publicity department and published in our columns the statement was made that the National Sunday Magazine has a circulation of 500,000, whereas the real circulation is over 2,000,000. Those scoffers who believe that a publicity man multiplies everything by ten will find food for thought in this.

"Common Law" Well Received

Initial Showing to Public in Several Cities Given Favorable Comment.

CLARA KIMBALL YOUNG has made her long heralded appearance in the first of her own company's productions, a seven-reel adaptation of Robert W. Chambers' novel, "The Common Law," and scored the greatest triumph of her career. In both New York and Chicago, where pre-release showings of this brilliant film production were given last week, the picturization of the popular Chambers story proved a record breaker both in attendance and in the general critical and public acclaim with which it was received.

In New York the picture was screened simultaneously at eight of the Marcus Loew theaters. In point of attendance the picture topped the highest week-day receipts in the history of the Loew houses. Miss Young gave additional zest to the occasion by a whirlwind tour of the city to appear in person before the delighted audience in each theater.

The story of the Chicago pre-release showing at the Studebaker theater, where the picture is being given a sixteen day run, is concisely stated in the following telegram received by Mr. Selznick from his mid-western associates, Messrs. Jones, Linick & Schaeffer, of Chicago.

"Clara Kimball Young in 'The Common Law' did biggest business in the history of Studebaker theater. Over two thousand on the two days. Everybody well pleased. All three morning papers, Tribune, Herald, Examiner, give picture wonderful criticism. Accept our congratulations."

The critics of both cities united in showering Miss Young with bouquets of complimentary phraseology about the supremity of her beauty and unexcelled appeal of her acting. The brilliancy of the work of the splendid cast selected to support the star was also universally commented upon, as was the masterly skill with which Director General Capellani has caught the spirit of the Chambers story and set it forth in seven swiftly moving reels of photographically perfect film.

Plans have been perfected to make the pre-release showing of the picture at the Globe theater in Boston, Monday evening, October 2, another gala occasion. Miss Young will visit Boston to appear before her opening audiences and arrangements for her entertainment by civic and official society have been made.

The regular release date for the picture will be October 16, and so great has been the demand for first showings that the Selznick organization has been forced to make 100 prints, the greatest number ever ordered in the history of motion picture, for a single feature production. This, taken in consideration with the fact that more than a quarter of a million dollars worth of bookings have already been contracted for would seem to prove beyond all doubt the success of the Selznick plan of presenting Miss Young and other brilliant stars at the head of their own companies on an open booking policy.

FRANKIE MANN, THE NEW IVAN VAMPIRE.

Miss Frankie Mann, whose notable work in "Her Surrender" aroused the unanimous approval of the critics, was born in Mill Hall, Pa., is the daughter of Robert Mann, Jr., who previous to the financial panic of 1907 was a powerful financier. Accustomed to every luxury until that time, his high spirited daughter lost no time in vain regret, but making quick inventory of her abilities and inclinations she decided to try the route to fame via the footlights.

Making good in the Castle Square Stock in Boston, she next essayed the Orpheum Stock Company of Philadelphia. The flickering films beckoned her and she deserted the spoken stage for the screen. During her three years with the Lubin organization, Miss Mann appeared in most of the big successes put out by this company, among which are: "The House Next Door," "The Sporting Duchess," "The Climbers," "The Great Ruby" and many others. Miss Mann is rapidly winning for herself an enviable place in filmdom, each succeeding role which she enacts adds new laurels to her already great reputation and her work in "Her Surrender," the latest Ivan production, stamps her as among the foremost leading ladies of the screen world.

MARGUERITE CLARK RENEWS CONTRACT WITH FAMOUS PLAYERS.

Contrary to the rumors that have constantly found their way into print for the last few weeks to the effect that Marguerie Clark, the internationally popular Famous Players star, would abandon the screen and return to the stage, it is announced that Miss Clark has just renewed her contract with the Famous Players.

Kalem Stars Welcomed

Marin Sais and True Boardman Royally Welcomed on Tour of Twenty California Houses.

MARIN SAIS, "The Girl from Frisco," and True Boardman, her co-star in the Kalem series, received a taste of their former stage life during the past few weeks on a tour of California theaters. The personal appearances of the stars on the stages of the photoplay theaters have been met with enthusiastic crowds at each of the dozen houses thus far visited, while eight more are on the list.

Neither the Kalem Company nor the stars was directly responsible for the plan of having the players make a circuit of the theaters. Since the success of the Kalem series of the West exhibitors have been frequent visitors to the Kalem studio at Glendale, which is under the management of Director James W. Horne. Four weeks ago a committee representing the Southern California exhibitors booking the series from the Los Angeles exchange, declaring that "Frisco" had become the most popular feature of their programs with their patrons, requested a possible personal appearance.

Though it meant a considerable sacrifice of time Miss Sais and True Boardman readily assented to the plan and have been appearing at the houses possible to reach without delaying operations at the studio. With the series extended to twenty-five episodes the studio force is now kept working at top speed.

The requirement for unusually elaborate and different settings in each of the two reel episodes of the series makes the demands on the studio force especially exacting. For the tenth episode, "The Reformation of Dog Hole," the episode released October 11, Director Horne found it necessary to construct the entire main street of the fictitious town of Dog Hole. In "The Yellow Hand," issued the following Wednesday, some weirdly realistic settings in the interior of Chinese joss-houses called for the outlay of much time and expense.

The story of "The Yellow Hand" is built on the question of Chinese immigration and involves the operations of the mysterious Dragon Brotherhood. Two hundred Chinese players were engaged for the production by Director Horne, most of them appearing in the temple scenes, while a few have parts of importance, in which they are seen to good advantage.

Ronald Bradbury, Frank Jonasson, Josephine West, Edward Clisbee and Steve Murphy are among the other players seen in these two coming episodes of the series by Robert Welles Ritchie.

OLIVE THOMAS HAS BIG AMBITION.

OLIVE THOMAS has a big ambition for such a diminutive girl. It is to be the greatest motion picture actress in the world. Miss Thomas is now appearing as visiting star in support of Harry Fox and Grace Darling in several episodes of the International Film Service's photoplay series, "Beatrice Fairfax." She has won unstinted praise not only for the beautiful manner in which she "screens," but for the wonderful dramatic ability she has displayed.

"All of my previous theatrical experience has been acquired in musical comedies," explained Miss Thomas, "and I never realized until I joined the International forces what a really great field the motion pictures offer. Many persons imagine that all one has to do in motion pictures is to look pretty. But I honestly believe that greater talent is required in motion picture work than in the spoken drama."

Miss Thomas is a native of Charleroi, a suburb of Pittsburgh, but the smoke and grime of the great industrial community did not prevent her from becoming one of the most beautiful women in America. She spent all of her childhood in and around Pittsburgh, having lived in another suburb, Glassport, for several years. She was sixteen years old when she landed in New York. That was—well, it was four years ago, but you would never think to look at "Ollie," as her friends all call her, that she has reached the advanced age of 20.

For two years prior to joining the International, Miss Thomas was with the Ziegfeld Follies and attracted wide attention by her grace, charm and beauty.

Miss Thomas' first appearance in "Beatrice Fairfax" is in the tenth episode, "Play Ball," in which she plays the part of "Rita Malone," sweetheart of "Kerrigan," the Giant player.

KATHLYN WILLIAMS TO LECTURE.

Kathlyn Williams, the popular Morosco-Pallas star, has just been honored with an invitation from the Wisconsin State University, to deliver a series of lectures on the art of making motion pictures.

Chicago News Letter

By JAS. S. McQUADE

CAMILLE D'ARCY, for sometime past connected with Essanay's acting forces, died Wednesday, September 27, at her home in this city, after a month's illness. Miss D'Arcy was a well-known stock actress, and she played many years in theaters on the West Side, this city. She took a great pleasure in photoplay acting and scored quite a number of hits during her career. The last picture in which I saw Miss D'Arcy was "The Pacifist," in which she played one of the leading characters, opposite Harry Dunkinson. This production was a comedy, in which Miss D'Arcy played her role with much cleverness. Miss D'Arcy in private life was the wife of Dr. Loren Wilder, of Chicago.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., states that he will issue in a few days a small booklet, 7 by 4½ inches in size, of 50 pages, which will enable every cameraman to identify accurately every scene he exposes. Mr. Rothacker believes that this booklet will make possible the best expert care in developing, and will make it impossible to have any mix-up in the scenes. Many valuable instructions and suggestions to cameramen will be included in the work, and Mr. Rothacker believes that if they are followed they will assist in reaching the highest grade of film quality. A more extensive description of the booklet will appear in these columns when it has been published.

* * *

Frank Marion, formerly president of the Kalem Company, passed through the city one day last week on his way to California. His visit is not in any way connected with moving picture business, as I understand Mr. Marion is studying certain types of Indians for use in decorative art.

* * *

H. H. Buckwalter informs me that the new George Kleine Denver offices are located at 729 Eighteenth street, just a few doors from the new post office, and centrally located for business. The new Salt Lake offices, at 127 East Second South street, are also equally well situated for the convenience of exhibitors. The Kleine-Edison-Selig-Essanay Service will be handled from these offices.

* * *

Harry Weiss, general manager of the Central Film Corporation, has added F. E. Whitmer to the sales force of the company. Mr. Weiss has just returned from a ten-day automobile trip through Indiana and Illinois, and reports quite an improvement in conditions, since his last visit through this territory, in July. Exhibitors are more optimistic and business has much improved. He reports that the entire coal mining district of Illinois is at present tied up with infantile paralysis, and that notice has been served on all theaters in Princeton, Ottawa, Peru and La Salle, forbidding the owners to allow any children in their theaters, until the epidemic is over. This, naturally, has caused poor business for exhibitors in the section affected.

* * *

Marion H. Kohn, president of the Consolidated Film Corporation, of San Francisco and Los Angeles, made a pleasant call at the Chicago office Tuesday, September 26. After attending to some business in the interests of his company, Mr. Kohn left for New York City the following day. The Consolidated recently purchased "The Ordeal," a six-part Life-Photo production, which will be shown in several western States. Mr. Kohn said that this subject will be included in the opening program of the new St. Francis theater, directly across from the St. Francis Hotel, in San Francisco. The St. Francis is now nearing completion, and will have its formal opening in about four or five weeks. The seating capacity is about 1,600.

* * *

Ralph T. Kettering, publicity manager for Jones, Linick & Schaefer, got out a handsome invitation for the initial presentation of "The Common Law," at the Studebaker. Accompanying the invitation was an attracive imitation booklet, which bore on the front cover a likeness, in colors, of Clara Kimball Young, and on the back the title of the book and the name of Robert W. Chambers, the author.

* * *

Hector J. Streyckmans, well known in film circles here, arrived in the city Monday, September 25, from New York. Hector has left the film business, and will engage in promoting the interests of the new motor truck of the Clyde Motor Truck Co.

* * *

Wallie Decker, publicity manager of the Chicago office of Paramount, informs me that Florence Vidor made a trip by automobile, recently, from Houston, Tex., to Los Angeles, where she will appear with Lenore Ulrich in "The Intrigue," a coming Morosco release on the Paramount program. He states that she was robbed on the way by a band of gypsies, who took everything of value belonging to her machine, but that she managed to arrive in Los Angeles in time to start work.

* * *

Wallace Pyke, the well known character man, has been engaged to appear in Pallas pictures, and will be seen in "A Son of Erin," a coming Dustin Farnum feature.

* * *

Roscoe Arbuckle made a brief stop-over in the city on his way to Los Angeles after a long season in New York. He announced, while here, that he will cease to be a Keystone player in January, when he will begin work for his own company, which will be known as the Comique Film Corporation. J. M. Schenck, of the Loew Enterprises, is associated with him. Mr. Arbuckle gave out that, at the outset, the product of the new company will be confined to comedies in two reels, one of which will be made every month. He justified this policy with the remark, "You can't make people laugh through five reels." He said that, later, the company might make some dramatic pictures, but that he would have nothing to do with their direction. Mr. Arbuckle will not engage any stock company. He, Al. St. John and a girl will be the only regulars, and all the other people required will be hired. For the next three months Mr. Arbuckle will devote himself to building his new studio and completing his plans for the future.

Standard Film Industries Incorporates

Louis B. Jennings at the Head of New Concern Organized Under the Laws of Virginia.

LOUIS B. JENNINGS, president of the American Film Laboratories, Inc., of New York City, announces the incorporation of the Standard Film Industries, Inc., under the laws of Virginia, with a capitalization of $10,000,000. The new company has taken over the American Film Laboratories, which have a large developing and printing capacity. It is stated that but $1,750,000 will be issued, to be used in payment for the interests taken over, the balance of the stock remaining in the treasury, to be issued from time to time as the occasion may require .

Mr. Jennings, who is also president of the Standard, states that arrangements have been completed for distribution through twenty exchanges for the product the organization will control. Franchises will be given to financially sound companies. One of the aims of the company will be the reduction of overhead expenses.

Associated with Mr. Jennings as directors are Philip O. Mills, Anthony J. Drexel, George J. Hurty and Eliot Norton. It is said other banking and Stock Exchange interests are identified with the company.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

RUMORMONGERS' WAGGING TONGUES.

Coast Film Men Endeavor to Stop Idle Gossip—East Is Blamed for Absurd Stories.

THE past two weeks in Los Angeles have been punctuated at intervals by startling rumors from the east. The stories carried on the wings of this vulture of business and society have been proved unfounded. One of these was that one of the biggest powers in the world would soon control four of the largest companies in a gigantic merger. Another story said a certain big producer would leave his concern and produce for himself.

The latest rumor, the last straw of rumors as it might be called, took us out to Universal City, for it stated there was to be a final absorbing of companies, a forming of a big trust, which would control the whole industry. We went straight to General Manager H. O. Davis. He only smiled when he heard the story and said: "Well, the Universal is not yet taking in any other companies, nor do we expect to take in any company whatever." Mr. Davis said more rumors were in the air at the present than there has been at any other time. The head of the big studio remarked that his company was progressing better and faster than ever. More pictures are now being turned out and with less expense, time and trouble. It is something like eight months since Mr. Davies took charge, and the difference in the atmosphere on the gigantic "lot" is greatly different, too.

Manager Davis Talks of Production.

Of late some very big pictures of quality and individuality have been shipped from the coast plant, and the manager says this policy is to be continued. Bluebird photoplays, made in the west, are getting the money and are getting business. Mr. Davis has just shipped a number of five-reelers, all cracking good plays, which will be released during the fall. One of the big stories, a decidedly novel one, is "Your Family or Mine," a seven-reel subject. At first this was known as "Idle Wives," then another story was woven in and around it, and the title changed. It is a story within a story and is a preachment for the moving picture theater, told in a manner that will strike home. It is an exhibitor's picture. This is the first time such a picture has been made, and undoubtedly will be appreciated by every one in the business.

Another point in Universal's argument is "The play's the thing," which is creating much interest in Universal pictures. Mr. Davis' policy of getting a story as the first step in molding a photoplay has met with success.

WORLD MEN VISIT THEATERS.

This week we took out the gasoline wagon and fared forth to interview the theater men of nearby counties. We stopped in San Bernardino and visited the Opera House, which is run by Mrs. M. L. Kiplinger. Here business is good, with Triangle and Paramount service and other features. Here also are played road shows and other attractions. This house is one of the oldest in the state, being the second theater outside of San Francisco to be built in the early days. "Jaffery" has just started here and business looks good for it.

The Temple seats 610 and is managed by J. G. Knapp, who says business is fine. He runs Metro, Fox and World first run pictures and charges ten cents. The Auditorium is run by A. H. Reeves, who will put in vaudeville soon. Here business is fair, after a rather quiet summer. Mr. Reeves is opening the Empress theater in Phoenix on Oct. 9 with vaudeville and pictures. G. H. Wilson is in charge.

A peculiar circumstance was found at the Temple theater, for here Manager Knapp had just finished a small fight with the exchanges. Some time ago a special dispensation was given the former Temple owners to exhibit Fox films at five cents for the matinee. Knapp bought the house and continued the practice, adding World and Metro pictures to his programs, and maintaining the same price, matinees five cents, nights ten cents. Now somebody in the town has written to the exchanges and they in turn to the home offices about this one theater charging only five cents while the others charge ten. So now Manager Knapp has had to change his price to conform to the rules. But before doing it he said: "What am I going to do? I have to raise the price to ten cents or lose these big pictures, and I can't show my patrons cheaper pictures. I have decided that Temple patrons are entitled to and want only the best, so World, Metro and Fox pictures shall remain in my house, even if the price has to return to its former scale." And he is doing a good matinee business.

We met F. T. Bush, an operator who just came up from the border, where he was working. He used to be in San Francisco, but is going to remain here for a while.

In Riverside is Manager Howe of the Regent and Orpheum houses, who is a booster exhibitor. Although not having the pleasure of finding him in, we noted his house was doing a good business.

At Redlands we met Manager E. Stewart of the Empress, which seats 600 and is modern in every way. It is a duplicate structure of the Tally theater in Los Angeles, and was built by the dean of exhibitors some tmie ago. Here is run Bluebird plays, Metro, Fox, World, Mutual, and one day open. Business is improving.

Los Angeles Film Brevities.

Donald Crisp, featured in "The Escape," later producer and actor, and more recently connected with the Clune corporation as producing director, has resigned after making "The Eyes of the World." It was Donald Crisp who directed Clune's "Ramona," the multiple reel special feature. Mr. Crisp is vacationing before starting another proposition.

* * *

Billy Garwood, for the past six years screen actor and director, will open with "On Trial" at the Morosco theater here in a few weeks. Billy says he is going to take a try at the stage again, and he wonders how he will feel when he steps out on the boards, with a thousand persons watching him, instead of the lone eye of the camera.

* * *

Bob Daly, director, is out of Selig's and is resting before accepting another position. He has been with this firm for over a year and has made many good pictures. His charming wife, known on the screen as Fritzi Brunette, has also left the company.

* * *

The Vogue studio is busy with Rube Miller directing a big picture and R. E. Williamson, who just came from the east, directing Ben Turpin in a comedy with Gypsy Abbott opposite.

* * *

On the night of September 30 there were a large number of men and women actors and directors present at a supper called in Hollywood for the purpose of organizing the Hollywood Players' Club. Wallace Reid, one time leading light in the old Photoplayers' Club, and popular among the players, is at the head of the proposed organization. It is the idea to build a big club house.

* * *

Manager Callis of the Potter theater in Santa Barbara has been doing some great improving in his house. He is prepared for the winter rush and has booked some big attractions for his patrons.

* * *

Mary MacLaren, the Universal Bluebird star, who has appeared in some fine productions lately, spoke from the stage of the Clune Broadway theater one night this week after she appeared in "Saving the Family Name."

* * *

Six horses drawing a big stage in a scene out at Inceville

became frightened at pistol shots and yells when the climax to the scene was made, and ran away, tipping the heavy coach over and injuring seven persons. All escaped serious injury except Walter Bryant, who suffered a broken arm and severe cuts and bruises.

* * *

Los Angeles' police commission has put its foot down on officers working in the pictures. In the past a large number of officers, while off duty, have performed for the cameras a part of their sixteen hours of leisure. This pleasant outdoor work will no more be done by the handsome patrolman. The commissioners' reason for the order is not known.

* * *

At Anaheim R. P. Anderson of San Francisco has purchased the Mason theater from M. Hartfield and has taken possession.

* * *

Charles Clary, who finished a big role with Geraldine Farrar at the Lasky studio, has signed with Fox and will start work at the Edendale studio, which, by the way, was his old stamping ground when Selig operated there.

* * *

At Tropico Cole & Miller, Los Angeles, have invaded the theater field, having been negotiating for the Bijou theater, which has been closed for some time. They may open it soon.

* * *

Being sick is not half bad, at Universal City, anyway, where "Doc" Mace holds forth among those sufferers who have been injured in the big battle of shooting scenes and grinding "16" picture comeras. Herbert Rawlinson is still hauling around one leg in a plaster cast, waiting for the ligaments to cement to the bone of his knee, from which they were torn some weeks ago. Viola Smith is also out and says she does not want any more intimate scenes with a runaway horse and wagon.

* * *

Manager P. A. Kelley of the Zaragoza theater, down in Jerome, Arizona, is improving his house by remodeling it, installing 400 new chairs and two new projection machines, together with other necessary and late equipment for the exhibition of pictures.

* * *

Nell Shipman, now with Lasky, grabbed the whole lobby display last week at Miller's theater, where her picture, "Fire of Conscience," was being shown.

* * *

Anita King is motoring to San Diego, where she will spend several days vacationing. After her return she will start a series of talks to school children, mothers and clubwomen. Anita has addressed more such folks than any other one person around here. She is an attraction.

* * *

Al Christie, head of the firm that bears his name, is working like a real Trojan these days. After having been away six weeks it is no easy job to swing the studio and its people back into routine.

* * *

Manager Edward J. Cooper of the Princess theater in Santa Ana, a city about thirty-five miles south of here, dropped into the Moving Picture World office this week and showed us some fine pictures of a lobby display that he used in advertising "God's Country and the Woman." Cooper surely is a live showman, for his display drew the crowds just as he wanted it to. The whole lobby was one northern mountain scene, log hug, wigwams, snow-capped mountains and everything, even icicles.

Manager Cooper also brought in a picture of the house as it looked in the flashlight of a photographer's camera. The people crowded the lobby and took up space on the sidewalk in their endevor to gain entrance to the theater.

* * *

G. P. Von Harleman, our own co-correspondent, friend and good fellow, who is the Pacific Coast representative of the Moving Picture World, has departed Los Angeles for a two weeks' rest and vacation. He just disappeared across the street into the depths of a ticket office, not saying where he went.

* * *

The Essanay Company has added another aspirant for honors in moving picture acting in the person of Mrs. Frances Springer Keith, who shares with her mother the $2,000,000 estate of the late Warren Springer. She is now playing in her first picture at the Essanay studio.

* * *

Orchestra Hall has returned to the field of music and lectures. Among the latter are announced the Burton Holmes travelogues, the Newman Travel Talks and Dwight Elmendorf, each for a period of five weeks. The Burton Holmes lectures will be on "Canada from Coast to Coast" and "The Canadian Rockies," also "Imperial Britain," "La Belle, France" and "The German Fatherland."

* * *

Richardson Cotton, a photoplay actor on the Essanay forces, was killed in an automobile accident at Ephraim, Wis., where a kidnapping story was being filmed in a rugged section of country. It appears that both the driver of the machine and Cotton himself are responsible for the accident, as when Cotton made a leap for the running board of the machine, he was struck by it and instantly killed. Both made errors in estimating speed and direction. The body was brought to Chicago for interment.

* * *

The Orpheum theater, 112 S. State street, this city, owned by Jones, Linick & Schaefer, and the first large house in Chicago that was devoted solely to the presentation of moving pictures, was bombed early Monday morning, September 25. The bomb was placed in the first fire-escape landing, on the alley, at the rear of the theater, and it went off with a noise that was heard in all the downtown hotels. The bomb shattered a thick corrugated iron door into ribbons, tore out a couple of seats in the theater balcony, and flying missiles scarred the walls. Every window in the near buildings on the alley, on both sides, was shattered. Aaron J. Jones states that only $15 damage was done to the theater, and that he knows of no reason for the outrage. Business was conducted at the Orpheum at the usual hours on Monday. The police attribute the act to the rival operators' unions in the city, but no clue has been found as yet to the perpetrators.

* * *

It is announced that the Selig Company paid $25,000 for the exclusive rights to the exclusive filming of the world's championship baseball series.

J. H. Herman will take personal charge of at least a dozen expert cameramen, who will be assigned to the work. Jack Wheeler, managing editor of the Selig-Tribune news reel, will also give his assistance. It is expected that the world's series will be played in Boston and Brooklyn, and the Selig Company has already arranged for a special car for the cameramen, film editors, laboratory and laboratory experts. The negative will be developed, cut and trimmed and the positives made ready for release to the public within forty-eight hours after the game is played. Special plans have been completed for filming the games. Not only will there be close-ups of the star players in action, but the entire playing field, stands, and the crowds in attendance will be filmed.

"We expect to film the world's series as they should be filmed," said Mr. Herman during a recent interview. "We believe that our plan to establish dark rooms and laboratories in a special car, and there develop and edit the film will save a great deal of time."

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"The Common Law" (Clara Kimball Young Film Corporation), enters its second week, and will end its 16-day run at this house on Sunday evening, October 8. Big business is reported for this picture.

Fine Arts—Second week of Thomas Dixon's "The Fall of a Nation." Fair business is reported.

V-L-S-E theater—"Ramona" (W. H. Clune) for an indefinite run.

Colonial—"The Birth of a Nation" (D. W. Griffith), which opened Thursday evening, September 28.

MORE PLAYERS ENGAGED AT UNIVERSAL CITY.

The following additions have been made to the personnel at Universal City: On September 8 Wilbur Higby and Mrs. J. B. Mills to play characters under Director Conway; on September 11 George Beranger to play juvenile roles under Director Gerrard, Gladys Boyd to play a school teacher role, Mary Talbot to play characters under Director Carleton, Seymour Zeliff to play characters under Director Conway and Jack Connolly to play characters under Director Worthington; on September 12 Harry Depp to play a juvenile role with Ruth Stonehouse, and Madge Kirby to play an ingenue with Carter De Haven; on September 13 Louise Owen to play heavy roles under Director George; September 14 Burwell Hamerick to play boy roles in general stock, V. Rottman to play juvenile under Director Ryder, Fronzi Gunn to play leads, Tom Walsh to play characters, and R. H. Ryan to play leads under Director Millarde, and Max Stanley to play juvenile roles under Director Macdonald; September 15 Harry Davenport to play characters under Director Worthington.

The Universal Program for Week of October 9

TWO Universal Special Features and a Red Feather will be released on the Universal program for the week of Oct. 9. Carter De Haven will be seen in "Breaking Into Society," a two-reel episode of the "Timothy Dobbs—That's Me" series, while Marie Walcamp, Eddie Polo and Jack Holt star in "A Daughter of Mars," the latest two-reel episode of the new Universal serial "Liberty." In "Breaking Into Society," ninth of the "Dobbs' series which have been produced by Wallace Beery from the story by Bess Meredyth, Carter De Haven is supported by Robert Milash and Margaret Whistler. Besides the principals, the cast of "Liberty" now includes Bertram Grassby, Neal Hart, G. Raymond Nye, Maud Emory and L. M. Wells.

The Red Feather release on October 9 is "A Romance of Billy Goat Hill," a five-reel drama featuring Myrtle Gonzalez, Val Paul and Fred Church. The play was scenarioized and produced by Lynn Reynolds from the book by Alice Hegan Rice. George Hernandez, Thomas Jefferson, Frankie Lee, Jack Connelly and Jack Curtis also play important roles in the picture. On the same day "Almost Guilty," a Nestor comedy featuring Eddie Lyons, Lee Moran and Priscilla Dean will be released. "Almost Guilty" was written by Walter Newman and produced by Louis Chaudet.

On October 10 Mary Fuller will be seen in "Cheaters," a Gold Seal three-reel underworld and society drama written by E. M. Engleton, picturized by Catherine Carr and directed by Lucius Henderson. Clara Byers, Harry Spingler, Paul Panzer and Johnnie Walker appear in support of Miss Fuller. There will be no Victor release on this date.

On October 11 the L-Ko two-reel comedy, "Lured But Cured," with Gertrude Selby, Dan Russell and Charles Inslee in the principal roles will be released. No. 41 of the Universal Animated Weekly will be released on the same date. There will be no release under the Laemmle brand on this date.

The Universal Special Feature, Flora Parker De Haven in "Behind Life's Stage," a two-reel human interest drama, will be released on October 12. Virginia Corbin, Charlie Cummings, Margaret Whistler and William Welch, appear in support of Miss De Haven. On the same day the Dorsey travel picture, "The Beautiful Temples of Ceylon," will be released as a Powers educational. There will be no release under the Big U brand on this date.

William Garwood and Lois Wilson will co-star on October 13 in "A Soul at Stake," an Imp two-reel Oriental drama written by John Fleming Wilson, scenarioized by Calder Johnstone and produced by William Garwood. Al Barzan, Edward Brady and Andrew Arbuckle appear in support of the versatile Pat. There will be no Rex release on this date.

"Night Shadows," a two-reel western drama written by Willis Robards, will be released on October 14. Alfred Gordon, Edward Carey, Ernest Murray and Alice Nelson play the principal roles. "The Oil Smeller," a Joker comedy written by Charles J. Wilson, Jr., and produced by P. C. Hartigan will be released on the same date with Ernie Shields, O. C. Jackson, Yvette Mitchelle and Albert MacQuarrie in the cast.

"When Little Lindy Sang," a juvenile drama featuring Ernestine Jones, a little colored girl, will be released with "Diplomacy," a cartoon, as a split reel under the Powers brand. "When Little Lindy Sang" was produced by Lule Warrenton. Little Nora Dempsey and Margaret Whistler also play important parts in the picture. There will be no Rex nor L-Ko releases on this date.

The Universal also will release during the week a Rex two-reel drama, a Big U one-reeler, a Laemmle one-reeler and an Imp one-reeler, the titles of which have not yet been decided upon.

ANITA KING WILL LECTURE.

Refuting the theory that screen stars, like children, should be seen and not heard, Anita King, the Lasky star, has arranged to deliver a series of lectures in California on various topics, some relating to the motion picture and its influence on the thought and line of the day and others devoted to more general subjects. These talks will be delivered mainly before schools and women's clubs. On October 3 she will address the Cahuanga School Mothers' Circle on motion picture problems, and on October 24 will be the guest of honor at the opening of the winter season of the San Pedro Women's Club, when she will deliver a talk on the moral influence of the photoplay as a medium of appeal to the mind and heart.

A Week of General Film

A Selig Opens and Closes the Week of October 9—Other Releases Noted.

SELIG productions will open and close General Film Service program for the week October 9-14. "Converging Paths," from the Selig studios, a drama in two parts, presenting Robyn Adair and Virginia Kirtley, will be the first picture shown for the week. This will be followed by a Vitagraph one-reel comedy, "Billy's Melodrama," presenting William Lytell, Jr., and Shirley Moore. The Selig-Tribune will be next thrown on the screen, and as there has been so much news of importance transpiring lately this feature of General Film Service program for that week should be especially interesting. The first day's releases will conclude with a Biograph reissue, "A Tale of the Wilderness," in one act with Dorothy Bernard in the titular role.

To Essanay falls the task of putting theatre patrons of General Film Service theaters in good humor with their first picture, Tuesday, October 10. There will be no trouble doing this, however, as the comedy drama, "Money to Burn," in two parts, presenting Lillian Drew and John Lorenz, has been selected. Then will come a Kalem comedy in one reel, "The Love Magnet," with "Ham" and "Bud" and Ethel Teare providing the fun. Another Biograph reissue in two parts, "A Pueblo Legend," with Mary Pickford, will close the program for that day.

Essanay's split-reel Canimated Nooz Pictorial and scenic film will be the first displayed Wednesday, October 11. A Vim comedy, "Their Installment Furniture," presenting Harry Myers and Rosemary Theby, will follow this, and then will come the tenth episode of "The Girl from 'Frisco" in two reels, "The Reformation of Dog Hole," featuring Marin Sais and True Boardman.

Selig-Tribune and a Vim "Plump" and "Runt" comedy, "The Candy Trial," will be General Film Service's offering for Thursday, October 12.

The Knickerbocker Star Feature promises an unusual treat when "From the Deep," a drama in three parts, featuring Joyce Moore, is presented as the first offering, Friday, October 13. This will be succeeded by "The Battered Bridegroom," a Kalem one-act comedy, with Ivy Close featured. Two more comedies—a Vitagraph, "The Mayor's Fall From Grace," with Anna Schaefer and Jack Mower, and a Vim production, "Watch Your Watch," of the "Pokes" and "Jabs" series, will close the program for that day.

The final day of the week will begin when "Lost Twenty-Four Hours," a comedy in three parts, is shown by Essanay with Richard Travers and Marguerite Clayton as headliners. Then will follow the ever-popular release, an episode of "The Hazards of Helen," by Kalem, featuring Helen Gibson in "To Save the Special." A Selig one-act drama with Tom Mix in the titular role, "A Mistake in Rustlers," will conclude the week's offerings.

NEW CATALOGUE OF STURTEVANT HEATERS.

The B. F. Sturtevant Company of Hyde Park, Boston, has issued Catalogue No. 230, of 136 pages, descriptive of Sturtevant Heaters. The book is printed on an unusual quality of paper, contains many half-tone cuts of the various appliances designed for supplying large buildings, and altogether from a typographical viewpoint reflects credit on its compiler and publishers. Many pages are devoted to tables giving statistics, for instance, on the heat losses from buildings, whether these be through transmission or leakage, and calculations for designing heating systems. The book will be of interest to those theater owners who make a study of the science of heating and ventilation.

Among the various types of heaters described are the Sturtevant, Mitre Type, Solid Base, Return Bend and London, in sizes to suit all buildings. It is pointed out why the Sturtevant system of the fan or hot blast principle is especially adaptable to theaters, among the qualities claimed for it being flexibility, ready control and regulation, less trouble to maintain ventilation, less radiating surface required, humidity control, and the absence of disfiguration by undesirable steam piping. There is an analysis of the upward and downward systems of heating.

NEW PRESS REPRESENTATIVE FOR DETROIT THEATER.

C. G. Eldridge has been appointed the general press representative of the Duplex theater, of Detroit, Mich., and is conducting a big campaign along advertising and publicity for Paramount Pictures.

Pearl White in Patriotic Role

Famous Pathe Star Will Be Featured in "Pearl of the Army," a Military Serial.

PEARL WHITE will be seen as an American Joan of Arc in Pathe's next serial, "Pearl of the Army," just announced for release November 12. As the title indicates, "Pearl of the Army" is a military serial, outrivaling in interest and in popular appeal "Neal of the Navy," the successful navy serial released by Pathe in the summer of 1915.

The true atmosphere of Uncle Sam's land forces is pictured with an exactness of detail that evidences the careful study made by Guy W. McConnell, the author. Mr. McConnell has spent more of his life studying army conditions from the viewpoint of the enlisted man, of the officer and also the departmental man. In the preparation of his picture story he has had the active co-operation and advice of military experts.

"Pearl of the Army" is heralded as the serial that will unmask the secret foes who menace our peace and prosperity. It will also bring home forcibly to the motion picture millions the dangers that many see ahead of us because of our unpreparedness. The serial is being produced by the Astra Film Corporation, under the direction of Edward Jose, who produced "The Iron Claw." George B. Seitz, author of "The Iron Claw," has adapted the story.

Miss White plays the role of Pearl Dare, a twentieth century Joan of Arc, who awakens America to the dangers surrounding the country. Her millions of admirers who have followed her adventures in "The Perils of Pauline," "The Exploits of Elaine," and more recently "The Iron Claw," will welcome her return in this patriotic picture, which gives her the greatest opportunity of her career.

In the supporting cast are Ralph Kellard, Theodore Friebus, W. T. Carleton and Marie Wayne. Mr. Kellard takes the part of the hero. His work in stock has fitted him to portray his role with sympathy and understanding.

Edward Jose has made a name for himself as a producer of serials. He had a wide experience on the legitimate stage, which carried him to every corner of the globe. He directed "The Iron Claw."

The cast which President L. J. Gasnier has gathered for Miss White's support in this picture is an indication of his determination to make each episode in every way equal to a five-reel picture.

Mr. Seitz is known as a most successful writer of serials. His work on "The Exploits of Elaine," "The Perils of Pauline," and "The Iron Claw" was largely responsible for their great success. Pathe's wonder serial, "The Shielding Shadow," the first installment of which appeared October 1, was also written by him.

Theodore Friebus, who plays the part of the villain in "Pearl of the Army," has a reputation as one of the leading stock actors in the country and for nine years he played leads in New York City and Boston.

W. T. Carlton, who plays Colonel Dare, Pearl's father, is well known from coast to coast as an operatic singer and has thousands of admirers and personal friends gained while he was proprietor and star of the Carleton Opera Company. Mr. Carleton played the part of Pierpont Stafford, father of Billie Burke in "Gloria's Romance."

According to the policy set down by Vice President J. A. Berst, a national newspaper and billboard campaign will be inaugurated to create business for the exhibitor. The National Sunday Magazine, with a circulation of over 2,000,000, will publish the story in addition to scores of other newspapers throughout the country.

A special introductory leader has been prepared to bring home to the motion picture millions the dangers which many see just ahead of us because of our unpreparedness. "Pearl of the Army" has all of the essentials of a successful serial. It has Pearl White supported by an all-star cast, excellent production, and a story of romance, mystery and adventure with a compelling love interest.

At Leading Picture Theaters

Programs for the Week of October 1 at New York's Best Motion Picture Houses.

"The Lash" at the Strand.

AT THE Strand theater Jesse L. Lasky presented Marie Doro in a new photo play, entitled "The Lash," by Paul West. The scenes are laid in the storm-wrecked Island of St. Ba'tiste, and Miss Doro enacts the roll of Sidonie, the daughter of John Du Val, representing the government of the island and whose word in all things is final. Miss Doro is supported by an exceptional cast, including Elliott Dexter, James Neill, Thomas Delmar, Veda McEvers, Raymond Hatton, Jane Wolff and Josephine Rice.

An interesting feature of the program was the appearance of Raymond L. Ditmars, curator of the New York Zoological Park, who delivered a lecture in connection with his motion pictures, illustrating the intimate life of the wild animal and the evolution from the highest to the lowest type. There were also fashion picures arranged by Miss Florence Rose and a new comedy. Helen Scholder and Irene Jonani were the soloists.

"The Return of Draw Egan" at the Rialto.

William S. Hart, in "The Return of Draw Egan," was the feature attraction at the Rialto the week of October 1. As a new Mexican bandit, notoriously quick on the "draw," he is a "Man's man" all the time, and in this story of the outlaw who regenerated a town, winning back his self respect at the same time, acheived a characterization convincing in its realism. Louise Glaum and Margery Wilson are prominent in his supporting cast.

A timely novelty was Miss Claire Niles, who offered "Baseball," an interpretative dance portraying the national game. Mme. Jeanne Maubourg, G. Dubois and A. W. Parent were the soloists.

Robert C. Bruce's scenic pictures, "The Hermit of Hood," "Bits of Yosemite," Charlie Chaplin in "The Pawnshop," a Keystone comedy and the combination news weekly completed the program.

"Ashes of Embers" at the Broadway.

Pauline Frederick in the Famous Players-Paramount production, "Ashes of Embers," was the star at the Broadway theater. In this drama by Forrest Halsey, Miss Frederick appears as twin sister, who are absolutely opposite in character. The one, Agnes, is a sweet-faced self-sacrificing drudge. The other, Laura, is totally without conscience and so utterly selfish that she even steals from the cash drawer of which Agnes has charge, in order to get money for a dress. "Ashes of Embers," by the way, is the first production in which Miss Frederick has starred since signing her two-year contract with the Famous Players, by the terms of which she abandons the stage for at least another two years.

The short subjects on the program included Charlie Chaplin in "The Pawnshop," Paramount-Burton Holmes travel pictures, Paramount Pictograph and Bray cartoons.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four Triangle pictures were shown Monday, Tuesday and Wednesday, Dorothy Dalton in "The Jungle Child," and a Sennett Keystone comedy were on the program. On Thursday, Friday, Saturday and Sunday, Douglas Fairbanks in "Manhattan Madness," and a Triangle Keystone comedy were the picture features.

Bluebird Will Add Stars

To Strengthen Its Policy of "Making the Play the Thing."

THERE is a certain amount of truth in the report that Bluebird Photoplays, Inc., will employ stars in future releases—but stars will always be made subservient to the play in which they will appear. This conclusion is drawn from a statement, issued by M. H. Hoffman, general manager of Bluebird, upon his return, last week, from a conference of Bluebird exchange managers held in Chicago.

"In our determination to co-operate to the fullest degree with our exhibitors," says Mr. Hoffman, "we have decided to take advantage of the 'names' we have ourselves created, and to employ from time to time such outside 'stars' as we may find available to play the leading roles in our plays.

"We are not digressing from our policy to make 'The Play the Thing.' On the contrary, we are strengthening that purpose by making the production and the player conform to the standard of the play itself. The play will always be 'the thing,' and 'stars' will be employed because of their fitness to interpret certain roles, rather than because they have 'names' to conjure with in our advertising.

"Speaking of stars, we have them right in our own organization—stars we have ourselves created—who can't be beat. Then, too, we have the Smalleys, Lois Weber and her husband, Phillips Smalley, were stars before Bluebird was projected and they have contributed in an appreciable measure to the good work of 'putting over' the Bluebird program.

"Coupled with the Smalleys we have Mary MacLaren, a star created by Bluebird out of whole cloth of excellent material. Lois Weber discovered Mary MacDonald among the girls in our stock organization, who were playing 'maids' and small parts. Straightway Bluebird made her a star in 'Shoes.' Not alone did we make the girl a star, but we made her

name for her—she was Mary MacLaren when she worked behind a maid's apron, carrying on cards. And in the months to come Mary MacLaren will be starred in numerous Bluebirds. There are those who predict that she will become, eventually, just as famous and just as popular as any other Mary in filmdom.

"Ella Hall had given years of valuable and increasingly artistic service to pictures before Bluebird made her a star. She worked and won her way and in future Bluebirds she will be further established as a star worthy of the designation. Louise Lovely is another Bluebird-made star and another Bluebird-named star, for she was Louise Crabasse before we named her **Louise Lovely.**

"There are other players in our organization with 'names' to star, and when we decide upon a play that requires the services of a star outside of our own forces, we will secure the necessary player regardless of expense or any financial consideration. But the play will always be 'the thing' with Bluebird."

Weekly List of Paramounts

Great Variety of "Big" and "Little" Features Offered for the Week of October 16.

FANNIE WARD, Owen Moore, and Marguerite Courtot, are the three stars that will be featured on the Paramount Program for the week of October 16th; Fannie Ward in "Witchcraft," produced by Lasky, and Mr. Moore and Miss Courtot in a comedy drama, "The Kiss," produced by the Famous Players. This is Fannie Ward's first production since her return to the Lasky studio in California, and it marks the second appearance of the co-starring of Mr. Moore and Miss Courtot in Paramount Pictures produced by the Famous Players.

For the same week, the "little features" that Paramount will distribute, are the 36th edition of the magazine-on-the-screen, the Paramount Pictographs, the 37th of the travel series of "Trips Around the World," conducted by Burton Holmes; a Paramount-Bray Cartoon, "Farmer Alfalfa Sees New York," from the pen of Paul Terry, and the second Black Diamond Comedy released by Paramount called "Bridget's Blunder."

After having made a thorough tour of England, Germany, Ireland, and Scotland in the weekly "Trips Around the World," Burton Holmes, who is conducting these "Easy Chair Journeys" for Paramount, turns towards the south of the continent, and takes his fellow travelers to Italy.

Paramount Pictographs, the magazine-on-the-screen, has four exceptionally interesting pictorial articles for this week, in "A Newspaper in the Making," "Queer Jobs for the Motorcycle," "Checking up the Umpire," and "Controlling an Oil Gusher."

Paul H. Terry, the well-known cartoonist, is responsible for the clever Paramount-Bray cartoon for this week, "Farmer Alfalfa Sees New York," in which he tells how Farmer Alfalfa made his debut in the great metropolis, and is picked up by a big buck coon, who deems him "easy picking," and conducts him to many crooked and disreputable joints, where Farmer Al gets skinned to the great amusement of his associates and his pet dog.

Paramount will distribute the week of the 16th, its second single reel comedy "Bridget's Blunder," a Black Diamond production, which is far more delightful and screamingly funny than its first, which made an instantaneous hit throughout the country. The story centers around a cook who is in love with a Cop; the latter's affections are centered elsewhere, although he occasionally makes love to Bridget for the sake of the pies and doughnuts which are always forthcoming at such times, only to have Bridget come to her senses one day and set a trap for him into which he walks; she catching him red-handed, and turns him down "cold."

GEORGE C. PEARCE JOINS UNIVERSAL.

George C. Pearce, who played the "king" in "Three Weeks" on the speaking stage, has joined the Universal and is now working under Director A. W. Rice. Pearce was born in New York City and educated at Trinity School for the Episcopal ministry. From the age of eleven to sixteen he was a popular boy soprano, singing in all the principal churches in New York. Some few years later Henry R. Dixey hearing him sing engaged him as leading tenor for his summer opera company at the Old Globe Theatre, Boston. He soon gained recognition not only for his voice but by his dramatic ability.

After several seasons as leading tenor in repertoire opera he joined the late Charles Frohman's Empire Theater stock company, where he remained six years playing light comedy in all the productions made at the Empire during that time. He appeared in such plays as "Under the Red Robe," "The Conquerors," "My Lady's Lord," "Lord and Lady Algy," "His Excellency, the Governor," "Brother Officers" and others.

The Empire stock company at that time included Henry Miller, William Faversham, Robert Edeson, William Farnum, Viola Allen, Ida Conquest, May Robson, Mrs. Whiffen, Margaret Anglin and others. Leaving Henry Miller's company while playing "The Rainbow," he joined the Biograph, where he remained two years.

British Notes

THE project to obtain a film of the British Cabinet in session, a collective portrait of the twenty-three men responsible for the prosecution of the nation's affairs, has been abandoned. Gross caricature of the proceedings by the press is alone responsible for the suspension of a worthy undertaking. Some solace is, however, provided in the release this week of a series of motion picture portraits of many prominent individuals, including most of our Cabinet Ministers, which, on the whole, amply fulfills the purpose of the original scheme in revealing the nation's leaders as they appear in the flesh, free from the dazzling halo of the immensity of their doings. Several of the portraits are disappointingly human. The Premier (Mr. H. H. Asquith) shows up with a marked invitation that must have given Mr. Hepworth (the photographer) the most uncomfortable five minutes of his life. Mr. Bonar Law (the leader of the Opposition) is more composed in the deliverance of a short speech, while Mr. Lloyd George (War Secretary) shows the unconscious complacence of a finished picture player. Other portraits include Earl Grey (Foreign Minister), General French, the Bishop of London, Lord Crewe, Mr. John Redmond (leader of the Irish Nationalists), General Ian Hamilton, Mr. A. J. Balfour (Admiralty), Mr. R. McKenna (Chancellor of the Exchequer), Mr. H. Samuel (Home Secretary), Lord Derby and Sir Hiram Maxim.

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The Monopol Film Co. of Great Britain, sales agents for the Monopol Co. of America, have taken larger office premises. The new address is 16 Great Chapel street, London, W.

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The firm of Bishop, Pessers & Co., Ltd., agents for Balboa films, has been absorbed by the Globe Film Co., Ltd., the screen exploiters of Billy Mason.

* * *

The British business of Pathe Freres is undergoing consummate reorganization. Several departmental changes are being made and I hear it is not unlikely that the firm will introduce an entirely new policy into its exchanges. Mr. Frank Smith, for a long time with the Eastman Kodak Co., is the new general manager, with Mr. J. Wessel as his assistant.

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The Windsor Film Co. expects to release early next year a pictorial "Life of Lord Kitchener."

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An important concession to film importers has just been made by the government. As most American shippers will know when films from abroad arrive in this country they are straightway, now that they pay import duty, placed in bond until the responsible party on this side claims them and pays the duty charges. The importer has not been allowed to see the films, he has had to redeem them from the bonding warehouse and examine them afterwards with the result in not a few cases that unsuitable films have only been discovered as such after incurring heavy dead charges. In future, the Customs authorities will allow film importers to inspect films consigned to them while they are yet in bond and so give them an opportunity of rejecting unsuitable subjects. A warehouse for this purpose has been opened at 35 Endell street, London, where for the convenience of importers a private theater is to be installed. Films consigned to Liverpool, Southampton, or other ports, will be available for viewing while in bond at this address.

* * *

Mr. Ernest G. Foster, of the Western Import Co. (Triangle), has been appointed manager of the American Co.'s rental exchange, recently opened at 89 Wardom street, London, W.

J. B. SUTCLIFFE.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

ANIMATED NOOZ PICTORIAL, NO. 16 (Essanay), Sept. 20.—A split-reel combining burlesque cartoons by Carlson and Canadian scenery. The cartoons are interesting and the scenic unusually beautiful.

THE MAN HUNTERS (Vim), Sept. 22.—Pokes and Jabbs dole out considerable comedy in this reel, which contains more story than several of their recent releases. Pokes, as a correspondence school detective, captures the outlaws in spite of himself, but, nevertheless, is proven a boob. Jabbs gets over considerable comedy as the city detective. Robert Burns, Walter Stull, Ethel Burton, Frank Hanson, Harry Naughton and Robin Williamson comprise the cast.

A CORNER IN WATER (Selig), Sept. 23.—An average one-reel "Western," written and produced by Tom Mix. A desert water hole is taken possession of by Pete Johnson, who refuses a traveler and his daughter permission to use it. A passing compuncher drags Johnson from the water hole. Tom, the cowpuncher, is also instrumental in saving father and daughter from hostile Indians. The cast is composed of Tom Mix, Victoria Forde, Joe Ryan, Chet Ryan and Pat Chrisman.

THE SUNBEAM (Biograph), Sept. 25.—This reissued reel is replete with heart interest. The film conveys a touching story of a child, who, when her mother dies, does not realize it. The child is called Sunbeam and she proves her title to the soubriquet by bringing about a marriage between a batchelor and an old maid, and thereby finding a home for herself. The "Sunbeam" is played by Inez Seabury. Claire McDowell, Kate Bruce and Dell Henderson are also in the cast.

THE SELIG-TRIBUNE, NO. 77, 1916 (Selig), Sept. 25.—Leaders of all jurisdictions of 33d degree Masons meet in Pittsburgh, Pa.; collapse of four small banks starts run on bank of Schiff & Co., Chicago; Secretary of Navy arrives at Philadelphia to address delegates of Waterways Commission; fifteen thousand American troops on ninety-mile march from San Antonio to Austin, Texas; big test shell crashes through house, Indian Head, Md.; Chicago society patronizes and aids at fair; Naval Training School graduates receive diplomas after cruise, Charlestown Navy Yard, Md.; Navy Advisory Board meets for conference in Washington; fresh troops arrive at Verdun, France, in support of Allied campaign.

BUMPING THE BUMPS (KALEM) Sept. 26.—A fairly good number of the Ham and Bud comedies. Ham and Bud are rivals for the hand of Ethel, and in spite of Ham's phrenological readings of Bud's bumps, Bud gets the girl. Reviewed in the issue of September 30, page, 2100.

DREAMY DUD HAS A LAUGH ON THE BOSS (Essanay), Sept. 27.—A split reel embracing novel cartoons and Western scenic. The cartoons, by Carlson, are novel in that living figures are combined with pen-and-ink figures, and the figures act out a humorous dream of the cartoonist. The living figures that take part are Cartoonist Carlson and Harry Dunkinson.

ARTISTIC ATMOSPHERE (Vim), Sept. 27.—Harry Myers and Rosemary Theby furnish plenty of laughs in this number of the Vim Feature Comedies. To get artistic atmosphere, the wife takes up painting, much to the disgust and discomfiture of Friend Husband. He adopts a baby in the hope that it will cure her painting mania. After many tribulations the baby does cure the wife's artistic offorts, because she has discovered that the baby is an embryo Caruso.

THE SELIG-TRIBUNE, NO. 78, 1916 (Selig), Sept. 28.—Prominent New Yorkers pay homage at funeral of Seth Low; Troopers at border welcome cooler weather, New Braunfels, Tex.; Miss Thomas goes shopping in wooden shoes, Chicago; cart away ruins of wrecked German Zeppelin at Cuffley, England; annual Dipsea Cross-country Classic run at Mill Valley, Cal.; test armored motor car at Washington, D. C.; Jacob S. Coxey, of Coxey's Army fame, is a Senatorial candidate, Chicago; pictures showing effect of recent bombardment, shells exploding, Verdun, France; demonstrate type of caterpillar tractor used for military purposes, San Diego, Cal.

THE REFORMERS (Vim) Sept. 28.—A fair comedy reel. Plump and Runt get over quite a number of laughs. Convicts, they reform and obtain positions as menials. The daughter of the house steals to silence the enchantress of her wayward brother, and Plump and Runt are accused of the crime. Through a series of rather cleverly burlesqued events the guilty person is brought to book. Assisting Plump and Runt (Babe Hardy and Billy Ruge) are Florence McLaughlin, Edna Reynolds, Ray Godfrey and Bert Tracey.

RIVAL ARTISTS (Kalem), Sept. 29.—Ivy Close is featured in this reel of knockabout comedy. Several humorous stunts are performed. The film is passably good—especially the work of Henry Murdoch. The picture was reviewed in the issue of September 30, page 2100.

SHE WHO LAST LAUGHS (Vitagraph), Sept. 29.—A lively knockabout comedy reel, with Hughey Mack and Patsy DeForest doing most of the work. William Shea is also in the cast which makes this film real humorous. Patsy escapes from a locked room, leaving a note saying she was kidnapped. Her sweetheart, Hughey, is immediately on the trail, as are a bunch of cops and a female detective. The last laugh comes when the kidnappers find that they have kidnapped the lady detective. The action throughout is fast.

THE DEATH SWING (Kalem), Sept. 30.—Helen Gibson performs an unusually hazardous feat in this number of the "Hazards of Helen" series. The thrill comes when Helen jumps to the top of a rapidly-moving freight train from a rope stretched across the tracks. A review of this episode was printed on page 2100 of the issue of Sept. 30.

THE RAIDERS (Selig), Sept. 30.—Tom Mix and his supporting cast have crammed this one-reel Western full of thrills. The number is melodramatic in the extreme. In the course of his search for Mexican outlaws, Tom Gardner (Tom Mix) visits his sweetheart and her father, who are just starting on a trip. A band of Mexican bandits attack the father and daughter. The father is killed and Tom, attracted by the shots, arrives on the scene just in time to rescue his sweetheart. Beside Tom Mix, Victoria Forde, Sid Jordan and Pat Chrisman are in the cast.

General Film Company Specials

A LESSON FROM LIFE (Knickerbocker Star Feature), Sept. 22.—There is an entertaining strain of humor running through the three reels of this film. It is more comedy-drama than straight drama. Marie Empress and Frank Mayo are featured in the story, which deals with the manner in which a novelist's wife, who aspires to be a playwright, is cured of her desire to get in close touch with her characters. The cure comes about when the wife goes to live in the slums, and is amusingly "framed up" by the husband's actor-friend.

THE POWER OF THE CROSS (Selig), Sept. 25.—A rather unconvincing three-reel drama whose only appeal lies in its religious theme. The acting could have been a great deal better. It shows the story of Madge, a stenographer, who marries for money instead of for love. Her lover seeks solace in the work of the Salvation Army. Madge does not love her husband, and when he dies she goes in search of the man she really loves. She finds him an officer in the Salvation Army. She tells him of her love; in turn, tells her that he has found his love in the labors of the Lord. Virginia Kirtley, Eugenie Forde, Robyn Adair and E. J. Brady form the cast.

THE WEDDING GOWN (Biograph), Sept. 26.—A very appealing heart interest picture dealing with a rural romance that almost comes to a disastrous end when the girl goes to the city to be "broadened." Marshall Neilan, Gertrude Robinson and Kate Bruce present the principal figures in a two-part production of the first caliber. It is being reissued by Biograph.

PETER, THE HERMIT (Essanay), Sept. 26.—An amusing two-reel comedy-drama. John Junior does a commendable bit of character delineation as Peter, a young scientist who ruins his health by working on a treatise on ants. Like the ants he writes about, Peter crawls away to die. He gets in with a group of tramps, and forgets his ill health. He becomes their leader and wheedles them into working on a wealthy man's estate, whose daughter he rescues. His book is a success and, his health restored, he reaps his reward in the hand of the girl. Vivian Palmer and Harry Dunkinson are also in the cast.

A BATTLE IN THE DARK (Kalem), Sept. 27.—This is the seventh two-reel episode in "The Girl From 'Frisco" series. Interest is kept up to a high pitch in this number. A spectacular fire photographed at night—during the course of the fight between the Hindoos and the ranch hands—lends realism to the melodramatic plot. A full review was printed in the issue of September 30, page 2100.

FOR THE GOVERNOR'S CHAIR (Knickerbocker Star Feature), Sept. 29.—An unusually strong and well-played, three-reel drama, meritorious not only because of its timeliness, inasmuch as its plot is political, but because of its worth as a production. The picture is a screened story of political intrigue, in which the governor, a candidate for re-election, obtains from a dying state's accountant a false confession placing a crime on the governor's opponent. The false confession is stolen by a reporter, the fiance of the accountant's daughter, and suspicion points to the governor's secretary-accomplice and to the other gubernatorial candidate. The plot is logically worked out into the happy situation in which the honest candidate is vindicated by election and the crooked former executive goes to jail.

Bluebird Photoplays, Inc.

THE CHALICE OF SORROW, Oct. 9.—A five-part production featuring Cleo Madison, with a competent supporting cast. The scene of the

story which is built along the lines of heavy tragedy is laid in Mexico. This picture will be pleasing to those who like heavy tragedy. A full review of the production appears elsewhere.

Fox Film Corporation

HER DOUBLE LIFE, Sept. 24.—A five-reel melodrama with a crude plot. It is not very interesting. The story is poor and there is no particularly able acting in it.

Greater Vitagraph (V-L-S-E, Inc.)

THE FIRM OF GIRDLESTONE (Vitagraph Blue Ribbon Feature), Oct. 9.—An interesting five-part adaptation of the novel by Sir A. Conan Doyle. In the cast are Charles Rock, Fred Groves, Hayford Hobbs, Wyndham Guise, Edna Flugrath and Molly Terraine, all of whom do excellent work in portraying the interesting types of the story. A full review of this production will be found on another page of this issue.

THE SCARLET RUNNER, NO. 2 (Vitagraph), Oct. 9.—"The Nuremburg Watch" is the title of the second adventure of the serial, which is more interesting than the first, and treats of how the "Scarlet Runner" was instrumental in saving several lives from being lost through the misplacement of an infernal machine in the shape of a watch. The suspense in this number has been well-sustained.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 77, 1916, Sept. 26.—Entire division of National Guard leaves San Antonio on ninety-mile march; President Wilson makes his first campaign speech at Shadow Lawn, N. J.; new Pacific Highway bridge over Sacramento River completed, Dunsmir, Cal.; Fourteenth Regiment, New York National Guard, returns from border; $5,000,000 worth of contrabrand liquor burned in Jackson County, Ore.; Germans make spectacular charge in battle on Western front; society attends Piping Rock Hunt Club's Horse Show, New York; fashions of the moment; Russian soldiers at religious services—shell bursts over trench—with the allied forces in the trenches; steamer Bay State runs ashore off Cape Elizabeth, Me.

HEARST-INTERNAIONAL NEWS PICTORIAL, NO. 78, 1916 (Sept. 29).—National Guard on long hike reviewed by border commanders; Coach Tom Thorp directs Columbia University football practice, New York; Motor Caravan carrying supplies to the allies—other war pictures, near Salonika, Greece; fashions of the moment; U. of California freshmen defeat sophs in pushball contest, Los Angeles, Cal.; Christian converts participate in demonstration, Macao, China; tractor, such as used by allies, demonstrated for motion pictures, Peoria, Ill.; Berlin children forget war at Autumn outing; Meadowbrook polo team clashes with Philadelphia team, Philadelphia, Pa.; with the German army on the West Front.

Kleine-Edison-Selig-Essanay

THE COUNTRY THAT GOD FORGOT (Selig), Oct. 2.—A five-part subject of western life, presenting Mary Charleson, Thomas Santschi, and George W. Fawcett. Marshall Neilan, who wrote and directed the film, deserves praise for his remarkable work. The story is interesting throughout, presenting the true western atmosphere. Photography and settings are at all times good. For a more extended review see page 1820 of the September 16th issue.

Mutual Film Corporation

MUTUAL WEEKLY NO. 91, Sept. 27.—Among the interesting items of this number are the California sixty-sixth birthday being celebrated at Santa Rosa, Cal., a view of the cantilever bridge at Montreal, Canada, that now reposes under the water, an automobile wreck in New York City in which five were killed, and the scene where a Pennsylvania engine sideswiped an express train.

CATCHING THAT BURGLAR (Cub), Sept. 29.—Billie Rhodes is the featured member of the cast in this moderately entertaining comedy. The story treats of how a young couple about to be married try to catch a burglar by spreading sticky fly paper over the wedding presents and on the stairs. The uncle of the bride, coming in late, is caught in the trap, and likewise other members of the family who hurry downstairs to rout the supposed burglar.

REEL LIFE NO. 22 (Gaumont), Oct. 1.—This opens with interesting pictures showing how the natives of the Southern mountains cut up logs, build houses, make chairs, shingles, fences, dug-out canoes and the like. Next comes "A Night With a Police Dog," showing one of the trained canines of the New York force at work. The closing scenes show a reproduction of big league ball plays done by mechanical figures. The number is one of average interest as a whole.

SLICKING THE SLICKERS (Beauty), Oct. 3.—Rather an amusing farce comedy, featuring Orral Humphrey as a member of a gang of bunco men. In this role he outwits his associates who have fleeced him of a roll of wrongly acquired bills, by selling them a plot of land which he states is flowing with oil, with millions in the oil. This he does disguised as an old farmer, and later has his laugh on them while he runs off with the money as well as with the only woman in the gang. This film could not be recommended for exhibition before children.

Mutual Film Corporation Specials.

THE TORCH BEARER (Mutual Star Production), Sept. 25.—A five-part production, directed by William Russell and John Prescott. The story on which the picture is based is an interesting one and treats of how a plot to ruin the reputation of a young man with political aspirations is frustrated by the timely arrival of a confession from a dying Mexican, who has committed the crime of which his father had been accused. A nicely arranged bit of romance places the confession among the papers of a dead friend of the young man's father, whose daughter becomes his ward and afterward his wife. William Russell and Charlotte Burton have the leading roles.

DULCIE'S ADVENTURE (Mutual Star Production), Oct. 2.—Mary Miles Minter plays an attractive role in this five-part production from the American studios. The story follows the fortunes of a young girl who is a descendant of an old southern family, and who is reared by a proud aunt who almost ruins her niece's happiness through her foolish pride in forcing her to marry wealth and position. The production is charmingly developed in the earlier stages of the picture, but dissolves into a rather cheap form of melodrama toward the close. The feminine star is delightful at all times.

AT THE EDGE OF THE AQUEDUCT (Thanhouser), Oct. 13.—A two-reel subject, picturing the trials of a pretty young school teacher in a small town. The effort of the jealous school board president to fix a scandal upon her, by means of a fake photograph, makes an interesting situation. The closing scenes, where the young engineer wrestles with the president near the edge of the aqueduct, have a melodramatic turn. This is well-constructed and tells an entertaining story.

THE PAWN SHOP (Mutual-Chaplin), Oct.—A laughable two-reel number, featuring Charlie Chaplin as a pawnbroker's clerk, assisted by Edna Purviance and Henry Bergman. This hasn't a suspicion of a plot, but is full of the well-known Chaplin small business, and brings laughter all the way through. He sticks a feather duster in an electric fan, repairs an alarm clock with a chisel and a can opener, polishes the "three balls" over the pawn shop and performs other funny antics of various sorts. This is a typical Chaplin number throughout.

Metro Pictures Corporation.

THE WHEEL OF THE LAW (Rolfe), Sept. 18.—A five-reel drama, founded on the evils of circumstantial evidence. Scenes from the life of the theater are exceptionally well reproduced. The work of the cast and the director is of a high order. A review is printed on another page of this issue.

THE DAWN OF LOVE (Rolfe), Sept. 25.—Mabel Taliaferro is the star of this five-reel screen drama. The scenes are laid on the coast of New England and are fine examples of photographic art. The story is pleasing and is well acted. Reviewed at length on another page of this issue.

B. S. Moss Picture Corporation

THE POWER OF EVIL (Oct.)—A five-reel subject, this photoplay shows a man's struggle to free himself from the grasp of the liquor habit. The characters include society people, thieves, and Salvation Army workers. The story is not convincing. A review of the picture is printed elsewhere in this issue.

Paramount Pictures Corporation.

IN OLD IRELAND (Burton-Holmes), Oct. 9.—The reel opens with scenes of the town where the ginger ale comes from. Following Belfast, comes Dublin, and amusing scenes on one of the main streets are introduced by showing them backward. The Dublin Horse Show is another of the features of the city. Romantic spots, such as St. Kevin's Bed, conclude the reel.

PARAMOUNT PICTOGRAPHS (Paramount), Oct.—"A Newspaper in the Making" starts the Pictograph subjects. "Queer Jobs for the Motorcycle" brings out a number of unusual uses to which this useful invention is now put. "Checking Up the Umpire" will delight the baseball fan, as he will be able to see for a certainty if the player is "out." "Controlling an Oil Gusher" explains itself. The subject is given a striking object lesson.

BRAY CARTOON (Paramount).—"O. U. Rooster" is the name of this Bray cartoon. The humor of the drawings will appeal to every one, and the artist's pencil has lost none of its cunning. His birds and beasts act out an amusing story. "The Busy Life of an Orb Weaver," a study of a spider, is on the same reel.

Pathe Exchange, Inc.

U. S. CUSTOMS INSPECTION (Pathe), Oct. 8.—An unusually interesting and instructive film, showing the testing and inspection of various articles such as tea, gin, furniture and art specimens in the way of sculpture and paintings, as they enter from foreign ports.

HEINE AND THE FOUR HUNDRED (Rolin), Oct. 8.—The comedy in this film is rather too rough to be thoroughly enjoyable. The acrobatic stunts of Heine and others involved in the plot of the play may be found entertaining to some.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW NO. 2 (Astra), Oct. 8.—"Into the Depths" is the title of this number of the serial and deals with the thrilling escape of Jerry from the prison ship, the marriage of Leontine to Navarro on the false report of Jerry's death, and the first appearance of the "shielding shadow." An interesting scene in this episode shows Jerry being attacked by an octopus.

THE GRIP OF EVIL NO. 13 (Balboa), Oct. 8.—"That you be not judged" is the title of this number of the serial, and is one of the most interesting of the stories shown thus far. Some thoroughly human touches will be found in the picture, which is well-staged and well photographed.

THE PILLORY (Gold Rooster Play), Oct. 8.—A five-part production,

the story of which was written by Philip Lonergan. The picture made at the Thanhouser studios, features Florence La Badie, and is exceptionally pleasing up to the middle of the fourth reel, where to all intents and purposes the story finishes. The remainder of the picture is merely relating of incidents that follow in the lives of those principally concerned in the plot of the story.

Triangle Film Corporation.

THE RUMMY (Fine Arts), Oct. 8.—An exquisite story of human weakness transformed by the hand of destiny to deserved happiness, with Wilifred Lucas in the title role.

THE JUNGLE CHILD (Kay-Bee), Oct. 8.—The story of a girl brought up by South American savages and her return to civilization under auspices that bring about a tragic reversion to first principles. Well done in the main, though a strain on credulity at times. Dorothy Dalton superb in the title role.

Universal Film Mfg. Company

ANIMATED WEEKLY NO. 39 (Universal), Sept. 27.—Anniversary celebration in California; police carnival at Washington, D. C.; tunnel disaster in New York; sporting events and war scenes are among the interesting subjects contained in this number.

IN THE LAPS OF THE GODS (Victor), Oct. 1.—A bright comedy number, by Constance Crawley and Arthur Maude, with Madge Kirby, Lee Hill and Alice Hastings in the cast. The main situation, in which a lady authoress climbs up a fire escape to the room of the man who wants to marry her in order to obtain a fortune, is unique. She is unknown to him by sight and pretends to be a thief. Friends of both parties help carry out the deception. An enjoyable number, done in good comedy style.

ALMOST GUILTY (Nestor), Oct. 9.—A comedy, by Walter H. Newman, featuring Eddie Lyons, Lee Moran and Priscilla Dean. The prospective bridegroom and his best man celebrate the night before the wedding. In the morning they read an item in the paper which leads them to believe they have committed murder. The paper turns out to be a year old. This works up to a good situation and makes an entertaining number.

IT'S ALL WRONG (Nestor), Oct. 13.—A comedy number, by Ben Cohn, featuring Pat Rooney. The action is of a knockabout sort, showing the misadventures of an eloping couple. A fairly strong number of the kind.

THE OIL SMELLER (Joker), Oct. 14.—A diverting outdoor comedy, featuring Ernie Shield, written by Chas. J. Wilson, Jr. The lord and his outfit are very funny. He opens a water main with his pick and thinks he has struck oil. He afterward elopes with an Indian girl. This is a breezy comedy, nicely pictured and well presented.

Universal Film Mfg. Co. Specials

THE HUMAN GAMBLE (Rex), Oct. 8.—A good Wall street story, in two reels, featuring Dorothy Davenport, Emory Johnson, Alfred Allen and Richard Morris. The father, a broker, disowns his son for gambling. The son and his sister leave home, become confidential clerks to another broker and the latter marries the girl. During her husband's illness the girl saves her father from ruin and the old man repays the debt and all ends happily. This is a bright, entertaining subject, well constructed and quite original in certain situations.

A ROMANCE OF BILLY GOAT HILL (Red Feather), Oct. 9.—A five-reel number, based on a story by Alice Hegan Rice, featuring Myrtle Gonzalez, Val Paul and others. This is brightly pictured throughout, entertaining in subject matter and well constructed. It is located on a southern estate, for the most part, and there are many pleasing characters. The hero is falsely suspected of a shooting, but is cleared by the testimony of a small boy who had been dumb, but whose speech was restored by an operation. This offering should have wide appeal.

TIMOTHY DOBBS, THAT'S ME, NO. 9, "Breaking Into Society" (Universal Special), Oct. 9.—Carter DeHaven continues to be amusing in portraying the embarrassing predicaments of the irrepressible Dobbs, whereas Robert Milash lends valuable assistance as the ever faithful valet. This time master and man, being invited to leave their boarding house, find temporary employment in a cheap restaurant; then locate in a fashionable hotel and in each new emergency reveal considerable resourcefulness. An entertaining two-part production.

CHEATERS (Gold Seal), Oct. 10.—Mary Fuller is the star of this three-part production, which contains a number of charming scenes photographed on a country estate. The characters are introduced at a house party, brought to an unpleasant close with the loss of valuable jewels. The mystery, of course, revolves around the theft, which was committed by the girl portrayed by Miss Fuller. She had been forced to assist her father, a professional crook. Harry Spingler, Paul Panzer, Clara Beyers and Johnnie Walker support the featured player in a good program offering.

LURED BUT CURED (L-KO), Oct. 11.—A two-reel number, in which Gertrude Selby appears as a country girl who enters the city in a box car, accompanied by her dog. She becomes a lady detective and rounds up two villains, whom she sees throw a man over a cliff. The treatment is of a breezy, burlesque style and carries the interest very well, though it is not quite so laughable as some other releases of the type. Dan Russil and another play the villains.

BEHIND LIFE'S STAGE (Universal Special Feature), Oct. 12.—A two-reel subject, by Alan J. Holubar, featuring Flora Parker DeHaven, Chas. Cummings and Margaret Whistler. This tells of a young orphan girl and her little sister, who are forced to give up their lodgings. The eldest girl is employed in a millinery establishment and they sleep overnight in the place. A fairy story is prettily woven into the picture. In the morning the policeman finds them and rescues them from an unhappy situation. This will have a strong appeal to children and will also be enjoyed by older observers. A pleasing offering.

A SOUL AT STAKE (Imp), Oct. 13.—Because it carries an atmosphere of mystery and impending danger, and because it is admirably acted by William Garwood, Lois Wilson and others, this two-part depiction of the experiences of a young woman missionary in China, is well above the average program offering. Most of the scenes in the first reel transpire on a ship. The second reel deals with the attempt to hold the young woman as a slave, and her deliverance by a man she met on shipboard. Scenes in the palace of the governor are very tastefully staged.

IDLE WIVES (Universal—State Rights), October.—Lois Weber is the author of this seven-reel drama which belongs to the same class as her other well-known pictures. The story is treated in a realistic manner, but with due regard to decency. It is reviewed on another page of this issue.

World-Pictures.

THE REVOLT (Peerless), Oct. 2.—A five-reel photoplay made from Edward E. Locke's drama in which Helen Ware appeared. The story shows a wife's revolt at the double moral standard. Frances Nelson and Arthur Ashlew are the stars. A review of the picture is printed elsewhere in this issue.

THE GILDED CAGE (Peerless), Oct. 9.—Alice Brady is the star of this five-reel screen drama. The picture has an interesting plot, a mythical kingdom of Europe being the scene of action. It is a well written and well acted story of modern times, told in an atmosphere of highly colored romance. A review is printed on another page of this issue.

"Elderbush Gulch" to be Reissued

Famous Two-Reel Indian Spectacle Directed by D. W. Griffith to Be Offered October 24.

In line with the policy of the General Film Company to offer a program of short features with big stars—the Biograph Company are again reissuing "The Battle of Elderbush Gulch," a two-reel "Western," featuring Mae Marsh, Robert Harron and Lillian Gish, and directed by D. W. Griffith.

This subject needs no introduction to the exhibitors—it is known as a standard attraction everywhere—and is equally as popular today as it was when first released. No better endorsement of the quality of this production could be asked for than the fact that it is necessary to issue the third edition of new prints to meet the demand of exhibitors.

Another noteworthy reissue for October is "A Pueblo Legend," in two reels, featuring Mary Pickford and Wilfred Lucas, and directed by D. W. Griffith. When this subject is released October 10th it will also mark the third edition of new prints.

KITTY GORDON'S NEW PICTURE NEARLY READY.

Work on the first production of the Kitty Gordon Film Corporation, the latest of the producing companies organized to provide film features for Selznick-Pictures, has progressed far enough to warrant the belief that the illustrious English beauty is about to make the greatest triumph of her career.

The subject chosen for the first of Miss Gordon's new ventures is a most happy one, being that sprightly and thrilling novel "Vera, the Medium," by the late Richard Harding Davis, for years one of America's proudest literary possessions and famed throughout the world as a war correspondent . In "Vera, the Medium," Miss Gordon essays a role that affords her every opportunity to make the most of her rich and exotic beauty as well as to adorn herself in a bewildering array of startling costumes.

The plot of the story is one of mystery and thrilling adventures and as produced under the supervision of G. M. Anderson, the "Broncho Billy" of Essanay fame, the picture will undoubtedly prove a big drawing card wherever it is shown.

In America Miss Gordon has been seen as the star in a number of highly successful musical comedies and light operas as well as in the principle vaudeville theaters. Last year she succumbed to the lure of the moving picture comera and although hampered by inferiority of scenarios and productions, her first appearance proved her exceptionally equipped to become one of the greatest screen stars in the world.

CONWAY TEARLE SCREEN STAR OVER NIGHT.

Conway Tearle, for years one of the most popular leading men on the American stage, has leaped over night into a position as a screen player of the first rank through his remarkable performance in the support of Miss Clara Kimball Young in "The Common Law." With the physique of an athlete and features of the strongest type of masculine pulchritude Mr. Tearle enters the screen world perfectly equipped physically, and this, together with his unquestioned dramatic gifts make him a most welcome addition to the list of leading film players.

Mr. Tearle has made such an impression by his performance in "The Common Law" that he has been retained as Miss Young's leading man and will be seen in the principal male role in her next feature play, an adaption of the "Foolish Virgin," one of Thomas Dixon's most popular novels.

Manufacturers' Advance Notes

"FIFTY-FIFTY" (Fine Arts).

Norma Talmadge and H. B. Warner are the stars of the Triangle feature releases for the week of October 22. Miss Talmadge appears in "Fifty-Fifty," a Fine Arts production recently made in the East under the direction of Allan Dwan. Mr. Warner's vehicle is the Triangle-Kay Bee drama, "The Vagabond Prince," written by J. G. Hawks, and directed by Charles Giblyn.

In "Fifty-Fifty" Miss Talmadge has the piquant role of an unconventional girl of the New York artist quarter. She

Scene from "Fifty-Fifty" (Triangle).

marries happily, and a baby comes to the little home. Then the husband drifts away, fascinated by another woman. The adventuress hires a detective to "frame" the young wife, and the husband brings trial for divorce. In a dramatic court room scene, the wife demands the custody of the child, declaring falsely that her husband is not the father of the infant. This apparent sacrifice of reputation for mother love in the end brings about a happy reunion of the young couple.

Mr. Warner has a picturesque role in "The Vagabond Prince," playing the young Price Tonio of Bothalia. The young nobleman, tired of the false pomp of his little country, comes to the San Francisco Barbary Coast in quest of adventure. There he encounters one Fluffy, a fascinating dancer of the cafes, and, after many adventures, gives up his throne for love of the girl.

Dorothy Dalton plays Fluffy in support of Mr. Warner in "The Vagabond Prince," while J. W. Johnston is leading man for Miss Talmadge in "Fifty-Fifty." In this production Marie Chambers plays the adventuress, Dodson Mitchell is the detective, and Frank Currier the judge.

"PHILIP HOLDEN—WASTER" (Mutual).

"Philip Holden—Waster," the Mutual star production of October 9, featuring Richard Bennett, is the re-title for the five-part production "His Brother's Keeper," announced when Mr. Bennett's contract with the American Film Company was made public as the vehicle for Mr. Bennett's second appearance in Mutual Star Productions.

"Philip Holden—Waster" will be released on Monday, Oct. 9, but instead of marking the star's second appearance in Mutual Star Productions, it will mark his first. "The Sable Blessing," scheduled for release on Sept. 11, was postponed after release date announcement, and will not go out to the public until a date after the appearance of "Philip Holden—Waster."

No more delightful character portrayal nor more artistically and consistently presented drama of the screen has ever been seen than the screen version of Kenneth B. Clarke's delightful story of a young literary dilettante, who finds himself suddenly in love and facing the necessity of earning a living for himself.

Director George Sargent has spared no expense to give this

Scene from "Philip Holden—Waster" (Mutual).

picture its required setting of luxury and ease. Scenes unrivalled in beauty and screen art value have been secured.

Dominated by Richard Bennett's delightful personality, "Philip Holden—Waster" yet has room for plenty of other dramatic work of unusual merit. Rhea Mitchell is seen to wonderful advantage in her role of "Helen Landon." Adrienne Morrison (Mrs. Richard Bennett), George Periolat, Clarence Burton, and Orral Humphrey are also in excellent supporting roles.

Scenes from Episode Seven, "The Yellow Menace" (Unity).

"LOVE NEVER DIES" (Bluebird).

For the reason that when it was finally edited and made ready for distribution "The Heritage of Hate" did not conform in all essentials to the Bluebird standard, the melodrama has been withdrawn from that program and "Lave Never Dies" has been substituted as the release for Oct. 23.

Harvey Gates, in writing the scenario of "Love Never Dies," took his inspiration from Mendelssohn's "Spring Song" and William Worthington directed and produced the play in an

Scene from "Love Never Dies" (Bluebird).

atmosphere that would seem to conform with the artistic measures of the musical classic. In the matter of scenes and locations, plus F. F. Baker's cameracraft, care has been taken to present an agreeable composite.

Ruth Stonehouse lends her personal charm and artistry in this release for the first time in Bluebirds. She was selected in pursuance of Bluebird's purpose to make the player fit the part, and her skill as an interpretive dancer made Miss Stonehouse exactly the artist to play the star part. Franklyn Farnum and Kingsley Bendict have supporting roles of equal importance and the other players include little Dorothy Clark, Mrs. Whiting, Arthur Hoyt, Wm. Canfield and Wadsworth Harris.

The plot deals with the stage—grand opera to be exact; a subject of continual interest to the theater-going public. There is no deep villainy, the nearest approach to the conventional "heavy man" being a character operating through selfish motives to create trouble for the true lovers. Thus the happy ending is delayed, while engaging scenes are worked out by the application of a sentiment that will incite popular appeal.

NEW KLEINE BOOKING SCHEME.

A brand new plan for the booking of the George Kleine motion picture novel "Gloria's Romance" is now in effect at all the Kleine exchanges. Exhibitors, instead of booking the picture in twenty chapters, are now permitted to play the attraction as a feature offering, running four chapters of eight reels per night, for a period of five weeks. The new plan is reported to be meeting with much favor among the exhibitors, since it gives the houses that have already run "Gloria's Romance" a chance to stage a Billie Burke Revue by running the whole production again in compact form, and thus taking advantage of all the word of mouth advertising created by the first showing of the picture.

One Kleine manager in talking of the new booking plan said: "Several houses in my territory are doing twice the business they did on the first run of the picture, by staging a Billie Burke Revue. One of the managers told me that he felt confident when he booked the reshowing that he would make a neat profit, but he came into the office the other day smiling from ear to ear and declared that he had no idea of the number of people who had missed the picture on the first run, had heard about it from their friends and now were seeing it for themselves. He also explained that a lot of his summer customers who has been away on vacations and missed several chapters of the first showing were now revisiting his house to witness the chapters they had missed while out of town. I have found that the films as a revue offers a most attractive 'buy' for the exhibitor who never runs serials but is a strong believer in big feature shows. By booking the Gloria's Romance Revue he can give five of the best feature shows he could obtain anywhere and each night advertise those which are to come, thus reducing his advertising expense, for he can spend more money on his first announcement of the booking of five such tremendous features and cover all five showings of the picture. The mere announcement of Billie Burke in five eight reel performances is a sure box-office magnet and the most optimistic estimates of the business which can be done are far exceeded in almost every case. Of course for the exhibitor who has not previously shown Billie Burke in Gloria's Romance the opportunity for big money is just as great as for the man who has already run the picture as a twenty-chapter picture novel, and is now reshowing it as five eight-reel features."

"CIVILIZATION" INCREASES IN MONEY-MAKING POSSIBILITIES.

"Civilization" as a State right proposition, is increasing in value literally from day to day. It is one of the great spectacles before the motion picture public which is making money wherever it is shown. The reasons for this are: One, the unique nature and timeliness of the theme. Two, the excellence and splendor of the production. All that time and money could do were expended to make "Civilization" what it is, the greatest money-maker.

At the Park theater, Columbus Circle, "Civilization" is playing to capacity, and either capacity or S. R. O. attends the spectacle in Seattle and district, in New Jersey, in Minnesota, in Pittsburgh, in Boston, and all the other places in which the picture is either continuously or intermittently shown.

Money-making with "Civilization" therefore, is entirely a matter of arithmetical profession, in plainer language, you put down one dollar, and you take up two or three, as the case may be. It is simply a case of how much you make.

In the entire history of the motion picture, no such proposition as this has been offered to the industry, whether buyers or exhibitors. Particularly as a commercial product, "Civilization" is in demand everywhere. It is the first and only picture of which you can truthfully say this. Some big pictures have been released within recent years which failed in one territory, while they succeeded in others. The reasons for this need not be specified. They may, however, be briefly summarized by the statement that the pictures were of individual or special, but not general interest.

"Civilization" appeals to all, and therefore cannot be excelled in its money-making possibilities.

FOURTH EPISODE OF "THE YELLOW MENACE" THIS WEEK.

The title of the Fourth Episode of "The Yellow Menace" serial just released by the Unity Sales Corporation this week is "The Plot of a Demon." In this episode we have a thrilling picture of the struggle between Najla, the beautiful princess, the Hong Kong Harry, the dope fiend, who forces his hateful presence upon the unhappy girl and almost overcomes her. Further evidences of Ali Singh's treachery multiply and all efforts of the Government authorities to capture him prove of no avail.

VIVIAN MARTIN IN "HER FATHER'S SON."

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company will present Vivian Martin in "Her Father's Son" by Anna Fielder Brand and staged under the direction of William D. Taylor.

In addition to Director Taylor's unusual delicate touches, Miss Martin's new vehicle displays various spectacular scenes of unusual realism including a series of immense battle scenes. One of the largest interior sets ever erected at the Moroco studios is also shown, representing a massive ball-room with a high balcony and stairway. It is expected that this and other sets presented in "Her Father's Son" will establish a new

Scene from "Her Father's Son" (Morosco).

record for elaborate beauty and excellence, even exceeding anything that Morosco has yet offered in this regard.

The supporting cast discloses another typical Morosco company and included such sterling players as Herbert Standing, Alfred Vosburgh, Helen Jerome Eddy, Joe Massey, Jack Lawton, Lucille Ward, and Tom Bates, the last mentioned portraying one of the most remarkable negro characters ever seen upon the screen. Homer Scott supervised the camera work. The release date is Oct. 17.

"LOST TWENTY-FOUR HOURS" (Essanay).

This rapid fire comedy which made a hit on the stage loses none of its laughs in Essanay's three act adaptation. It has been produced with the same care and regard for mechanical and artistic detail as demanded by a feature of greater length, and this guarantees it as a laugh-getter of extraordinary power. There are many parts in the play it is notable that Essanay has selected for each one, even unto the lesser roles, an actor of recognized merit. This all-star cast of quality, unusual in a film of this length, is headed by Richard C. Travers,

Scene from "Lost Twenty-Four Hours" (Essanay).

Marguerite Clayton, and Harry Dunkinson. It is built on the troubles of a model husband, who, when his wife goes away, falls in with the crowd of his younger days—and with disastrous results when the spouse unexpectedly returns. It all ends happily in a police station—if you can imagine that.

WAR VIEWS IN MUTUAL WEEKLY NO. 92.

The usual announcement of "somewhere in France," which heads so many news stories and news pictures, is varied this week in The Mutual Weekly, No. 92, by pictures from "somewhere in Russia." A great deal has been said of Russian troops on the western front, but little has been known of western troops with the Russians. The British troops are shown being welcomed by the subjects of the Czar as they enter a Russian town. From England came pictures which show Royal Engineers engaged in the practice work of building pontoon bridges. There are also pictures of some of England's heavy artillery.

Railway telegraphers of the Civil War period to the number of three hundred paid a visit to their distinguished comrade, Thomas Edison, to talk over old times. The Gaumont camera has caught the Wizard of Menlo Park as he greets his comrades of over half a century ago.

Sporting events have a large part of this issue. The San Francisco Bulletin offered a cup for tennis players and the battle lasted twelve consecutive hours. The pictures show fifteen games in progress at one time. From California also come pictures of an exciting old-time rodeo at Modesto. It has some wonderful bucking horses. There is also a picture of a Marathon race at Mount Tamalpais. Society is on the screen in pictures of the races at the Piping Rock, L. I., Horse Show and at the opening of the Hunt Racing season at Belmont Terminal Race Track.

The marine contributions to this reel are the wreck of a coasting vessel near Portland, Me., and the launching of the first steel freighter built at Seattle, Wash.

MABEL TALIAFERRO IN "THE SUNBEAM."

"The Sunbeam" will be the name of Mabel Taliaferro's next Metro-Rolfe five-part wonderplay, following "The Dawn of Love." Miss Taliaferro will play the part of a girl who brings sunshine to the lives of all those with whom she comes in contact. Very little sunshine, however, filters into her own life, her happiness until the interesting denouement being the reflected joy of others.

Some of the leading scenes in "The Sunbeam" are laid in a candy factory. Everything in the life of the gruff owner, played by that veteran actor of sterling qualities, Gerard Griffin, is sweet, so pure, the "sunbeam" tells him, except his disposition. So she proceeds to change that.

The charm of childhood and the beauty of simple things are shown in "The Sunbeam," which makes a direct appeal to the heart. The play is originally from the pen of Shannon Fife, revised and prepared for the screen by June Mathis, these writers also being responsible for another Mabel Taliaferro photoplay, the immensely successful "God's Half Acre." Edwin Carewe, who has directed all Miss Taliaferro's photoplays at the Rolfe studio, will again be her director in this picture.

"THE SHIRLEY GIRL."

The International Film & Producing Company, with offices on the 26th floor of the World's Tower Building, New York, has just made arrangements for the release of "The Shirley Girl Animated Weekly," featuring Miss Marguerite Shirley, the well known English actress and movie queen.

Experienced cameramen and hustling press agents will accompany Miss Shirley all over the United States and scenes of local interest and prominent people will be taken in every city. The different subjects will be realized as "The Shirley Girl Animated Weekly" and will be shown in the different local moving picture houses in various cities. It is the aim of the International Film & Producing Company to put every city on the moving picture map and in this manner every city will have its own independent Local Weekly. This venture is original and important from the publicity and advertising point of view and chambers of commerce, advertising clubs, boards of trade, merchants and manufacturers and various civic boards have promised to co-operate with the International Film & Producing Company.

Marguerite Shirley comes from an old English theatrical family. Her father, Gerard Shirley, was the well known English actor. She was only six when she came to America, but she has been over in the old country many times since and before she did the picture stunts she played in London with the Drury Lane Stock Company and for two years was leading woman in "The Whip."

"The Shirley Girl" will appear under the auspices of the leading newspaper in every city and "The Shirley Girl Animated Weekly" will be released through the management of the paper.

"THE CHALLENGE"—A NEW GOLD ROOSTER PLAY.

Donald Mackenzie, director for the Astra Film Corporation, after almost a year's work on "The Shielding Shadow," Pathe's wonder serial, is beginning work on "The Challenge," a five-reel adaptation of A. H. Woods' play of the same name by Bertram Millhauser. This feature is being made for the Pathe Gold Rooster Program. The story deals with the regeneration of a mining engineer who finds himself, and then conquers the obstacles that nature has placed before the progress of civilization across the Western mountains. It is the story of a man who comes back and comes back big.

The lead of this feature will be played by Miss Helen Chadwick, a "find" made by Louis J. Gasnier, President of the Astra. Miss Chadwick is a beautiful girl with artistic and dramatic ability, who screens admirably, and who bids fair to become a worth while addition to the Astra galaxy of stars.

The cast will include Charles Gotthold, Montagu Love, and Ben Hendricks, all well known upon the stage and screen. Ralph Navarro will assist Mr. Mackenzie.

"CONVERGING PATHS" (Selig).

"Converging Paths" is a Selig feature drama released in General Film Company's regular service on Monday, October 9th. This story, from the pen of Hettie Gray Baker, and produced by Burton L. King, features an all-star cast, including Robyn Adair, Eugenie Forde and Virginia Kirtley.

"Converging Paths" is a story of the city slums, of the regeneration of a young man who has been born and reared in

Scene from "Converging Paths" (Selig).

the midst of squalor. How the country girl came to the city in search of fortune; how she, like so many others, failed but in failing achieved a victory in bringing a child of the slums to clean-cut manhood, are but incidents in this unusual film presentation. There are a number of exciting climaxes and situations which will tug at one's heartstrings. The scenic effects are beautiful, and "Converging Paths" is a drama that is worthy of the high standard being set in General Film Service.

SELIG PHOTOPLAYS ON GENERAL FILM LIST.

William N. Selig announces a number of noteworthy comedies and dramas for release in General Film Service in October. For example, "Only A Rose," is a drama of pathos and appeal, with Robyn Adair and Eugene Forde in exceptional parts, and on the same reel is a merry slap-stick comedy, "A Boomerang," both released on Oct. 16. "An Eventful Evening" is an exciting drama, with an all-star cast, released Oct. 21.

"Out of the Shadows" and "Paradise for a Day," are excellent offerings released Oct. 23. "A Close Call," features daring Tom Mix, supported by Victoria Forde, in a succession of exciting situations carrying a strong story.

Coming on Monday, Oct. 30, is a Selig comedy drama in three reels entitled, "Small Town Stuff." This production is just the thing for those exhibitors who believe their patrons like to laugh. "Small Town Stuff" tells the story of a home talent performance in Bloom Center, and of how a strolling player and his plot were finally vanquished through the efforts of the village reporter and const.ble. There are elaborate scenic effects, and, despite the comical situations, there is an unusual story. An all-star comedy cast including Lyllian Brown Leighton, Ralph McComas, Martha Maddox, Wm. Hutchinson, Sidney Smith and others are presented. This production is said to be a money getter in every respect. "Tom's Sacrifice" is a thrilling Western drama in which Tom Mix performs some hair-raising stunts.

The Selig-Tribune, the Selig news reel, released every Monday and Thursday in General Film service, continues to set the pace, and promises originality and enterprise throughout the Winter months.

THREE SINGLE REELS FROM GAUMONT.

With the fifth "Fantomas" episode having been released October 5, the present series is brought to an end. The Gaumont Company does not follow it immediately with "The Vampires." Hence the week of October 8 has only three Gaumont single-reels to offer. The first day of the week "Reel Life" No. 23 will be released. This issue of the Mutual Magazine in Film is highly interesting to the millions of motion picture patrons who have come to know and love Mary Miles Minter, the dainty little favorite who is now appearing in Mutual Star Productions. Her life both at home and at the studio is pictured under the title of "A Day With Mutual's Youngest Star." A second division is called "A Backyard Farm." The remarkable results to be obtained by intensive cultivation of the soil is the feature of these pictures. "How to Handle a Canoe" tells in pictures the wrong and right methods of handling these frail craft.

"See America First" for October 11, takes spectators on a trip to Richmond, Va. The town is rich in colonial and confederate history, and the camera has caught the spirit of the old south with sympathetic fidelity. This is a split reel, the second half being given up to one of the Gaumont Kartoon Komics, animated by Harry Palmer.

The third single-reel of the week is the Mutual Weekly, which is manufactured and edited at the Gaumont laboratories.

"FARMER ALFALFA SEES NEW YORK" (Paramount).

The Paramount-Bray Cartoon for October 18 is from the pen of Paul H. Terry, and is indeed one of the cleverest pieces of animated cartoon that has come from the Bray Studios, Inc. The story tells about Farmer Alfalfa, who makes his debut into the great metropolis via the Pennsylvania Station gate. He walks to the center of the lobby, but the size of it gives him cold feet, and he tries to retreat, but the gate closes in his face.

A big buck coon sees he is easy pickings, and escorts him to a taxi not free of charge. The taxi driver gets him also, and we soon find him in the middle of the street admiring the tall buildings, entirely surrounded by New York.

He is soon spotted by a crook look-out, who sicks some of the best talent in town after his watch. This beautiful vampire takes him to a Cafe where "lemonade" is served, and Al comes out pickled and trimmed. He then falls into the hands of gamblers, and we find him playing poker and down to his last chip.

His little dog which has stuck faithfully by him, realizing that his master has been skinned, springs to the electric light string and puts out the lights. Farmer Alfalfa gets the tip, and what goes on in the darkness nobody knows, but out comes Al and his little dog with all the coin in the place, and believe me they make the dust fly.

ASTOR ROOF GARDEN IN METRO PICTURE.

The roof-garden of the Hotel Astor, New York, is shown in the cafe and cabaret scenes of W. Christy Cabanne's first offering on the Metro program, as yet unnamed, a five-part wonderplay in which Frances Nelson is starred, and Niles Welch featured. The north end of the roof-garden, near the fountain, was chosen as the ideal spot for the scenes.

In order not to interfere with the Astor's patrons, it was necessary to take the picture at nine o'clock in the morning. A stray tourist who went up to the roof to see the view fled in dismay at seeing a host of men and women in elaborate evening dress at that hour in the morning.

The Astor management sent up a dozen waiters from its other dining-rooms to work in the picture under Mr. Cabanne's instructions.

"THROUGH BABY'S VOICE" (Universal).

Little Zoe Rae comes into her own in "Through Baby's Voice," a two-reel Laemmle domestic drama featuring herself, Douglas Gerrard and Ednar Maison, which will be released on October 18. Little Zoe is a natural born child actress. She can cry on the slightest provocation, laughs the next minute, and has no difficulty expressing all the shades of emotion in between the extremes.

In "Through Baby's Voice" little Zoe enacts the role of a child who brings her estranged parents together. Husband and wife part because of a mutual misunderstanding and the wife's extravagance. The old family lawyer draws up the separation papers, and then plays a little trick on the young married couple which results, some time later, in their reunion. The appeal of the play hinges largely upon little Zoe's appealing acting.

Calder Johnstone wrote the exceedingly fragile story, and the play was produced by George Cochrane, who has made the most of the situations which are all calculated to bring forth all of little Zoe's precocious ability as a child mime.

JUAN LAHOUD BUYS POWER PROJECTOR.

Senor Juan Lahoud, of Caracas, Venezuela, son of the most prominent motion picture exhibitor in that country, has just purchased his fourth Power's Cameragraph to be installed in one of his father's theaters in that country. Mr. Lahoud is a large purchaser of films and other motion picture accessories, and has recently made shipment of a number of the latest American features and of one of the large serials. Mr. Lahoud is himself an actor of ability and at the present time is endeavoring to arrange a test with a large producing company here with a view of appearing on the screen in this country. Aside from speaking Spanish perfectly, he speaks English and French fluently and is the author of several scenarios of merit which he has been successful in placing. Arthur J. Lang of the Nicholas Power Company is the live wire who helped Mr. Lahoud in securing the films and accessories he recently purchased.

TWEEDLEDUM COMEDIES FOR NEW YORK AND NORTHERN NEW JERSEY.

The Merit Film Corporation has concluded negotiations whereby they will become the exclusive distributors in New York State and Northern New Jersey of the famous Tweedledum Comedies made by the Eagle Manufacturing and Producing Company of Jacksonville, Florida, which feature the noted comedian Ferdinand Perez. The pictures will be booked from the New York and Buffalo offices of the Merit Film Corporation, commencing with October 2nd, the first release to be "Torpedoed by Cupid," in one reel which will be followed by a two-reeler on the succeeding Monday, entitled "Scrambled Honeymoon," "Some Hero," a one reeler, "Tweedledum's Busy Night," a two reeler and "Lucky Tramp," a one reeler will follow. This will comprise the releasing program of these comedies for the month of October.

MOTIOGRAPH FOR INDUSTRIAL SCHOOL.

O. F. Spahr, general manager of the Enterprise Optical Mfg. Co., called on dealers in Cleveland and Detroit last week. He also paid the Ford Motor Company a visit and made arrangements with their Mr. Cousins to have a late model Motiograph machine shipped to the Boys' Industrial School at Lansing, Michigan. Mr. Cousins stated that he wanted nothing but the best for the boys at the Industrial School.

S. A. Louis, of the Rialto Theater Supply Company, Minneapolis, Minn., was a Chicago visitor Saturday and he spent the greater part of the day at the Motiograph factory. Mr. Louis returned to his office Monday with a dozen Motiograph machines. Mr. Louis stated that the Motiograph is a big seller this fall in this locality and it is almost impossible to keep machines on his floor.

"CIVILIZATION" STRONG IN JERSEY.

"Civilization," the Thos. H. Ince war spectacle, was given its initial projection in Northern New Jersey Monday, September 25, at the Strand Theater, Newark, and was witnessed by an overflowing audience. The New Jersey rights for the Ince production are controlled by Frank G. Hall, a prominent exhibitor and Arthur Werner, connected with New York cinema enterprises. The Newark management will be unlimited, after which the picture will be shown in Jersey City, Trenton, Hoboken and elsewhere. Messrs. Hall and Werner also have acquired state rights for "War's Women," a spectacular battle drama also produced by Mr. Ince.

DAVID HOWELLS SECURES IVAN PRODUCTIONS FOR AUSTRALIA.

Vogel & Howell, representing David Howells of Australia and The Co-Operative Film Service of New Zealand, have made arrangements where these two companies will distribute Ivan productions in Australia and New Zealand. The first two Ivan productions to be shown in this territory will be "Faded Flower" and "Her Surrender," prints of which have already been shipped to this territory. These pictures will be first exhibited about the first of November in both Australia and New Zealand.

LASKY FEATURE, "THE BLACK LIST," IN DEMAND.

That the photoplay film fills a very important place in present day life, not merely as a means of amusement or education, but as a vital influence paralleling all modern thought and activity, is indicated by the unusual demand which has arisen all through the country for re-bookings of "The Black List," the Lasky drama of capital and labor, starring Blanche Sweet, which was released some time ago by this company.

Because of the many strikes and threatened tie-ups which at the present time are manifest, exhibitors are sending in requests to every Paramount office in the country for booking dates of this subject, which at the time of its first release created a sensation in labor circles. The production has been shown at labor meetings from coast to coast upon the request of leaders of industrial unions, and it was exhibited at the Labor Forum in Washington High School last February, when through this medium the great labor unions sought to convey their message to the public.

Although not designed in the form of a propaganda either for or against the cause of capital or labor, "The Black List," has as its origin the troubles between operators and miners in Colorado about two years ago, which resulted in serious conflict.

The deep human note in this theme lies in the fight of labor for the right to work. The economic principles discussed are applicable to all lines of industry, and on this account "The Black List" has proven of absorbing interest to people of every locality.

The contrasts in our social life, the inequalities in the state's treatment of capital and labor, the excesses of brutality in the domains of monopolistic corporations, the hate and despair engendered by social injustice—all these things are shown in the course of the picture.

"THE TRUANT SOUL" (Essanay).

The camera has begun turning on Henry B. Walthall's new superfeature, "The Truant Soul," to be constructed in at least seven acts by Essanay. First scenes are being taken in and about Chicago, and when these are completed, Mr. Walthall, Director Harry Beaumont and company will depart for the hill country of Wisconsin to film upward of 150 exterior scenes.

Mary Charleson, long a photoplay star, has been obtained to play the chief supporting part to Mr. Walthall. For some years she has been a favorite and her recent appearance in two large features, in which she gave admirable performances, has served to strengthen her reputation. Patrick Calhoun, a young heavy who has been appearing to advantage in Essanay pictures during the past year, will also be an important principal. He was the villain in "The Little Shepherd of Bargain Row."

For its exterior scenes the play requires a hill country, a barren place of little habitation, and, by chance, a locality even more ideal than required has been found. It lies back of Richland Center, Wis., where towering hills rise abruptly to their summit on one side, only to sweep into deep and beautiful valleys on the other. The field has never been touched for pictures, and amongst the natives a motion picture camera is as much a novelty as would be a grand opera prima donna. Director Beaumont himself spent a week tramping through the hills, where even flivvers couldn't go, to find perfect location.

As a house at the summit of a hill must be burned, and as the natives have failed to build their homes in the high spots, lumber for a complete structure must be carried by hand up the steep sides of a small mountain. Two weeks will be spent in this wild spot, and then the company will return to Chicago studios, where its sets will be awaiting for interior. In all there are nearly 600 scenes to be taken.

SELIG ATHLETICS IN NEW SERVICE.

The Selig Athletic Feature films, ten reels in all, were effective Saturday, September 16, transferred to the Kleine-Edison-Selig-Essanay Service. Hereafter this notable series will be released through the twenty-two exchanges of the new distributing agency.

The Selig Athletic Feature films have been the greatest innovation that has appeared on the motion picture screens in many months. Such athletic stars as Frank Gotch, Jos Stecher, Dr. B. F. Roller and Hussane, stars of the mat; Mike Gibbons, middleweight boxing champion; Packy McFarland, former lightweight boxer; Willie Ritchey, Jimmy Clabby, the world's greatest billiard players, roller and ice skating champions, the world's most daring auto speed demons, exponents of swimming, baseball stars, in fact the leaders in every known line of sport perform in these films.

It is a proven fact that these Athletic series do much for growing boys by instilling in them the desire for strength. They learn to know that dissipations is not conducive to success in athletics and so stop sowing wild oats.

The Selig Company has issued a complete line of publicity matter to go with the series. One beneficial idea is a series of signed newspaper articles written by such stars as Frank Gotch, Jess Willard, etc. These are gladly published by enterprising editors of newspaper sport pages. Several hundred newspapers have applied for the complete series of ten copyrighted articles. The Selig Comany also has on file many letters from exhibitors of motion pictures and others complimenting the Athletic films. It has been proven that the films have a distinct appeal to women, many of whom are interested in physical culture.

HISTORIC RICHMOND, VA., ON THE SCREEN.

Richmond, Va., is undoubtedly one of the best advertised cities in the United States, its name being heralded throughout the land since the Confederacy made it its capital, and the Federal battlecry became, "On to Richmond." Hence it is of great interest to managers of motion picture theaters to learn that the Gaumont Company will show Richmond in its "See America First" Series, October 11. Every child in America who has studied United States history will be interested in this historic city.

Among the panorama views are Capitol Square, the Capitol and State Library, Battle Abbey, the spot where the first iron foundry in America was established, the battlefield of Gaines' Mill, the battlefield of Seven Pines, and the Post Office and its environs.

Places of ante-bellum interest shown in this release include the home and school of John Marshall, chief justice of the United States, the graves of John Tyler and James Monroe, presidents of the United States, Gamble's Hill, which John Smith marked as the site of Richmond in 1607, and Washington's Headquarters.

The Civil War is brought vividly to mind by pictures of Confederate Veterans' Home, home of General Robert E. Lee, the Confederate Monument, and monuments to Generals Lee and J. E. B. Stuart, and to Jefferson Davis, the Confederate Museum, and many sites and relics of that period.

On the same reel with this scenic is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer.

MARGARITA FISCHER AS "MISS JACKY."

In the rollicking role of "Miss Jacky," the astonishing daughter of nouveau rich parents who want her to marry a title, much to the young woman's merriment and disgust, Margarita Fischer, the charming star, will make her reappearance on the screen as a Mutual star at an early date.

No more charming vehicle for Miss Fischer's delightful screen talents could have been found than "Miss Jacky." In the role of the daring belle of the fashionable Corona beaches, the naive comrade of all the men who grovel at her feet, Miss Fischer is in her element.

Aside from humor, there is thrill a plenty when the pretty Miss Jacky, determined to gain the attention of one Captain Robert Crowne, commander of one of Uncle Sam's battleships, goes on board disguised as a jacky. All unbeknown to her, the ship sets sail for foreign parts, and she is forced to keep the role she had assumed in play. A stirring fight in which "Miss Jacky" comes in for her share of exciting escapes finally reveals the sex of the slender young sailor, much to the captain's consternation, for he discovers he loves her.

The original synopsis of "Miss Jacky" was written by Alfred Solman, the composer, and was put into working form by Harry Pollard, Miss Fischer's director, and Julian Louis Lamothe.

"TIMOTHY DOBBS" (Universal).

"Tin Teared Terry," the terror of the "Timothy Dobbs" series, makes his appearance in episode ten much to the dismay of Carter De Haven. Carter is very much up against it, but when Terry offers $1,000 to any man who can last over three rounds, Carter determines to make the attempt to get the money.

Carter's tall friend, Jeff (Robert Milash), concocts a clever scheme to land the knockout punch on Terry, and the latter takes the count from Carter. As a pugilist Carter proves that he's a woolly white bear.

He introduces some of his old favorite stunts of the vaudeville stage, and his antics in the ring are ludicrous in the extreme. For instance, when he pulls the famous wampus punch, uppercutting at the same time with a corkscrew whiffenpoofer, it would, indeed, be a brave man who could stand before him.

Ivor McFadden, no relation to Bernarr, and Margaret Whistler appear in support of Mr. Carter, but as a matter of fact Carter doesn't need any support—it's Terry who calls for the stretcher. The "Timothy Dobbs" serial, episode by episode, is steadily making a name for itself. The stories of all the episodes have been written by Bess Meredyth, scenarioized by R. A. Dillon, and produced by Wallace Beery. Episode ten will be released on October 16.

THANHOUSER TO RELEASE "HIDDEN VALLEY."

A different sort of a drama, with beautiful and absorbing scenes laid in South Africa, is "Hidden Valley," starring Valkyrien (Baroness DeWitz), which will be released by Thanhouser through Pathe in November.

Valkyrien, the beautiful Danish dancer, plays the part of the "white goddess" of a wild tribe of ostrich hunters. The "goddess," an American girl, has been captured by the natives, who are about to sacrifice her to their water god, when aid arrives in the person of a young New Yorker, played by Boyd Marshall.

The feature was directed by Ernest Warde, and the South African scenes, notable for artistic photography, were made in Florida. Mr. Warde himself plays the part of the high priest of the savage tribe.

The play gives Valkyrien splendid opportunities. The sacrificial dance of the white goddess is particularly well done.

Pallas-Morosco Celebrities at Sherry Opening.

Left to right: Frank A. Garbutt, Carl Horton, Leonore Ulrich and William L. Sherry.

STRONG APPEAL IN "THE WORLD AND THE WOMAN."

Jeanne Eagles, known for her excellent work on the speaking stage in "Outcast" and "The Great Pursuit," is to be starred by the Thanhouser Film Corporation in "The World and the Woman," a Pathe Gold Rooster play by Philip Lonergan. Eugene Moore is the director. The feature is to be released in November.

Miss Eagels plays the part of a woman of the streets who is spiritually reborn, and becomes a faith healer. Her characterization is splendidly done, and the scenic effects are elaborate.

The story starts in a New York restaurant, and the characters are carried to a little mountain town where the influence of a little child makes the woman turn back and take the better path.

The feature has been shown to prominent Christian Scientists who have heartily endorsed the play.

Miss Eagels is supported by Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings, and Ethelmary Oakland.

THE DEUTSCHLAND IN BREMEN.

Exclusive motion pictures of the arrival at Bremen of the German supersubmarine liner Deutschland are contained in the Hearst International News Pictorial No. 75, just released.

The latest pictures of the Deutschland were made by Nelson E. Edwards, staff photographer of the Hearst International News Pictorial in Germany. Edwards had the special permission of the German Government. His pictures show the Deutschland, decorated with German flags, ascending the river to Bremen, the crowds along the banks cheering madly. The lense of his camera also caught the welcome extended to Captain Koenig, the intrepid commander of the Deutschland, and his heroic crew as they landed.

Officers high in military circles, Government officials and enthusiastic thousands hailed the submarine commander. Flowers and gifts were showered upon the sailors and they became the men of the hour in Germany.

Notes of the Trade

THE principal character of "The Man Who Forgot," to be played by Robert Warwick for the World-Brady pictures, is a hard drinker who goes on a desperate spree and loses his identity.

* * *

Universal director Joseph De Grasse is picturizing "The Price of Silence," from the story of W. Carey Wonderly, which was prepared for the screen in five reels by Ida May Park. The featured leads are played by Dorothy Phillips and Lon Chaney, supported by Vola Smith, Jack Mulhall and a strong cast of photoplayers.

* * *

Twenty Chicago motorcycle "cops," made up just as the rest of the actors, played several scenes in "The Prince of Graustark," five-act adaptation of George Barr McCutcheon's famous sequel to "Graustark," just filmed by Essanay. Bryant Washburn and Marguerite Clayton play the leading roles. They are arrested for speeding in Paris, and are not captured until a whole army of motorcycle police swoop down on them.

There are a lot of real battle scenes in the funny Mutual Kolb and Dill comedy, "A Peck o' Pickles," a five-part Mutual Star Production, which will appear in the near future.

* * *

The Selig-Tribune, No. 78, released through General Film service on Thursday, September 28th, is unusually interesting. Dignitaries from every section of the United States attend the funeral of Seth Low, former Mayor of New York. Pictures of Verdun, France, before and during its bombardment by the Germans. All that is left of a German Zeppelin which was brought down in England. These and other up-to-date news pictorials are both educational and entertaining.

* * *

"Dead o' Nights" is being filmed at Universal City in two reels by Director Douglas Gerrard. Gerrard plays the featured lead, with Ruth Clifford opposite. The story was written by Willis-Woods.

* * *

"The Gilded Cage," new World-Brady picture, with Alice Brady in the star role, recounts the stirring adventures of a young princess reared in a convent and on a moment's notice called to the throne through the assassination of her father and mother, the king and queen.

* * *

Director P. C. Hartigan is filming "The Rivals," a one-reel comedy, at Universal City. The play features Jane Bernoudy and Ed Sedgwick. The story was written by Walter H. Newman of the Universal staff.

* * *

Harry Beaumont's friends will see him in no more juvenile leads, for several months at least. For the past four years he has been acting and directing, with the acting growing less as his skill in the other end of the business became noted. Now President George K. Spoor of Essanay has assigned to Mr. Beaumont the direction of Henry B. Walthall's next picture, "The Truant Soul," a multiple reel feature, and it will be impossible for him to appear on the screen for some time.

* * *

In "The Honor of the Waynes," starring Robert Warwick, the male character of second importance will be played by Henry Hull, the young actor who has attracted favorable comment by his interpretation of the leading part in "The Man Who Came Back," at the Playhouse. This will be Mr. Hull's first appearance as a motion picture player. Emile Chautard is directing "The Honor of the Waynes" for the World Film Corporation.

* * *

Director John McDermott at Universal City is making preparations for his next story, "Vengeance Is Mine," written by Joseph Le Brandt of the Universal staff. It will be made in one reel. The cast has not yet been selected.

* * *

"Without a Soul" is the title of a forthcoming World Film photoplay with Clara Kimball Young in the central role. The story, called "Lola," was written by Owen Davis, and the release will be made early in November.

* * *

"In the Secret Service" is the title of a two-reel drama being filmed under the direction of Henry McRae at Universal City, featuring J. Warren Kerrigan, with Edith Johnson playing opposite. The story was written by Larry Evans and prepared for the screen by William Parker of the Universal staff.

* * *

Philip Lonergan has just completed a new play for Florence La Badie that will be made at the Thanhouser studios as soon as "Divorce and the Daughter" is completed. The story handles in a new way the present day problem of prison reform and is particularly timely.

* * *

Director William V. Mong is picturizing "His Old Plantation Home," in two reels, at Universal City. Mong and Nellie Allen play the leading roles with a strong cast of photoplayers in their support. This story, written by Mong, deals with the freeing of the slaves down South.

* * *

"Her New York" will be Gladys Hulette's next picture, following "Prudence, the Pirate." Miss Hulette is now at work on "Her New York" at the Thanhouser studios under the direction of O. A. C. Lund. Agnes C. Johnson, author of "The Shine Girl" and "Prudence, the Pirate," wrote "Her New York."

* * *

Directors Maxwell Ryder and Jack Cunningham are filming "Diamonds of Destiny," in one reel, featuring Louise Lovely and Paul Byron. The photoplay was written by Beverly Griffith of the Universal scenario staff.

* * *

"The Whip," upon which Maurice Tourneur is hard at work in the Paragon Studio at Fort Lee, will be shown in eight reels. In the articulate version this was one of the biggest stage spectacles ever seen in America.

* * *

Universal director Rupert Julian is nearing the completion of his five-reel production, "We Are French," prepared for the screen by E. J. Clawson from the story of Robert H. Davis. Julian and Ella Hall play the featured leads, supported by Kingsley Benedict and a large cast of players.

* * *

In "The Heart of a Hero," presently to be issued as a World-Brady picture, Robert Warwick impersonates Nathan Hale, with the lovely Gail Kane as Hale's sweetheart. Nat Goodwin and Maxine Elliott had these parts in the spoken drama, which was by Clyde Fitch.

Helen Badgley, Thanhouser child actress, who has been at Block Island, appearing in scenes with Vincent Serrano in "A Modern Monte Cristo," is helping to raise money for the infantile paralysis sufferers in New Rochelle. Her latest contribution to the fund is $6.80, which she collected after giving a singing and dancing entertainment all by herself on the boat returning from Block Island.

* * *

Director Joseph DeGrasse has commenced the picturization at Universal City of "The Price of Silence," a story by W. Carey Wonderly, which was prepared for the screen in five reels by Ida May Park. The photoplay has a New England atmosphere and features Dorothy Phillips and Lon Chaney.

* * *

The last scenes of "Rummy," starring Wilfred Lucas, have been photographed at the Fine Arts studio and Director Paul Powell is about to start rehearsals on a scientific detective story, written by W. E. Wing, author of "Sold for Marriage," and other Triangle productions. Wilfred Lucas will play the principal part with Constance Talmadge opposite him. The supporting cast will consist of Winfred Westover, James O'Shea, G. N. Blue, F. A. Turner and Doc Cannon.

* * *

Mr. and Mrs. George Krupa, proprietors of the Hippodrome theater, Lancaster, Pa., will open their new house, The Hamilton, on Monday, September 11, with impressive ceremonies.

* * *

One of George Ade's funniest fables in slang has just been filmed by Essanay. It is "The Fable of the Kittenish Superanns and the World-Weary Snipes," and appeared but a short time ago in the Cosmopolitan Magazine. It contrasts the enjoyment gotten out of life by a group of persons above middle age, who dance and frolic with childish abandon, while the debutantes and their young men gaze upon all amusement with a bored, tired manned. It gave President George K. Spoor of Essanay such a good laugh that he decided to offer it in two reels instead of the customary one.

* * *

Director Lynn Reynolds and his big Universal company, including Myrtle Gonzalez, Val Paul, George Hernandez and Fred Church, are in the vicinity of Fresno, Cal., filming scenes for Reynold's own story, "The End of the Rainbow." It is a story of the early logging days in the west.

* * *

The Missouri Pacific Railroad Co. have placed an order with the Minusa Cine Products Co., for a Minusa Gold Fibre for their private projection room on the eighteenth floor of the Railway Exchange Building, St. Louis. This building is the mecca of all railroad men, consequently, daily performances are given at the Missouri Pacific Railroad, showing a great many travel and vacation trips.

* * *

The picture version of "Bought and Paid For," of which Alice Brady is the star, was made at night by artificial light. "More dependable than daylight, because you can control it," explained the director. The players liked the change. It was back to first principles for them.

* * *

"Tony Plays Ragtime" is the title of a one-reel Italian drama being produced by Universal directors, Maxwell Ryder and Jack Cunningham, from their own story. The leads are played by Claire McDowell and Bugner Larten.

* * *

Harry Dunkinson will soon be seen in a new two-act Essanay comedy for which he furnished the idea. The corpulent comedian has been an ardent swimmer all summer and he conceived a comic plot on a none too efficient nor intrepid lifesaver, who saves no lives, but gets a lot of credit. The picture is entitled "The Lifesaver."

Picture Theaters Projected

CHICAGO, ILL.—A. Tomaslwski, 2224 W. 18th Place, is having plans prepared for a one-story moving picture theater, 25 by 125 feet, to cost $12,000.

AUGUSTA, GA.—L. F. C. Society is having plans prepared for theater, office, and lodge building.

MOULTRIE, GA.—R. J. Corbett will shortly let the contract to erect a $40,000 fireproof theater building.

ANNA, ILL.—Ernest Alden plans to erect a one-story moving picture theater, 33 by 130 feet, to cost $12,000.

CHICAGO, ILL.—Samuel Katz of the Amalgamated Theater Corporation, 5 S. Wabash avenue, and Barney and Abe J. Balban of the General Feature Fixture Company, are having plans prepared for a three-story theater, store, and office building, 100 by 167 feet, to cost $275,000.

FARMER CITY, ILL.—J. W. Kendall plans to expend about $4,000 in making alterations to his moving picture theater.

CROWN POINT, IND.—Cyrus Hayden will remodel his one-story moving picture theater. About $1,000 will be expended for the improvements.

WHITING, IND.—Plans are being considered by Solvensky Dom for a three-story theater, store, and hall building, 50 by 120 feet, to cost $50,000.

PADUCAH, KY.—Gus Lockwood has the contract to convert commercial building into modern moving picture theater for the Desberger Amusement Company. A steam heating system will be installed. The alterations will cost about $3,000.

BALTIMORE, MD.—Nixon Victoria Theater Company will be incorporated with $50,000 capital by Fred G. Nixon-Nirdlinger Company, of Philadelphia, and others; leased Victoria theater, and will expend from $20,000 to $25,000 to remodel the structure; enlarge stage; install new seats; remodel interior and exterior.

JOPLIN, MO—Frank H. Braecle, Charles Turner, Dr. C. M. Balsley and others will organize company and enlarge Royal theater, to provide seating capacity of 1,500. About $35,000 will be expended for the improvements.

HELENA, MONT.—J. A. Van Wie, Hotel Leamington, Minneapolis, Minn., is considering plans for the erection of a $200,000 theater.

BROOKLYN, N. Y.—Mrs. Olga Greenbaum, 189 Montague street, plans to spend about $3,000 for improvements to her moving picture theater.

NEW YORK, N. Y.—Henry Berg will shortly commence work on improvements to his two-story moving picture theater, to cost $6,000.

RIDGEWOOD, L. I., N. Y.—Plans are being prepared for the Van Cortland Amusement Co., 186 Dresden street, for a two-story theater and office building, 31 by 106 feet, to cost $70,000.

TROY, N. Y.—C. P. Boland, 30 Fourth street, has the contract to make alterations to Proctor's theater, to cost $2,000.

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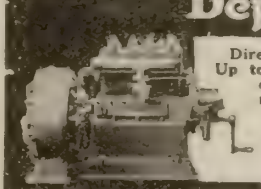

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New York, N Y.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Norwalk Theater's Novel Benefit

During Anniversary Week of Regent Theater at Norwalk, Conn., Samuel Kenter, Owner and Manager, Deposited Ten Per Cent. of Gross Receipts in Bank to Be Given to Most Popular Charity—A Pretty Theater.

By William Flynn, 80 Summer Street, Boston, Mass.

NORWALK, Conn.—The week of September 25th marks the first anniversary of the opening of the Regent theater here. This comfortable and commodious little play-house, costing $75,000, has given its patrons the best procurable, both in the legitimate attractions and moving pictures.

Samuel Kantor, the owner and proprietor, subscribes to Paramount, Metro, V-L-S-E, and Fox service, and carries at all times the majority of the first-run films.

The theater was opened at the time of the "Goddess" serial release, and in celebration of the event, Mr. Earle Williams, of Vitagraph, made a personal appearance, and was enthusiastically received.

Upon looking over the year's receipts, Mr. Kantor asserts that Selig's "Ne'er-do-Well" drew the largest crowd at a fifteen cent admission, running to a capacity house of 1,114 at all showings.

A Novel Benefit.

In acknowledgment of the fine support to the theater by the townspeople, Mr. Kantor has inaugurated an original way of expressing his thanks. Ten per cent. of the gross receipts from the anniversary week performances is to be deposited at a local savings bank, to be presented to a charitable institution chosen by the patrons. With each admission ticket, from now until the 20th of December, is given a blank. The name of the favored institution is to be voted for on this blank, and deposited in a box in the lobby. The votes will be counted on the date mentioned, and the money turned over to the winner on Christmas Day.

Mr. Kantor's program for the week consisted of the legitimate drama, "The House of Glass," on Monday; Tuesday, Lou Tellegen in "The Victory of Conscience"; Wednesday, Pauline Frederick in "The Woman in the Case"; Thursday, Fannie Ward in "Each Pearl a Tear"; Friday, "The Unwritten Law," and Saturday, Margaret Illington in a stage presentation of "Our Little Wife." All performances were augmented by special orchestral music. When legitimate attractions occupy the stage, the manager runs his usual program of pictures at a large public hall, upon which he holds a lease.

Details of Decoration.

The interior furnishings are most attractive, the color scheme being two shades of rose. At the front of the theater, over the large boxes, which seat twenty each, are artistic mural paintings, depicting the various arts. The stage, when not in use for legitimate productions, is nicely banked with flowers. The back-drop is quite an innovation, consisting of a city scene in miniature. When the lights are gradually lowered at the front of the house, as is the custom, the myriads of tiny illuminations from the windows of the embryo city strike a remarkable note of realism, calling forth many exclamations of admiration. The floor and broad shallow stairs leading to the balconies are carpeted in dark red velvet carpet, and the seats are comfortably upholstered in dark leather, with the owner's initial appearing upon the aisle arms of the rows. The lobby floor is parqueted, and the ticket office has an up-to-date automatic ticket distributor. The stained glass canopy, extending over the sidewalk is of artistic design, while above it is a flashing electric sign of the theater's name.

Plague Ban Soon to Be Lifted.

Boston, Mass.—The epidemic of infantile paralysis has made its effect felt in the purses of many Massachusetts exhibitors. Children under 10 years of age and in some cases those under sixteen have been barred from attending moving picture exhibitions in several cities and towns throughout the state.

This action has been taken by local authorities in every case in the hope of eliminating one posible source of contagion in the battle against the dreaded child plague which has spread throughout the state and has claimed many victims. The approach of cool weather, however, is expected to check the disease and the decree against attending moving picture shows will probably be lifted in a short time.

C. A. Walker Marries.

Boston, Mass.—Charles A. Walker of the New England office of the Universal Film Company has been showered with congratulations from his many friends and co-workers in the trade on his marriage to Miss Lydia Greenwood, the beautiful daughter of Mrs. W. H. Greenwood of No. 55 Waldeck street, Dorchester. The wedding came as a surprise although Mr. Walker and Miss Greenwood had been engaged for some time. The members of the family were agreeable to the match but Miss Greenwood decided she would eliminate all the fussing of an elaborate wedding and she and her fiance simply went down town and were married. They later called mamma on the phone, told her what had happened and started for New York on their honeymoon. Mr. and Mrs. Walker will reside at No. 155 Hemmenway street, Boston. Mrs. Walker is the third sister in the Greenwood family to be married this year. She was formerly president of a girls' bachelor club.

The Week In Newark

By Jacob J. Kalter, 51 Strand Theater Bldg., Newark.

NEWARK, N. J.—To succeed Leo F. Levison, who has just been appointed organizer for the World Film with headquarters at Pittsburgh, Lester W. Adler has been appointed manager of the Newark branch of the World Film.

Mr. Adler has had a wide and varied experience in the film business, having started in 1908 with moving picture supplies. After some time at the supply end of the game, Mr. Adler entered the exchange business in New York. He then became an exhibitor, owning and managing several houses in and about New York.

Mr. Adler became interested in the state rights method of booking pictures, and bought the New York state rights for several big productions. At this time Mr. Adler first became connected with the World Film as roadman for the Pittsburgh office. From this position he was promoted to assistant manager of the New York exchange covering New York and Connecticut. This was the last position Mr. Adler held prior to his coming to Newark.

Miss Henrietta Kessel, who was at the Newark branch of the World Film several months ago, is now back at her old position as office assistant. Miss Kessel by virtue of her long connection with the local office is known by practically every Jersey exhibitor, and is extremely popular among them. News of her return was greeted by rejoicings as now exhibitors are assured of every possible attention.

New Coast Amusement Co.

Asbury Park, N. J.—The Coast Amusement Company, with registered offices at Seacoast building, have incorporated with an authorized capital of $75,000. The concern will conduct a general amusement business. The incorporators are L. W. Berry, F. B. Burdge, and M. C. Berry.

Unicorn's Newark Office.

Newark, N. J.—The Unicorn have again opened offices at Newark. Jack Kraemer has been appointed Newark manager, and he has opened offices at 52 Strand Theater building, 118 Market street.

Abboy Amusement Agency.

East Orange, N. J.—Charles J. Gobrick has filed as his trade name the Abboy Amusement Agency with offices at 28 Hilton street, East Orange.

Building Permit Change

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Baltimore Council May Change Administration of Building Permit—New Theaters.

BALTIMORE, MD.—An unconfirmed report is now going the rounds in the Council Chambers that an ordinance will soon be introduced taking moving picture privileges out of the hands of the Council and turning them over to the Board of Estimates or the inspector of buildings.

The flurry which occurred recently in the First Branch of the City Council regarding the continuing of the ordinance for the remodeling of the Casino on North avenue near Charles street has subsided and the ordinance has passed to its third reading without comment.

A favorable report has been given to the First Branch by the Committee on Police and Jail on the ordinance authorizing the Southern Amusement Company to build a moving picture theater on the

west side of Light street, south of Poultney.

Also the ordinance permitting the erection of a moving picture theater at 2207-13 Madison avenue was continued on its third reading and it now seems that a plan to pass all three ordinances at one time is possible.

It is reported that John T. Langville, Jr., has filed plans for a new theater on northwest corner of Fort avenue and Lohman street. Bohannan, Lewy and Feld expect to build at 607-13 North Fremont avenue. This firm owns the Great Wizard theater. J. M. Eser has bought the Helldarfer project and will build the theater.

Salesmen Exempt from New Tax.

Baltimore, Md.—A new ordinance which was introduced in the First Branch of the City Council by John D. Spencer, representative of the Fourth Ward, which requires a license tax of $100 a day for transient merchants, has been passed. This ordinance, however, does not affect traveling salesmen, for it plainly states that it only affects merchants or agents with "goods, wares or merchandise on hand for delivery." The Merchants and Manufacturers' Association is responsible for this ordinance and it was designed to protect the local merchants.

Maryland Movie Club Meets.

Baltimore, Md.—The Maryland Movie Club, which is an organization consisting of the employes of the moving picture theaters and exchanges of Baltimore, met at their headquarters Sunday night, September 24, to discuss the business of the coming year and the way in which to make the association better in every way. C. B. Murray will be the business agent for the coming year. J. W. Hawkins is president; L. Roy, vice-president, and H. J. Renwer, secretary.

Maryland Licenses.

Baltimore, Md.—On September 20, Adam Deupert, clerk of the Court of Common Pleas, turned over to the state comptroller a certified check for $182,116.88. This amount represented the collections for the quarter ending August 31 from state licenses. It has been estimated that this amount is about eight times more than the receipts which have been received in the past for the same period of time.

The McMullen Act, which was passed by the last legislature, had a great deal to do with the increase. It brought into the state treasury $55,000. At this writing no efforts have been made on the part of the authorities to round up the persons who have failed to comply with the McMullen Act, but it is expected that very shortly that officers of the sheriff and the state's attorney will go after them. The figures show that Baltimore is represented, among many other businesses, as having 87 moving picture houses and theaters.

Relief Benefit at the New.

Baltimore, Md.—Manager L. A. DeHoff, of the New theater, 210 West Lexington street, has arranged to let the Woman's Board of the Fifth Regiment give a benefit for two weeks, except Saturdays, beginning September 25th, to help replenish the funds for relieving the dependent families of the men on the border. Mrs. Washington Bowie, Jr., is chairman of the board, with Mrs. George N. Munsen as her assistant. As a specialty on the program for last week, Manager DeHoff obtained the Hearst International News Pictorial showing the German submarine Deutschland entering the harbor of Bremen on her home trip.

Censors Approve "Purity."

Baltimore, Md.—It is understood that very few eliminations were made by the Maryland Censor Board in the Mutual production entitled "Purity," featuring the far-famed model Audrey Munson. This artistic picture is now running at the Picture Garden theater, 31 West Lexington street, and Mr. Blechman states that he has arranged for a two-week booking.

Private Showing of Two New Serials.

Baltimore, Md.—Through the courtesy of Guy L. Wonders, manager of the Wilson theater, Baltimore, the premiere screening of two big serials were held for the benefit of the Baltimore exhibitors. The first four episodes of "The Scarlet Runner" with Earle Williams in the lead was arranged for by Frank B. Spurrier, manager of the Washington branch of the Greater Vitagraph, and Nat Glasser, representative of the same office in Baltimore, for Friday night, September 22.

On Sunday night, September 24, the first four episodes of "The Shielding Shadow" were screened by H. E. Reddish, local manager of the Pathe, and D. F. O'Donnell, manager of the Washington office.

The Parkway's Coming Events.

Baltimore, Md.—W. H. Webb, president of the Parkway Theater Company, accompanied Bernard Depkin, Jr., on a recent trip to New York and while there Mr. Depkin closed up with the Artcraft Film Corporation for the Mary Pickford releases. He also made arrangements to have Miss Pickford talk to the audience of the Parkway on the night when the first of her new releases will be shown here. This will be done by having a direct wire to New York from the Parkway with arrangements to have it held open for several minutes. This event has been arranged so that it will take place on the first anniversary of the opening of the Parkway, October 23rd. Mr. Hawkes will be in Baltimore at that time and will address the audience personally.

Mr. Depkin also arranged to have Anita Stewart appear personally at the Parkway at the Saturday afternoon and evening performances some time in November, when her latest film entitled "The Girl Phillipi" is shown at this house.

"It has always been the custom of this house," stated Mr. Depkin, "not to have any reserved seats; but owing to the number of calls we have had of late to reserve seats and the demand has been so great that we have decided to reserve the 70 loge and mezzanine box seats until 8:30 p. m., for any party who wishes them at 50 cents each."

Suit to Restrain Use of Films

Hy Art Masterplays Company Brings Suit in District of Columbia to Prevent Samuel Cummins and Fayette Thomas Moore from Using Parts of Certain Pictures in the Film Called "War's Women."

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—Edmund K. Fox and Barry Bulkley, members of the Hy Art Masterplays Company, have brought suit in the Supreme Court of the District of Columbia to prevent Samuel Cummins and Fayette Thomas Moore from displaying parts of the films known as "Across the Mexican Border" and "Germany's Battles at Verdun," within Virginia, West Virginia, North and South Carolina, Florida, Georgia, Maryland, Delaware and the District of Columbia, requiring them to cut all such parts from the film entitled "War's Women."

The co-partners claim that in July they entered into a contract with the defendant, Cummins, whereby they obtained the exclusive rights to book these two films for exhibition purposes in the states named; that they have gone to considerable expense in arranging bookings and in furnishing advertising matter; that they have actually exhibited the films in the District of Columbia, Virginia and North Carolina, and that they have also booked "Germany's Battles at Verdun," in Baltimore, for a total of about three weeks.

It is alleged that Cummins disregarded the contract and that he has used in the film, "War's Women," between 750 and 1,000 feet taken from the films in question. It is declared that the most sensational, vital and most interesting parts of these two films have so been used. Fred S. Swindell is attorney for the plantiffs.

Confederate Veterans Reunion Here.

Washington, D. C.—A. Brylawski, manager of the Cosmos theater, has been appointed a member of the finance committee which proposes to raise a fund of $40,000 to be used in connection with the reunion of the United Confederate Veterans in this city next spring. It is estimated that there will be perhaps 500,000 people visit Washington for this week.

"Tom" Moore's Statuettes of "Purity."

Washington, D. C.—"Tom" Moore has caused the distribution of one hundred plaster statues made to represent "Purity." The statues are of a woman in the nude, having draped from one shoulder to the opposite arm a blue silk streamer made of one inch ribbon, bearing the inscription: "Strand Theater, beginning October first." Mr. Moore has booked the picture "Purity" for a week's run at the Strand theater, with the privilege of extending the booking for as long a time as he desires, and in all probability the one week will be stretched to two weeks.

At the private exhibition of this film recently at the Press Club, there was much favorable comment upon the beauty of the photography, and since that time it has been accorded as much, and probably more, publicity in the local and nearby papers than any other film exhibited in Washington. Mr. Moore and his assistants are planning some novelties to be used in connection with this exhibition.

No Wonder Films Are Stolen.

Washington, D. C.—James Wickham of the Dixie theater, at Eighth and H streets northeast, has reported to the police the theft of a part of a boiler valued at $50. There have been a number of petty robberies of late around town, and it was but recently that a box of films were reported stolen.

The carelessness of those to whom the collection and delivery of films is intrusted seems to be increasing to what may later prove to be a most alarming extent. One may walk along Ninth street, where the majority of the motion picture exhibitors are located, and see in the doorways and even on the sidewalk itself boxes containing films valued at many hundreds of dollars, unguarded and with no one to prevent a thief from making a good, rich haul. It will require only that an exhibitor be "stung" sometime for this practice to be stopped. The exhibitors should take time by the forelock and warn their operators against this practice.

"Jerry" Payne at Artcraft Office.

Washington, D. C.—Gerald H. Payne, or "Jerry" as he is better known to the exhibitors in this territory, has assumed his duties as assistant manager at the Artcraft, 1320 F street northwest, which is presided over by Vivian P. Whitaker. Mr. Payne formerly served in a similar capacity under George Mann, manager of the local Paramount. He joined the latter exchange in October, 1914, as booker, becoming road representative and Mr. Mann's assistant. This change naturally comes in the light of a promotion for Mr. Payne.

Crandall's Much Beautified Savoy Reopens

Theater on Fourteenth Street Opens Again After Two Months Given to Improvements—Will Now Seat More Than 1,400.

WASHINGTON, D. C.—Crandall's Savoy theater, on Fourteenth street near Columbia road, northwest, has been reopened after two months' work on improvements representing the expenditure of large sums of money. Radical changes have been made, the most striking of which is the addition of a balcony, which increases the seating capacity of the house to more than 1,400. To effect this, it was necessary to raise the roof and make many other alterations in the structure.

Another distinctive feature is the marquise, which extends the entire width of the house. It is of ornamental steel work, filled in with glass. A spacious lobby, adorned by pillars of Carian marble, gold lacquered mirrors and art panels presents an inviting appearance. The prevailing note in the interior decoration is ivory and old rose, and at intervals along the side walls panels have been placed. Twelve exits make it possible to empty the theater in a minute. Rest rooms for ladies and gentlemen are provided at the entrance to the auditorium. On the exterior powerful electric lights turn night into day. A great sign flashes the name of the theater and is visible for a considerable distance.

Photographs and a complete description of the many improvements and additions to the Savoy will appear in an early issue of this paper.

Film Men to Carve Air Circles.

Washington, D. C.—If you are a devotee of golf, and should happen to find that the price of clubs and balls has risen to unheard of heights, blame it on "Tom" Moore of the Garden, Strand and Plaza theaters of this city. Mr. Moore will be given a further introduction as the leader in motion picture sportdom in the National Capitol in a succeeding issue. However, for a start, let it be known that he has organized a bunch of golf fans, who take a great delight in digging up the perfectly good turf of the various country clubs in and around Washington. The soldiers in his golf army include Harry M. Crandall, F. M. Day, Arthur Robb and J. H. Butler, and there are several others, in fact, nearly a dozen, who have their applications in to join "Tom" Moore's aggegation. But the boys are getting a great deal of sport during the fall afternoons chasing the little rubber ball through the grass.

Roanoke Operator Injured

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C.

ROANOKE, VA.—Milton O. Field, a motion picture operator, was badly burned about his left side, arm and hand in a fire which broke out in the operating booth of the Bijou theater. An old film became hung in the machine, causing it to ignite, and it was while Mr. Field was endeavoring to extricate it that he received his injuries. He was overcome by the fumes and fell beside the machine. He was dragged outside of the theater by William Adams, assistant manager of the Bijou. Although some little damage was done to the booth, through the cooperation of a number of operators it was quickly put in shape so that the theater was opened at the usual hour on the following day.

Changes Among Theaters and Managers.

Alexandria, Va.—E. Lawrence Phillips is arranging to open the New Opera House in Alexandria on October 9.

Richmond, Va.—The Bijou theater, which has been running as a picture house, has been made a part of the new international circuit of theaters and again goes legitimate under the management of Harry B. McNiven.

Newport News, Va.—William Koch, of the Onyx theater, has gone to Washington, D. C., to book films to carry his house for several weeks to come, during his absence from this city. He then goes to New York and afterward to some of the western cities.

Danville, Va.—Pryor Bros. have closed their Strand theater, located in the Leland hotel building. Although this is by far the handsomest theater in this place, the location is deemed to be somewhat unfortunate and worked against the success of the house. This firm is making good with the Bijou and the feature house, the Broadway.

Norfolk, Va.—The Bonita theater, on Main street, has been closed and the owners of the property are now converting it into a store.

Deplore Use of "No Children" Signs

Washington, D. C., Exhibitors See in Use of Such Signs the Seeds of Censorship —They Are Not Really Honest.

WASHINGTON, D. C.—There has been considerable comment of late on the part of exhibitors, as well as patrons, on the tendency to use signs which are apt to create a wrong impression as to the character of the exhibition offered in the theater. This is particularly true of such cases where signs of the type "Children under sixteen years of age not admitted." It has been declared by a number of prominent exhibitors that it is such things as this that sow the first seeds of censorship. It is a known fact that should anything appear in any theater that is not suitable for children under sixteen years of age, the police would quickly step in and censor the show, as well as censure the exhibitor. This is bait, pure and simple, of a type not desirable to a first class theater, nor conducive to its best interests. There are as many people who would pass by a house that flaringly advertises its plays as for adults only as there are those whose curiosity would lead them to seek out houses that show films that might be indecent and, no matter which way the cat jumps, such exhibitors will lose a certain class of trade.

Figures Show Increase in Theater Tax.

Washington, D. C.—According to the figures compiled by the Commissioners of Internal Revenue for the month of August, 1916, there was paid into Uncle Sam's coffers through the working of a so-called War Emergency Revenue act of October 22, 1914, by motion picture exhibitors, theater operators and others engaged in like amusement enterprises, the sum of $55,071.30, as against $49,378.84 for the month of August, 1915. This represents an increase of $5,692.46.

The new schedule of taxes applying on motion picture theaters under the more recent General Revenue Act did not go into effect until early in September and there is no compilation at this time showing what these new rates have produced by way of revenue. However, in the last report it is shown that during the first two months of the present fiscal year there was derived from this source revenue to the extent of $251,257.86 as against $235,037.69 for the same two months of the preceding year, showing an increase of $16,220.17.

Exhibitions not otherwise provided for, produced $4,368.54 this August as against $4,394.62 last August. For the first two months of the present fiscal year the figures are $10,521.83, and for the first two months of the last fiscal year $9,561.90.

Mask Ball of Film Men Is Leading Topic

Sale of Tickets Promises Well—Metro to Provide Picture Postals of Beverley Bayne and Francis X. Bushman.

From Philadelphia News Service, 326 Real Estate Trust Building, Philadelphia, Pa.

PHILADELPHIA, PA.—The masked ball to be given on Hallowe'en, Tuesday, October 31, at the Eagle Temple, Broad and Spring Garden streets, by the Motion Picture Employes' Association, continues to hold the attention of the film world in this vicinity.

Mr. Clarke manager of the Metro Film Company, has generously contributed several thousand beautiful souvenir picture postals of Francis X. Bushman and Beverly Bayne, and many other novel features in the way of souvenir gifts will be in order.

The sale of tickets during the past week brought out the fact that Robert Madden, manager of the Ruby theater, Seventh and Market streets, leads the list with $25 worth of tickets and Jack Madden, of the Alhambra Theater, runs him a close second with another large amount. Dave Lodge, who has personal charge of the sale of the pasteboards for the big time, reports having experienced unusual demands for tickets during the past several days and he was quoted as remarking that the receipts so far have exceeded even the most fond expectations of the committee.

Calehuff Road Man Reports Prosperity.

Philadelphia, Pa.—Bill Wert, of the Calehuff Supply Company, 1301 Race street, has recently returned from a week's sojourn throughout the Southern territory and reports having experienced a very profitable trip. Mr. Wert declares that he found business to be very good throughout the territory covered on his trip and he remarked that the moving picture industry has certainly taken rapid strides in Baltimore and Washington. The number of theaters has increased ten per cent. and the demand for equipment and supplies of all kinds has outgrown that of former years.

Plague Ban Off October 2.

Philadelphia, Pa.—Proprietors of moving picture theaters in this city are elated over the fact that the ban on children under sixteen years of age, due to the serious epidemic of infantile paralysis which has prevailed in this vicinity for some time past, will be lifted on Tuesday, October 2nd. The attendance at local theaters has started to increase in leaps and bounds and prospects for a favorable season are exceptionally bright.

Theater Has Advertisements in Cars.

Philadelphia, Pa.—The management of the new Fifty-sixth Street theater, one of West Philadelphia's most beautiful moving picture houses, put over a live one when they adopted the policy of advertising in the street cars and the attendance at that theater has more than justified this means of advertising.

PENNSYLVANIA NOTES.

New House in South Bethlehem.

South Bethlehem, Pa.—The United Motion Picture Theater Company will build a modern moving picture theater in South Bethlehem at Fourth street and Broadway and work upon the new structure has already been started. It is expected that the theater will be completed in time for the Christmas holidays.

The Clearfield Reopens.

Philadelphia, Pa.—Thomas Walsh, proprietor of the Clearfield theater, Clearfield and Belgrade streets, announces the opening of his house on September 30, following a complete renovation both to the exterior and interior of the theater.

Waynesboro, Pa.—Manager A. R. Zook announces that his new opera house, Waynesboro, Pa., will soon be thrown open to the public. This theater is one of the most beautiful in the entire state of Pennsylvania and should meet with the greatest success.

Lancaster's Hamilton Reopens.

Lancaster, Pa.—The new Hamilton theater, on North Queen street, this city, considered one of the most beautiful moving picture theaters in the east, was recently opened under the management of George Krupa and W. H. Snyder. This theater represents an output of $100,000 and is strictly modern throughout.

New Theater Nearly Ready.

West Chester, Pa.—Moving picture enthusiasts of West Chester, Pa., are anxiously awaiting the opening of A. Brown's new theater. This theater is of the most modern design and construction and promises to become one of the leading houses in that section of the state.

Charleston's New Strand Ready

Beautiful New Picture Theater in Charleston, W. Va., Just Completed by T. R. Kearse, of the United Film Company, Is Now Ready to Open—Will Seat 2,000 Persons—Policy Will Include Big Features.

Pittsburgh News Service, 6061 Jenkins Arcade, Pittsburgh, Pa.

CHARLESTON, W. VA.—The beautiful new Strand theater, at Summers and State streets, Charleston, W. Va., is nearing completion and will be opened some time during the present month. This house will be one of the finest in West Virginia and is to operate with high-class photoplays exclusively. The construction and equipment of the building is modern throughout, embodying a number of new features that are the result of the builder's long experience in the moving picture business. The seating capacity of the Strand will be 2,000. The owner is T. L. Kearse, of the United Film Company, of Charleston. Mr. Kearse visited in Pittsburgh several days recently, looking over the feature market while there.

Will Double Savoy's Capacity.

McKeesport, Pa.—The Savoy theater, McKeesport, Pa., is to be remodeled in the near future and enlarged to double its present seating capacity. The owner is H. A. Victor, a prominent figure in the exhibiting business in western Pennsylvania. Mr. Victor has just completed his new Victor theater, one of the finest and most up-to-date houses in McKeesport. The Victor will be formally opened to the public about October 15. Work on the Savoy will be started immediately after that date and rushed to early completion. The building will be extended in the rear, the additional space increasing the number of seats from 400 to 800. The arrangement of the auditorium will be otherwise improved and considerable new equipment installed.

New House for Glenn & McCloud.

Pittsburgh, Pa.—A modern moving picture theater is to be established soon at 2524 Wylie avenue, Pittsburgh, Pa., by the firm of Glenn & McCloud, who are newcomers in the local exhibiting field. The structure will be three stories in height and of brick and steel fire-proof construction. The first floor will be occupied by the theater, which is to be equipped in a complete and handsome manner. Plans for the theater are now being prepared for the owner, George Robb. The building will cost between $18,000 and $20,000.

"Hommel's Encyclopedia."

Pittsburgh, Pa.—Ludwig Hommel & Co., the well-known moving picture supply house, 947 Penn avenue, Pittsburgh, Pa., is issuing an elaborate catalogue of accessories and supplies bearing the title "Hommel's Encyclopedia of Everything for Your Playhouse." The book is a handsome one and contains a great amount of information valuable to the exhibitor, in addition to a complete list of projection machines and other equipment, all indexed. The firm of Ludwig Hommel & Company has invited all exhibitors to call or write for the book, which is being distributed free of cost.

Guy R. Ainsworth on Trip.

Pittsburgh, Pa.—Guy R. Ainsworth, of the Essanay Film Manufacturing Company, with headquarters in the offices of the General Film Company, Pittsburgh, Pa., has left this city on an extended eastern trip in the interests of the Essanay Company's commercial department. Mr. Ainsworth will visit Philadelphia, New York, Boston and other cities expecting to be gone until the middle of October.

Lambrinos Leases Johnstown Globe.

Johnstown, Pa.—The lease on the Globe theater, at Bedford and Main streets, Johnstown, Pa., has been taken over recently by Louis Lambrinos, who will put on high-class feature pictures and vaudeville. Extensive alterations and repairs have been carried out by the new management, making the house one of the most attractive and up-to-date in its locality. The building occupied by the Globe is owned by the Swank Hardware Company, and the theater was formerly conducted by J. G. Foley, a well-known exhibitor and film man. Mr. Foley continues to operate the Globe Film Exchange in Johnstown. Through this exchange he serves thirty-two moving picture houses in the surounding territory, eight of which are controlled in part by Mr. Foley.

C. A. Dempsey Joins Fox.

Pittsburgh, Pa.—C. A. Dempsey, a film man well and favorably known in the Pittsburgh section, has joined the forces of the local Fox office, in the capacity of travelling representative.

Fort Pitt Theater Company.

Pittsburgh, Pa.—The Fort Pitt Theater Company, which operates the Pitt theater, Penn avenue and Seventh street, Pittsburgh, Pa., has been incorporated. The capital stock is stated at $20,000. The incorporators are William Moore Patch, Charles E. Rooney, Jr., and William Riehel.

Alpha Theater, Atlanta, Ga.

Official Guardian at Ontario Theater

Manager Fred Guest, of Hamilton, Ontario, Has Discovered Commendable Way of Evading Law Prohibiting Unattended Children at Shows.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, Ontario.—An exhibitor of Ontario has hit upon a plan by which children less than fifteen years of age can be admitted to his theater on special occasions without the parent or an adult guardian. This sounds like a definite contravention of the Theaters and Cinematographs Act. The guardian clause of the Act has been bridged by the exhibitor through the appointment of his assistant manager as an official guardian to all children in common when the latter brings a "note" from home.

The exhibitor who is responsible for the invention of the idea is Fred Guest, manager of the Strand and Empire theaters, Hamilton, Ontario. The assistant manager, who acts as common guardian to the broods, is E. Hopkinson. Manager Guest brought out a printed form which he distributed widely among his patrons so that the busy mother can fill out the paper and sent her offspring to the show whenever desired on certain days, namely, school holidays, and Saturday afternoons. This form reads as follows:

To the Manager of
The Empire Theater,
Barton Street East, Hamilton.

I hereby appoint E. Hopkinson as guardian of my children..... while in your theater, and wish to state that they go there with my full knowledge and consent.

Parents' signature.....
Address .....
Date .....

Mr. Guest has, incidentally, secured the confidence of his clients by putting on clean picture at all times, and he caters to family patronage.

No official objection has yet been taken to the juvenile system inaugurated by this exhibitor, it is understood.

Toronto's Pretty Rialto Theater.

Toronto, Ontario.—The manner in which a time-worn store-show can be transformed into an attractive picture house has been demonstrated by Manager Cohen of Globe Securities, Limited, in the changes which have been brought about in the Hippodrome, one of the oldest theaters on Yonge street, Toronto's main thoroughfare. It was acquired by the company on a comparatively long lease, and, after a brief period of darkness, was re-opened as the Rialto. The public soon found that it was more than a change in name. Substantial new seats were installed; a new screen was constructed; two of Powers' latest model projecting machines were purchased; both the interior and exterior were redecorated, the inside now being finished in a chummy hue of red; a small but picturesque lobby was created; the floors were covered with a nice, thick, carpet; a noisy blower fan gave way to a suction draft ventilating system, which airs all parts of the house; a substantial metal canopy was placed on an otherwise flat front, and an entirely new feature is a real pipe organ which augments an orchestra of five. In addition, girl ushers have been engaged. There were no ushers of any kind before. Even the exchange managers do not know the old place now. The result has been the attraction of the best trade—and lots of it.

An item of interest in connection with the reopening of this house is that R. E. Willis, former manager of the Starland theater, Winnipeg, has been installed as the man in direct charge of the Rialto. He is booking features and short stuff on the open market.

Exhibitor Joins Overseas Battalion.

Toronto, Ont.—William Ball, manager of picture houses in Lanark and Smith's Falls, has enlisted as quartermaster sergeant in the 240th Overseas Battalion and the management of his theaters has passed to his brother, Percy Ball, who also has charge of the Balderson theater at Perth, Ontario. Two other members of the Ball family are already in active service with the Canadian army.

Interesting Local Items.

Toronto, Ontario.—The Toronto film magnates recently travelled to Halifax, Nova Scotia, to lend assistance to the formation of an exhibitors' league. They were W. C. Gookin, Canadian general manager for the Greater Vitagraph, and Phil Kauffman, manager for the Famous.

M. S. Bernstein, formerly attached to exchanges in eastern Canada, has joined the road force of the Famous Players. He is covering Ontario for the present.

C. H. Coburn, assistant manager of the General Film branch at Toronto, has been promoted to the position of manager in succession to H. Law, who is now the Triangle representative in this territory.

United Photoplays, Limited, 37 Yonge street, Toronto, have secured the Ontario sales rights for the Mutt and Jeff releases. First runs of these cartoon films are being booked by the new Regent.

On account of the change in the name of an Ontario town from Berlin to Kitchener, one of the local theaters has found it necessary to alter its title from the "Berlin Theatorium" to "Kitchener Theatorium."

Another set of official British war films has reached Toronto. These depict fighting scenes at the Battle of the Somme, and consist of five reels. The control of the official pictures in Canada is held by the Famous Players.

C. and D. Finlayson, owners of the Parkview theater, Toronto, have taken over the Windsor theater, College street.

Fine New House in St. John

New Brunswick Capitalist Proposes to Build Theater to Seat 1,700 Persons.

By Frederick F. Sully, Box 1992, St. John, N. B.

ST JOHN, N. B.—A well known theatrical man of the Maritime Provinces, Fred C. Spencer, is fathering a scheme to build in St. John a new picture theater to cost at least $100,000, and promises the patrons of the screen a house which shall be a credit to the community. In conjunction with the theatre is being erected a large apartment house, the lower part of which will form the foyer of the theater, while the theater proper will be constructed in the rear.

The ground floor of the theater will measure 145 by 70 feet, and will have a capacity of 1,700 persons. Although the plans are not yet completed, Mr. Spencer informed the Maritime Representative of the Moving Picture World that he intended to embody many new features in the building, and make it unique and up to the minute in every respect. Work will begin shortly on actual construction.

Christoffers Has Fire Drill

Gets His Twenty-six Employees Out of Building in a Half Minute.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—A fire drill was a recent feature at the Mutual exchange, Buffalo. The writer happened to be present at the time and was impressed with the orderly way in which the twenty-six employes filed out of the building in less than half a minute.

"We never want to feel that we would cause the death of any employe on account of fire or for any other reason," said G. H. Christoffers, manager of the Mutual in this territory, who instituted the drill.

"We have complete fireproof vaults and the New York state factory inspectors have never failed to put their stamp of approval on our exchange. Our employes are enthusiastic in using every possible safeguard against fire and it is little wonder that this enthusiasm is carried into our drills."

The enforcement of the "no smoking" sign is a realty with Mr. Christoffers.

"I do not smoke, chew nor drink in or out of our exchange, but I am no mollycoddle," was his humorous remark. "As to the 'no smoking' rule it will be observed here to the very letter. A man who comes into this place, carrying either a lighted or unlighted cigar, is courteously impressed with our fire regulations and many of our visitors have had to toss their fine Havana perfectos."

New Manager at Local World Film.

Buffalo, N. Y.—J. R. Levy, who has been manager of the Buffalo branch of the World Film for several months, has been promoted to the management of the company's Minneapolis office. Mr. Levy was a member of the Buffalo Screen Club. The members all wished him good health and prosperity on his departure for the West. J. E. Kimberley is Mr. Levy's successor here. Mr. Kimberley is a Buffalo man and has many friends in and out of the film business.

The Popular to Handle Exclusive Features.

Buffalo, N. Y.—The Exclusive Features, Inc., has closed its Buffalo offices. Louis Green, former manager, is representing the Clara Kimball Young features. The Exclusive features are now being handled in Buffalo by the Popular exchange, 23 West Swan street. These include May Ward in "Where's My Father?" Beatriz Michelena in "The Unwritten Law" and "The Victory of Virtue." J. M. Sitterly of the Popular is traveling through New York. He is receiving several bookings on the feature, "The Unborn."

Star Theater Changes Hands.

Waterloo, N. Y.—Stone Bros. have taken over the Star theater, Waterloo.

Colonial's New Name and New Owners.

Endicott, N. Y.—The Colonial theater, Endicott, has changed both its name and owners. The house is now called The Ideal, owned by John A. Laue.

Phoenix Fire Took Theater.

Phoenix, N. Y.—G. A. Hickey, manager of the Triangle Film, Buffalo, has received word from Manager Woodward of the Hippodrome moving picture theater, Phoenix, N. Y., that the house was recently destroyed by fire. The entire business section of the town was also wiped out at a loss of a million dollars. The town had a poor fire-fighting apparatus, consisting of about $200 worth of equipment.

August Linde Buys Happy Hour.

Springville, N. Y.—The Happy Hour theater, Springville, has been sold by Mr. Katzman to August Linde of Mt. Jewett, Pa.

Brandon Promises Big Advertising.

Buffalo, N. Y.—B. J. Brandon, representative of the Serial department of the Mutual Film, Buffalo, has just received word from his home office regarding a very extensive newspaper advertising campaign on the new Helen Holmes' serial, "A Lass of the Lumberlands." The publicity will extend to every leading newspaper in practically every city, town or village of more than 1,000 inhabitants in the United States.

H. H. Fiems in Charge of Buffalo's Happy Hour.

Buffalo, N. Y.—H. H. Fiems has been appointed manager of the Happy Hour moving picture theater, Buffalo, succeeding Harry Somerville. Mr. Fiems was assistant at this house and was formerly at the Airovict theater, this city. He features variety in his hill, for which he charges five cents admission.

"This is a popular rest house for shoppers," said Mr. Fiems. "Many department store and office employes also come here for the noon hour."

Buffalo Business Notes.

"We have booked our new serial, 'The Shielding Shadow,' in the Lyric theater, Buffalo, daily, except Sundays, for fifteen weeks, commencing October 2d," said James P. Morgan, manager of the Pathe exchange, Buffalo.

N. I. Filkins is outside representative for this serial, which will also be shown at the International theater, Niagara Falls, and the Avon, Rochester.

Manager Crabb of the Strand, Buffalo, is giving Pauline Frederick the title of "Frederick the Great" in connection with her film performances at that house.

J. E. Hornberger of the Strand theater, Brockport, N. Y., was a Buffalo caller. "Our house seats 500 and fall business has opened very satisfactorily," said Mr. Hornberger. "Our up-to-date features include an orchestra and two motor-driven projection machines. We play vaudeville Saturday evenings."

"Eleven to eleven" is the slogan of Manager Franklin of the Family, Buffalo. He gives eight shows daily, beginning at 11 o'clock in the morning and closing at 11 in the evening. He is featuring "War's Women," which he advertises as "making theatrical history in Buffalo."

Charles R. Rogers, manager of the Essemar Film, Buffalo, recently went to New York to obtain new releases.

Local Items.

Lockport, N. Y.—The Strand, a new moving picture theater of Lockport, N. Y., was recently opened by Manager Hornberger.

Rochester, N. Y.—Manager McCallum has opened the Avon theater, Rochester, with vaudeville and moving pictures. This house ran stock this summer.

Rochester, N. Y.—Jack Farren, manager of the Victoria theater, Rochester, recently had as an extra attraction King Baggot, who appeared in person on the program.

Elmira, N. Y.—It is reported that Director Odenkirchen of the orchestra of the Majestic theater, Elmira, has resigned to become musical director at Sol Bernstein's theater in Amsterdam. The new leader at the Majestic is Ralph D. Schwartz, formerly at the Feiber and Shea theaters, Auburn.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

IN DETROIT.

Marguerite Clark to Remain.

Detroit, Mich.—At the special request of Will M. Elliott, publicity manager in Detroit for Paramount pictures, we mention that Marguerite Clark will remain as star on the Paramount program, notwithstanding reports to the contrary.

May Build in Flint.

Flint, Mich.—Mortimer Hoffman, member of the firm of Hoffman Bros., who operate the Palace in Detroit and the Palace in Saginaw, was recently in Flint looking over the situation with the object of building a theater in that city providing he can get a suitable location.

Present Price of Big Features

Michigan Exhibitors Are Wondering Whether the Prices for Special Features Now Being Offered Will Prove Profitable—Will Make a Try Out—What the Exchanges Say of Expensive Films.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The thing right now that is having the attention of Michgan exhibitors is the special big feature releases, such as are being produced by the Mary Pickford producing company, the Clara Kimball Young corporation, and the Herbert Brennon producing company. As a result of these and other big releases, Michigan exhibitors are planning to completely rearrange their method of booking, and although they intend to play these new big releases on open booking most of them will continue to play at least four days of contract booking. The high rental being asked for these new releases and the requirement that they be run for a specific number of days—usually longer than exhibitors have been in the habit of so doing—is causing many vigorous protests by exhibitors, some of whom can't yet see their way clear of making money at the high rental.

No doubt in the course of time exhibitors will take a chance and pay the rental asked for these specials, but one thing is absolutely sure—if they fail to make money with the first specials—they will not be apt to take such chances on the future releases. Here is the exhibitor's viewpoint as given the writer, both in and outside of Detroit:

"These specials are being touted as such box-office attractions that we are signing contracts to play them even though the rentals are the highest ever known in the film business. Whether these big features make money or not at the start will determine the future of these open-booking specials. If they fail to make money, exhibitors will not be so ready to play the second and third ones. Of course, if they do make money as they are touted, exhibitors will have no hesitancy in playing all that come along.

"It must be remembered that in nearly every city there are too many picture theaters, and it is not so easy for the exhibitors to make money as some people seem to think. The business is split up too much. How many exhibitors are making more money today than they were a year ago? Very few. And yet the exchanges are constantly talking higher film rental. The big pictures will be all right providing they do make money for the exhibitor."

The Exchange Viewpoint.

Here is what an exchange man said: "The present day producers, realizing the keen competition, are all striving to turn out better pictures than ever before; they are paying more money for their stars and putting considerably more money into their productions. As a business proposition, then, why should they not be entitled to more money from the exhibitor? When bread costs more, the baker increases his prices; when the leaf tobacco goes up, the cigar manufacturer increases his price; when cloth costs more, clothing manufacturers advance, and so it goes right down the line in a commercial business. The price of all commodities is based on cost of production. The big releases that are shortly to come out are very costly, unquestionably, and the producers are right in asking the exhibitor to pay more. If within the next four or five months these big releases do not prove to be big box-office attractions for the exhibitor and make him more money than the average feature, the producers will quit spending so much on their pictures and the price will naturally be cheaper to the exhibitor."

Garson Leases the Isis.

Grand Rapids, Mich.—Harry I. Garson, managing director of the Broadway-Strand, Detroit, has leased the new Isis theater in Grand Rapids, Mich., and is now making a number of important changes to that playhouse. He will conduct the Isis along the same lines as the Broadway-Strand. A new stage setting is being installed and a new Wurlitzer Hope-Jones organ. The Isis opened last spring and is a beautiful playhouse. Mr. Garson will direct the management from Detroit, although he will have a house manager for the Isis. He announces that among the attractions to appear for long engagements at the Isis are the features with Clara Kimball Young, Mme. Nazimova and Mary Garden.

W. A. Rusco Retires.

Saginaw, Mich.—W. A. Rusco, for the past ten years a prominent figure in the theatrical business of Saginaw, Mich., has retired at least for the present, having disposed of his interest in the Bijou theater. He may go south for the winter. E. C. Beatty, assistant general manager of the Butterfield chain of theaters, announces that Manager Fleischer, of the Strand theater, will be transferred to the Bijou. Joseph Friedman, manager of the Garden theater in Flint, goes to the Strand in Saginaw. He will book the pictures for the Strand and Bijou in Saginaw and the Garden in Flint.

Artcraft Local Office Opens.

Detroit, Mich.—Frank Rutledge, Michigan manager for the Artcraft Film Corporation, has opened permanent offices at 404 Peter Smith Building, Detroit. He says that applications are coming in so fast for the new Mary Pickford productions that he is not finding time to get out personally to see exhibitors. He says there is hardly a city in Michigan from which an application has not been received. Before going with the Artcraft, Mr. Rutledge was with the George Kleine Co., and was previously in vaudeville. He has been spending a great deal of the past summer at his country home at Spring Harbor, Mich.

K. E. S. E. Exchange Moves.

Detroit, Mich.—Louis Nathan, manager of the Kleine-Edison-Selig-Essanay exchange in Detroit, has moved his offices from the Broadway Market building to 712-713 Peter Smith building, where he will conduct a complete exchange, supplying all paper and film direct from the Detroit branch. This will be a great convenience to Michigan exhibitors and will facilitate deliveries and shipments. Mr. Nathan says that the basis on which his office will operate will be "Service First to the Exhibitor." He reports many applications for service with the best houses and many fine bookings.

Stork Visits the Von der Goltz Home.

A baby girl weighing 16¾ pounds was God's gift at the home of Mr. and Mrs. R. Von der Goltz, 386 Pennsylvania avenue, on Monday, Sept. 18. It is said to be the largest baby on record in Detroit. Mr. Von der Goltz travels Michigan for the International Film Service and right now is concentrating on "Beatrice Fairfax."

Full House at 15 Cents Admission.

Muskegon, Mich.—Don N. Miller, manager of the Garden theater, Muskegon, Mich., has a house that seats about 550 and which is playing to capacity every night. He runs a policy of three changes weekly and charges a flat admission price of fifteen cents. Even children pay fifteen cents, as Mr. Miller contends that as long as children take up seats they should pay the full price because, after all, all any house has to sell is its seats.

Handsome Theater Promised for Memphis

Heart of the City's Theatrical District on Main Street Expects to See Soon a Picture Theater to Seat 1,800 Persons.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—According to reports around the Memphis exchanges, this city is to have a handsome new photoplay house in the near future. The house is to be located on Main street, in the heart of the theatrical district, and will be constructed along splendid lines. It is planned to provide a seating capacity of 1,800, and furnishings will cost well up into the thousands.

Eastern and northern capital is behind the project, and plans are now under way to interest local capital in the formation of a strong business organization to operate the new show house. A Chicago concern is understood to be heavily interested, and important developments are expected within a short time. It is the purpose of those interested to take over the present site of the Van Vleet Mansfield Drug Company, which will shortly move to other quarters. By that time definite plans are expected to be well under way.

Artcraft Gets Two Live Men.

Nashville, Tenn.—W. C. Brandon has been appointed by the Artcraft Pictures to the office of the southern manager, and will have charge of the distribution throughout the South of the new Mary Pickford releases. Mr. Brandon was formerly at the head of the V-L-S-E booking offices at Atlanta, and comes to Artcraft with a broad knowledge of the southern field. Mr. McTyre, formerly associated with Mr. Brandon at the V-L-S-E offices, accompanies the latter to the new company, where he will be connected with the booking department.

United Issues "Kaufman Times."

Memphis, Tenn.—The United Program Film Service has just issued No. 1, Volume 1, of the "Kaufman Times," a paper devoted to the exploitation of its releases. A sure-fire beginning is a set of genuine Bud Fisher Mutt & Jeff drawings, directly under the headings. The United is featuring the Mutt & Jeff cartoon comedies in their service, which are running so strong that extra copies have been necesary to handle the business.

Volunteer State Briefs.

Knoxville.—A new departure at the Gay theater is a short reel program for Saturdays. No features are shown on this day and the weekly change to short subjects is proving a big success.

Memphis.—The Majestic Amusement Company ran the "Melting Pot" at its magnificent new theater to capacity houses, and booked a return engagement of the feature.

Memphis.—The Pastime theater, one of the largest houses in this city, has secured exclusive Beale avenue exhibition rights to the "Yellow Menace" serial. This picture is being extensively booked at the best southern houses through the United Service.

Tennessee Topics.

Nashville.—Among the prominent lights in the southern film firmament to visit the city during State Fair week were Messrs. Oldknow, Brandon, Warner and McTyre, all well-known exchange men.

Nashville.—J. P. Masters, the Bowling Green manager of the Crescent Amusement Company, was a visitor in the city a few days ago. Bernard Gooch, another Crescent man from Hopkinsville, Ky., was also in Nashville.

Memphis.—Mike Frank, of the Rex theater, has left for a month's vacation, which he will spend at Waukesha, Wis.

Memphis.—Jack Stewart, special representative of the Triangle, New Orleans, was in Memphis several days, where he lined up a number of new circuits.

Theater Notes and Changes.

Memphis.—Mrs. A. Gerini, owner of the Queen theater, Memphis, has just sold her other house, the Beauty, to A. R. Richards. Mr. Richards also operates the Lasca theater, a suburban house. The Beauty is a Main street five-cent theater.

Union City, Tenn.—W. C. Morris, a local man, has assumed control of the Empress theater, a Hickman, Ky., house.

Brownsville, Tenn.—Y. E. Yost, who operates a theater at Pontotoc, Miss., opened a house here on October 2d.

Iuka, Miss.—The theater of T. M. Jourdan was badly damaged by fire recently, which necessitated closing the house until extensive repairs can be made.

Grenada, Miss.—A new house is being erected here, which will be opened about November 1st.

Belzoni, Miss.—Levy & Bardey have opened a new theater in this town, which will be known as the Crescent.

Merger of Two Leading Atlanta Theaters

Strand and Vaudette Now Under the Same Management—On Opposite Sides of the City—Better Programs Promised.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—Announcement was made Thursday by the directors of the formation of the Strand-Vaudette Amusement company, which in the future will own and operate two of Atlanta's leading motion picture houses, the Strand theater on Peachtree street, and the Vaudette theater on Whitehall street.

While both theaters will be conducted as separate houses, they will be under the same general management, which, with the increased resources provided by the merger, will give the public better programs in each theater. Situated on opposite sides of the city, each with its own firmly established reputation and patronage, the Strand and Vaudette, controlled by one general manager are expected to gain even greater popularity. The merger was accomplished by the sale of the assets of the Strand theater, and the assets of the Vaudette Amusement company to the corporation. A charter was applied for this week.

Ever since they were opened, the Vaudette in 1911 and the Strand about four year ago, both houses have made money. The class of pictures shown in each has never been anything but the best. The Vaudette, operated by John and Gus Evans for years, has maintained and even increased its popularity under the direction of Alpha Fowler, while the Strand for many months has been capably managed by B. Lee Smith.

Mr. Fowler will be active in charge of the affairs of the new corporation as general manager of both the Vaudette and the Strand. He is a theater manager of long experience. He states that the programs of the Strand and the Vaudette will continue to be of the first-class order of highest excellence that they have been in the past.

New Exchange Building, Atlanta, Ga., Occupied by Triangle, Pathe, Universal, Greater Vitagraph, Consolidated, General Film, Fox and a Branch of Postal Telegraph Cable Co.

Local Film Notes.

Spartanburg, S. C.—The Bijou at Spartanburg, S. C., has been remodeled, and reopened under the management of J. E. Schofield.

Atlanta, Ga.—The Atlanta photoplay club held an enthusiastic meeting Thursday evening in the assembly hall of the Ansley hotel. Many successful writers are members of the club. Besides going into the construction of photoplays the club will later make a study of the short story, and is co-operating for the market of their productions.

Columbus, Ga.—After being thoroughly remodeled and renovated, the Grand, at Columbus, Ga., reopened Thursday, September 21.

Cincinnati's Star Theater Has New Policy

Manager Tom Corby Announces Booking of Big Features and a Raise in Price of Admission to Ten Cents.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—The change of policy of the Star theater, Tom Corby's popular house on Fountain Square, which has been placed in effect, came as something of a surprise in picture circles, and to the public as well, but may be taken as a reliable straw showing the direction of the wind. The Star has for a long time been a leading representative of the houses which stuck to the five-cent program of diversified pictures, showing several different subjects, usually in one or two reels. Now, however, the Star has joined the ranks of the "big-time" picture houses, as it were, having secured the first run of William Fox feature releases and Metro-Drew comedies.

Beginning on Sunday, Sept. 24, therefore, the price of admission was raised to 10 cents, in line with that at other houses showing features, and will be maintained at that figure, with two programs a week. Although the Star seats only 300 persons, and is therefore rather small as compared with the larger feature houses, its splendid location on Fountain Square keeps it filled all the time, and in a day's run it will probably show to as many people as some houses with twice its capacity. So far, according to Mr. Corby, the new arrangement has worked splendidly, full houses being the rule, and his clientele seems to be much pleased with the change. "Fires of Conscience," a Fox film featuring William Farnum, was the first Star feature, followed by Emily Stevens in "The Wheels of the Law."

New "Nation" Film Hearing in Ohio.

Cincinnati, O.—The pertinacity of the local legal representatives of the owners of "The Birth of a Nation" is indicated afresh. They propose to have the Supreme Court review the decision of the censors on that picture. Under the procedure determined by the rules of the court, and the statutes applicable, an appeal direct to the Supreme Court from rulings of the board may be taken, if the Court decides that the matter is worth its attention. The motion for a review will be vigorously fought by the legal department of the state, it is understood. It will come up for hearing October 4, and the court will at that time decide whether it will go into the legality of the censors' refusal to permit the film to be exhibited in Ohio.

Exhibitors and Salacious Films.

Columbus, O.—According to President Max Stearn, of the Ohio Motion Picture Exhibitors' League, he will present to Columbus exhibitors at their next meeting a resolution condemning the various more or less unsavory films dealing with forbidden phases of sex discussion. Mr. Stearn declares that exhibitors who are endeavoring to build up a permanent business with the best class of patrons have no desire to secure temporary profits by the exhibition of salicious pictures, and that such exhibitors are much in the majority in his organization as well as most others. It is understood that Dayton, O., exhibitors have already taken action along this line, and although many films characterized as highly objectionable from the standpoint have been passed by the censors, the exhibitors of the state intend to protect their patrons by their own action condemning the release of improper subjects.

Ralph Peckham to Drive Local Unicorn.

The management of the Cincinnati Unicorn Film Service office was assumed on September 4th by Ralph E. Peckham. Mr. Peckham came to Cincinnati from Pittsburg where he was located with the Unicorn in a like capacity. While a young man in years, he is one of the older school of film men in the business.

Mr. Peckham is one of the former owners of the Detroit and Toledo offices of the Universal, when they were operated under private franchises.

Mr. Peckham extends a hearty invitation to the exhibitors of the territory to call at his office in the vicinity.

Will Build Theater in Springfield.

Springfield, O.—A deal has been closed by Pittsburg interests, it is reported, by which a desirable piece of property on High street has been acquired, which will be remodeled and converted into an up-to-date moving picture house, with a seating capacity of between 700 and 800 people. Local men are also interested in the venture, which is to be pushed as rapidly as possible.

Welfare Work of National Cash Register Company in Film.

Dayton, O.—One of the most interesting subjects which will be shown in the future by the Lyman Howe Company, will be the welfare work of the National Cash Register Co. The Howe organization has been busy for several weeks, with the hearty co-operation of the company, in taking the pictures, which were shown to large crowds at the N. C. R. Country Club recently. The pictures will become a part of the Howe repertory of subjects.

Masonic Theater Gets Back Its Old Name

Louisville's House of Many Recent Changes to Be Reopened by Adrian Humphreys and Goes Back to Motion Pictures.

From Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The Strand theater, formerly the Masonic, which closed last spring as a moving picture house, will be re-opened shortly by Adrian C. Humphreys, of Louisville, a well known attorney. Mr. Humphreys will operate the house under its former name, "The Masonic," and is arranging to give his patrons some first-class service. The new Mary Miles Minter series, in six releases of five to six reels, has been booked with the theater by the local Mutual office, and it is understood that Bluebird and Kline-Edison pictures will also be shown. It has developed that Judge Allen Kinney, who leased the house for showing the Al. Fields minstrels, a few weeks ago, leased for only the one show, instead of for several weeks as reported.

To Have Its Own Electric Plant.

Winchester, Ky.—The management of the Cozy theater has placed contracts for a private lighting plant which will be installed at once. A number of the theaters in the smaller cities of the state are now installing their own power plants, claiming they get cheaper and more satisfactory service.

Phoenix Amusement Amends Charter

Lexington, Ky.—Amended articles of incorporation have been filed by the Phoenix Amusement Co., operators of the Strand theater, whereby $40,000 worth of common stock has been split so that $10,000 will be of 7 per cent. preferred. The amendment was signed by M. Switow, Louisville, as president; James H. Button, director, of Louisville; and G. D. Wilson, director, of Lexington.

Manager Agrees Not to Use Certain Films.

Georgetown, Ky.—The Better Motion Picture Committee, representing all of the leading women's clubs and other organizations of the city, recently started a campaign for better and more wholesome pictures, and put the matter before Manager A. B. Barkley, of the Georgetown Opera House, in such a way that there was nothing left for him to do, but to agree to eliminate all objectionable films in the future, and to book only the higher grade films of the very best producing companies. It was announced that one line of films would be dispensed with entirely, as objectionable, and not up to the standard set by the residents of the city.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Louisville Personal Notes.

E. R. Anderson, manager of the new Amuzu theater, of Midway, was recently in the city calling on the film houses.

Two changes in press representatives of local theaters have been announced during the past few days. John Hoagland has relieved Stewart Cayce, of the Walnut, the latter going with the Louisville Henderson & St. Louis Railroad Co. Bob Rogers has taken over the press work at the Alamo.

Robert Brummett, of Jelico, Tenn., manager of the Palace theater of that city, has been secured by the Dixie theater, of Williamsburg, Ky., to handle the special feature plays screened by the house.

C. H. Berryman, head of the Ben Ali and the Lexington opera house, Lexington, Ky., has resigned from the Fayette County Road Commission, claiming that press of business made it impossible to continue on the commision, and denying reports of friction.

Should Minor Operators Be Left in Charge?

Paducah Exhibitors and Operators Are Arguing the Question Before the City Commissioners.

PADUCAH, KY.—The moving picture machine operators and the exhibitors of Paducah, Ky., are in a controversy before the city commissioners relative to an ordinance requiring all machine operators to be twenty-one years old. The ordinance itself was introduced through the efforts of the operators and is endorsed by John O. Keebler, the city electrical inspector. The operators assert that in other cities similar regulations are in force, and that such a regulation is a protection to the public. The managers contend that they are forced to have apprentices on duty to relieve the regular operators while the latter are at meals, and that the apprentice operators have done good and efficient service, and are capable after a few weeks' training. It is now up to the commissioners.

Autumn Fairs and Picture Shows

Kansas Exhibitors Face Problem Every Fall When Free Agricultural Fairs Come to Town—Big Topeka Fair Brings Little or No Profit to Picture Theaters—Exhibitors and the Small Town Fairs.

From Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, Mo.—The middle west is near the close of its fall fairs, street shows, state fairs, and other similar events that draw in the people from the surrounding towns. The exhibitors are profiting more or less from the presence of so many people, in the increased patronage of their shows. This possible business is largely overrated in many instances, however. Take Topeka, Kan., for instance, where a great free fair was held, with an attendance of more than 200,000, including perhaps close to 100,000 from near and distance parts of the state. The business of the local exhibitors was nothing extraordinary. Most of them started their shows early in the morning the first day or so—and then postponed the opening till towards noon. These people had come to attend the fair, and went to the grounds in the morning, staying there in most cases until late at night. The local vaudeville and "legitimate" theaters maintained a booth in the fair grounds for the sale of reserved seats; but did not do much more than enough business to pay the extra expense.

In the smaller towns, however, the moving picture exhibitors have frequently been able to do a great deal towards boosting their permanent business, during the street and local fairs. The visitors to the fairs are from nearby territory, who could often come in to the local picture show. Nearly every visitor is a possible patron of more or less regular attendance.

Roy Sweetland, proprietor of the Sixth Street theater, Hiawatha, Kan., is one example of the exhibitor who made good use of a local street fair. He did what other local merchants and business men did—he erected a booth in the district set apart for that purpose, which he decorated with pictures of stars and advertising of his Paramount program; and he gave away souvenirs. He inoculated the visitors with the idea of visiting his show—and the results will probably be permanent.

Another example is E. N. Doyle, manager of the Park theater, Cape Girardeau, Mo. He had a booth in the fair grounds, decorated with Paramount streamers, 24's; with posters and pictures provided by the Paramount exchange. He also gave souvenirs away. Mr. Doyle pulled off the real stunt, however, when he got the directors of the fair to declare September 22 Paramount Day. This was the official designation—and he made the very best use of it.

It is apparent that many other exhibitors besides Mr. Doyle will receive benefit from his work during the fair. And because of that broader benefit, the exchange gladly co-operated, by supplying the materials for the decoration, and for novelty advertising.

An Office Boy Who Will Rise.

Kansas City, Kan.—An office boy can be a mighty useful member of an exchange organization. Kansas City has at least one of the type that keeps his wits about him and his eyes open. This is John Miley, 17 years old, with a common school education—and red-headed. Incidentally he has a good memory and a willingness to serve. John is noted in the office for being able to tell, right off the reel, the name and address of any exhibitor, the name of his theater and the size of his house. John runs the addressograph machine—but not mechanically. He has watched the names so often that he knows them all. But he has gleaned other information about these names, too. He can answer instantly such questions as "Where is Jim Jones?" or "Who's that over at Adalina?" or "What are Smith's initials, at Forsythe?"

Very Fond of Good Pictures.

Marion, Kan.—One of the youngest moving picture fans in the state of Kansas is the 6-months-old baby daughter of Harry K. Rogers, proprietor of the Auditorium, Marion, Kan. Mr. Rogers is himself widely known among film men. He is giving Marion a living demonstration of the innocuous quality of the pictures he provides for his patrons. This youngster is brought to the theater nearly every night by Mrs. Rogers and takes a keen delight in the show. "And," says Mr. Rogers, "on the square, if we don't run Universal pictures she don't want to stay."

Harry Rogers' Daughter.

A Creditable Small Theater.

Hutchinson, Kan.—C. B. Yost, Hutchinson, is showing what a little hustling can do to bring profits, summer or winter, to a small house. His Royal theater seats only 500, but it is a beautiful house, one of the prettiest for its size in Kansas, with terra cotta front, tastefully decorated. Significance is given the ornament that tops the front, a bird, since Mr. Yost has booked Bluebird pictures. Mr. Yost is running at least every ten days a big picture, and he is after the states rights pictures, which he is proving to be paying propositions for him. He pays the good prices for films, charges 10 cents, sometimes 15 cents, advertises generously—and makes money. He uses novelties and special stunts of his own devising, in addition to newspaper space, and it is the attention to the special subject, with special advertising, that he believes brings the results. He is one who believes in summer shows—he has had a good business the past summer.

Royal Theater, Hutchinson, Kan.

Getting Co-Operation of Local Newspapers

Western Exhibitors Use Slides Boosting Film Column in Local Papers and Favorably Impress the Editors.

KANSAS CITY, Mo.—Western exhibitors have been receiving pretty good co-operation from their local newspapers, when they went about it in the right way. Many papers have been publishing moving picture pages, and most have used more or less of the publicity matter that the exhibitors or the exchanges have sent them. But the increasing cost of publishing has resulted in many publishers reducing the size of their papers—and incidentally cutting down the pages devoted to moving pictures.

The situation was becoming "nervous," and L. D. Balsly, who looks after Paramount publicity in a group of states, saw that something must be done. This thing must be to show the editors and business managers of newspapers that their interest lay in using considerable space for pictures. Mr. Balsly therefore advised exhibitors to photograph a moving picture page of a newspaper, and make a slide of it, across the face of which would be a strip urging the spectators to read that paper—and suggesting that advertising in the local paper pays.

Many of the exhibitors have done this. And it has brought about a very desirable condition of hearty co-operation on the part of the publishers. The latter feel that the exhibitor is really going out of his way to help along the paper—and the thought is impressed that the moving picture fans do actually take an interest in that moving picture page.

T. S. Morse Traveling for Midwest.

Kansas City, Mo.—T. S. Morse, formerly with the World Film exchange, has just returned from the initial trip for the Midwest Photoplay Corporation through Kansas. Mr. Morse will have charge of Kansas. "I was pleased with the results of the first canvass of the territory in the interests of Clara Kimball Young productions," said Mr. Morse.

Sam S. Schwarz is another addition to the force of the Midwest corporation as cashier. He had formerly been in the retail merchandise business in Des Moines, Iowa.

K. E. S. E. Exchange Expands.

Kansas City, Mo.—The George Kleine exchange in Kansas City is being transformed into the Kleine-Edison-Selig-Essanay exchange, gradually. The past week, an additional room has been secured in the Ozark building, since no other quarters could be found—the Kleine exchange having a long lease on their very attractive and convenient quarters. Many extra clerks and shippers have been employed.

World Film Exchange Busy.

Kansas City, Mo.—The Clara Kimball Young reissues are going like hot cakes with Ohio maple syrup, out of the Kansas City World exchange. Practically every town in the territory evidently is going to have them as soon as they can get them, and the demand is almost swamping the office. It seems to be just what the exhibitors want.

L. O. Maas With United Film.

Kansas City, Mo.—L. O. Maas, formerly representative of the Pathe exchange of Chicago, has been employed at the United Film Service local exchange to handle the "Yellow Menace" in Kansas.

Joplin, Mo.—J. D. Wineland, Joplin, is building a new theater.

Prairie State Film News

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Nebraska Notes of Interest and Theater Changes.

OMAHA, Neb.—When the Nebraska State Teachers' Association meets here in November 8-9-10, the Nebraska conservation and public welfare commission will show the delegates 8,000 feet of moving pictures telling of the beauties and resources of Omaha and Nebraska.

Beatrice, Neb.—W. L. Bennett sold the Jewel theater to Leo and Frank Lucey.

In Iowa.

West Union, Ia.—The operating room at the Princess theater was struck by lightning. Leslie Fitzgerald, who was in the booth at the time, was shocked but not injured.

Sheldon, Ia.—B. C. Boggs has sold the Strand theater to G. W. and R. G. Slater.

Cedar Falls, Ia.—Edward Madegan, new owner and manager of the Grand theater, opened that house with "Love's Liar."

Dakota Notes.

Phillip, S. D.—The Gem theater has been opened here.

Minnewaukon, N. D.—Geo. Phillips has purchased equipment, and will give shows at Minnewaukon, Church's Ferry, and Starkweather.

Kildeer, N. D.—The Publicity Film Company of Bismarck made films of scenes in Kildeer for the Commercial Club.

Milnor, N. D.—Austin Williams sold the Shubert theater to H. H. Trifford.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.
Helpfully yours,
THE MOVING PICTURE WORLD.

FILM NOTES FROM ILLINOIS.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Theater Changes.

SPRINGFIELD. Ill.—The Fidelity Film Corporation of Chicago has changed its name to the Ryan Brothers Garage Company, and also changed its object.

Robinson, Ill.—Construction of the new Palace theater on West Main street, which is being erected by S. L. Crebs of Carmi, has been rapid, and it was planned to open the house about the middle of October. The house has been leased to Roscoe Cochran. He has been an exhibitor at Carmi for some time. He will show nothing but pictures, using an orchestra for the musical accompaniment.

Oakland, Ill.—Mrs. Nettie Webber has sold the Grand theater to McQueen Brothers.

Monmouth, Ill.—The Pattee Opera House is now under the management of Del V. Hardin and Charles Ward.

Manistique, Mich.—E. S. Perkins and C. F. Kniseley will erect a moving picture theater on Cedar street.

WISCONSIN FILM NEWS.

Waupaca, Wis.—Slight loss was caused at the Lyric theater when hot carbon fell upon a reel of film. Smoke filled the theater, but there was no panic.

Fond du Lac, Wis.—Frank G. Raymond, of Birmingham, Ala., who has assumed the management of the Henry Boyle theater, has announced his policy. Feature films will be shown first three days of each week, and the last four days will be devoted to vaudeville. Some theatrical attractions will be booked.

West Allis, Wis.—Construction of Loebel's moving picture theater on Greenfield avenue has begun.

J. A. Cressy Interests Open Exchange

New Dallas Distributing Company for Clara Kimball Young Films—Managed by F. M. Sanford—Has Rights in Four States.

By E. E. Belcia, 902 West 2d street, Fort Worth, Texas.

DALLAS, Tex.—Still another exchange is opening here notwithstanding the fact that business has been extremely dull the past few months, and almost every exchange has suffered a decrease in receipts. The new concern will be known as the J. A. Cressey Interests, and will be distributors of Clara Kimball Young and other independent productions. F. M. Sanford will be the general manager. Mr. Sanford, a native Texan, has an enviable reputation, and we predict that he will get his share of the business. When the World Film Corporation was started several years ago, Mr. Sanford was made manager of the Dallas office, and held that position continuously until the latter part of last year. He has friends by the hundreds in the trade in this territory as well as in New York and California, all of whom wish him the very best of luck in his new undertaking.

J. A. Cressey who owns the J. A. Cressey Interests, which will control four states on the Young productions and on other independent features, is a relative of Miss Clara Kimball Young. The offices will be at No. 1304-6-8-10 Southwestern Life building temporarily. L. C. McHenry, who formerly worked for Mr. Sanford with the World Film, will be one of his assistants in the new offices.

Nat Barach, a Young Manager.

Dallas, Texas.—On this page appears the likeness of Mr. Nat Barach, the genial manager of the Southern World Film Corporation of Texas. He, like many another film manager, received his training in the old Warner Features offices. Although Mr. Barach has been in the film business but three short years he holds an enviable record. Long before the dissolution and sale of the Warners offices Mr. Barach joined the World Film forces and has been with this organization practically ever since except for a short time when he was special representative for Fox. He has been with World Film in Pittsburgh, Kansas City and Cleveland, and went to Atlanta the first of this year, from whence he came to Dallas to manage the Southern World Film Corporation. Although Mr. Barach has been in our territory but a short time he has made a host of new friends. Mr. Barach is but 26 years of age, almost the youngest manager in Dallas, but his foresight and sagacious business methods are that of a man much older and with more years of experience.

Nat Barach.

New Theater for Cleburne.

Fort Worth, Texas.—Mr. Green, of Cleburne, came up Sunday to this city and at the invitation of E. H. Phillips he and the World correspondent witnessed a private showing of "Victory of Virtue," an independent production which is being handled by Dallas parties as a state rights proposition. Although this picture was released some time ago it has been shown in but few towns in Texas. Mr. Phillips and Mr. Green will both run it. The picture is good, but nothing extraordinary. Mr. Green is going to erect at an early date a large theater in Cleburne, where he has been an exhibitor for many years, and where he now runs two shows. While at Phillips' Egypt we went to the operating room, as Mr. Green wanted to get some data on lenses, etc., for his new theater, and it would have done Mr. Richardson's heart good to have been with us. This operator genius has been with Phillips for many years and gets perhaps the best projection in the state. (We did not learn his name.) He has invented an automatic switch on the cone of the lamphouse that is a wonder. Mr. Green is going to use his ideas in the construction of the projecting room of his new house.

Who Is This?

Dallas, Texas.—Dame rumor has just informed us that the most popular and the most prominent exhibitor of Texas and of Dallas will become a benedict at an early date. The bride-to-be is, we understand, from one of the oldest, most prominent and wealthiest families of Dallas. As no definite date has been set that we can learn, or any formal announcement made, we do not feel at liberty to give further information, but will let our readers guess who it is.

John Rotchford, Manager of Local Artcraft.

Dallas, Texas.—John Rotchford will be the manager of the Artcraft office in Dallas. Mr. Rotchford arrived in Dallas a few days ago and offices were at once opened temporarily in one of the large office buildings. Mr. Rotchford is snowed under with applications for Pickford contracts at present and is taking care of them as fast as possible. It is understood that all the larger cities of Texas have contracted for these productions almost simultaneously with the arrival in Dallas of the Artcraft representative.

Fort Worth Strand Reopens.

Fort Worth, Texas.—The Strand theater, owned by J. D. Wheelan, destroyed by fire in July and rebuilt, opened on Saturday, September 23. The new Strand is one of the prettiest theaters in Texas and undoubtedly the prettiest in Fort Worth. Mr. Wheelan was using Paramount service exclusively in the Strand, and when the fire occurred he continued to pay for this service, although the theater was closed, which will now enable him to run three changes per week of Paramount program for several months, including three Pickford and three Clarke pictures which were released while he was closed, but which have never been run in Fort Worth. The Strand is decorated in gold, ivory and tan and Mr. Wheelan also had installed a big unit orchestra and the front has been rebuilt and a very ornate awning covers the sidewalk. Altogether it is a very "nifty" place and one "hard to beat."

Two Theaters Turn to Pictures.

Fort Worth, Texas.—Though many places are reporting picture houses changed to vaudeville or stock, two Fort Worth houses have changed to pictures. The Majestic (Interstate House), runs pictures on first half of week and vaudeville last half, and Byers opera house runs features and vaudeville, while heretofore both houses were exclusive vaudeville and road show attractions exclusively.

Fort Worth, Tex.—Pierre Levy, manager of the Hippodrome theatre, has returned from his vacation, which he spent in southern cities of Texas. He says he had a great time at the beach in Galveston. Mr. Vivian, the prominent exhibitor of Denton was a Fort Worth visitor the other day.

Denver Screen Club Has Plans

First of This Season's Weekly Luncheons Brings Out Plans for Club's Coming Social Events—Big Screen Club Ball at City Auditorium—A Dinner Dance—Pool Tournament Begins.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COL.—After a spell of inactivity due to the summer season, the Rocky Mountain Screen Club came to life again this week. The first of the weekly luncheons to be held during the winter was given at the Albany hotel and plans outlined for a series of big league affairs.

First of all a committee was named to arrange for a Big Screen Club Ball to be held in the City Auditorium. Frank Harris of Vitagraph, George Killam of the Colfax theater and Milton H. Cohn of Paramount were named on a committee to arrange for the presence at the ball of one or more of the nationally famous screen stars and it is planned to make the affair the biggest one of its kind ever held in the West.

Arangements also were made for the holding of a dinner dance for club members and their friends.

Announcement was made of the starting of a pool tournament at the club rooms in which nearly two score members, including sharps and novices, are entered.

Many Changes Among the Managers.

Denver, Col.—The opening of the Artcraft Exchange for the distribution of Mary Pickford films in the Denver district has been the signal for a deluge of new exchange managers in the city.

The ball was set a rolling when T. Y. Henry, former manager of the General in this territory was engaged to take charge of the Artcraft office. This left a vacancy in the General office which has been filled by the selection of A. E. Fair.

Both selections are popular with the trades people in the teritory. Mr. Henry had been manager of the General exchange for several months and gained many friends.

Mr. Fair has been traveling representative for the General for almost a year. Prior to this time he was an exhibitor and also operated a brokerage office for the sale of moving picture theaters.

In the World Film exchange Denham Palmer, former Western District manager and more recently local exchange manager, resigned to accept a position with the Vitagraph company. It is understood that plans for reorganization by the Vitagraph provide for the transfer of Frank Harris, present Denver manager to Omaha and the appointment of Palmer as Denver manager.

George N. Montgomery has come from the East to take charge of the World office succeeding Palmer. Mr. Montgomery has been in the exchange branch of the moving picture industry for four years. He was associated with the Mutual company for some time previous to his joining the World forces. With the latter company he has been a part of the home office organization for the greater part of the time, but at intervals has managed the Minneapolis, Cincinnati and Indianapolis exchanges. He came to Denver from Indianapolis.

C. R. Gilmour Back.

Denver, Colo.—Charles R. Gilmour, former popular manager of the World Film Exchange in Denver and who left here to take charge of the Minneapolis office for the same company returned to Denver this week to assume his new duties as traveling representative for Pathe in the Rocky mountain territory

J. A. Hayden with General Film.

Denver, Colo.—J. A. Hayden, formerly roadman for the V-L-S-E has accepted a position as roadman for the General Film company.

Colfax Theater Sold.

Denver, Colo.—W. C. Carnahan has purchased the Colfax theater from A. B. Cann and wife. Mr. McCann's poor health compelled him to dispose of his theatrical interests.

Spokane Theater Consolidation

By S. Clark Patchin, 1811 Eleventh Ave. East, Spokane, Wash.

C. E. Stilwell Completes String of Four Picture Theaters—Will Incorporate.

SPOKANE, Wash.—A consolidation of four Spokane moving picture theaters, the Casino, the Class A, the Rex and the Unique, has been completed, and hereafter these houses will be operated by a corporation. C. E. Stilwell, proprietor of the Casino, the Class A and the Unique, will be general manager, and B. W. Copeland, proprietor of the Rex, will be assistant manager and publicity representative.

The new corporation will be capitalized at $50,000 and will assume the active management of the theaters as soon as the legal formalities can be complied with. The articles of incorporation are now on the way to Olympia.

The amalgamation is the result of negotiations that have been pending since Mr. Stilwell purchased the Class A theater from Lee Forbes. Another step was taken last week when he purchased the Casino theater from the Clemmer estate. Both the Class A, first known as the Clem, and the Casino, were established by the late John Clemmer, a pioneer in the film business in the northwest.

By the purchase of the Rex Mr. Stilwell secured the last link in his chain of picture houses. Seven years ago he took the Unique, then a nickleodeon of a primitive sort, and has made it a money-maker. The same is true of the experience of the Rex under the direction of Mr. Copeland. He purchased the interests in it of C. D. Robinson some months ago and has been full owner since that time.

In transferring the Rex to the new corporation Mr. Copeland takes stock in the new corporation and will be actively associated with Mr. Stilwell in the management.

Mr. Stilwell announces that the Casino and the Class A will show "first run" pictures only, while the "second run" pictures will be shifted to the Rex and to the Unique when they are of a character that appeals to the clientele of that theater. The bulk of the offerings will be selected from the releases of the Metro, Fox, World and the Mutual studios, Mr. Stilwell states. He is also negotiating for the new Clara Kimball Young and Mary Pickford productions.

The Casino has seating capacity of about 600, the Class A 400, the Rex 460 and the Unique 325.

The combined house staffs, which will be retained throughout with the exception of the managers, number 31 people, divided as follows: Casino, 10; Class A, 9; Rex, 6, and the Unique, 6.

"Consolidation is the order of the day in the film business as in other lines," said Mr. Stilwell. "We are incorporating for the primary purpose of cutting down the overhead cost of operation without minimizing the quality of entertainment. We have already worked out a combined saving on the four theaters of $1,500 a month by lopping off duplicated positions.

"It is our intention to put this entire saving into improved film service. There will be no cutting in that regard. We will present the best pictures available. We will limit stock to residents of Spokane. We limit individual stock subscriptions to $100."

Mr. Stilwell will make extensive improvements on all the theater properties.

The Hippodrome management has closed a deal for showing both the first and second run features being released by Pathe in Spokane, also for the Pathe News releases.

Denver Now Has an Exchange Row

Welton Street Becomes the Actual Film Center of the City—New and Old Exchange Offices Located Near-By.

DENVER, COL.—The opening of new moving picture exchanges and the moving of old establishments has within the past week given Denver a sizable exchange row on Welton street. The World, Paramount, Mutual, United, Universal and Bluebird exchanges have been located on this street for some time. Recently Unicorn rented quarters a few doors removed from the Universal and now Fox and the new Artcraft company have taken up their abodes in the same locality.

Fox moved from the Ideal building to its new and larger ground floor location at 1442 Welton street after several years spent in its original home.

Artcraft opened offices at 1440 Welton street, next door to Fox following the visit to Denver of A. S. Kain, western manager.

Not to be outdone by the other exchanges, H. H. Buckwalter of Kleine-Edison also moved up town taking quarters in the Wm. Penn hotel at 18th and California streets. This is in the same block with the Metro exchange and only one square removed from Welton street now known as Exchange Row.

With the exception of Pathe which still retains its location in the lower part of the city all the film exchanges are now up-town. The Triangle, General and Vitagraph offices are situated in a group on Champa street and complete the list of local exchanges. Of these only the Vitagraph has an upstairs office.

The centralizing of the exchanges has simplified the work of the exhibitor in these days of mixed programs and now it is possible for a theater owner to gather one day's program from two or more exchanges without being required to sacrifice his early morning rest.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

CALIFORNIA NEWS.

M. H. Kohn Again Visits New York.

San Francisco, Cal.—Marion H. Kohn, president of the Consolidated Film Corporation, is making another hurried trip to New York, the business being in charge of George B. Epstein during his absence. Quarters have been secured for a branch exchange at Los Angeles to be opened as soon as he returns to the Coast.

International Booking Features.

San Francisco, Cal.—The International Film Service, Inc., has booked its first two feature releases at the Tivoli theater, "Jaffery," to be shown late in September, and the "Flower of Faith," early in October. The serial, "Patria" will be shown at the Imperial theater, commencing in November.

Walter G. Preddy Incorporates.

San Francisco, Cal.—Walter G. Preddey, who makes a specialty of equipment and supplies for motion picture houses, has incorporated his rapidly-growing business with a capital stock of $10,000. The incorporators are Walter G. Preddey, M. Davis and S. Davis, the two latter each holding one share of the ten thousand issued.

Sends Machines to Java.

San Francisco, Cal.—George A. Metcalfe recently filled an order for six Powers Cameragraphs No. 6A for shipment to Java, these being sent to a large mercantile concern, which will distribute them.

Managers to Be Censors.

Vallejo, Cal.—A meeting of the four managers of local motion picture houses was held recently, and it was decided that they would act as a board of censorship in the future, passing upon all pictures to be shown there. By co-operation in this manner it is hoped to keep up the standard of entertainments there.

San Francisco Happenings.

Robert Drady, who has been house manager for Pantages theater for some time, will become manager of the Oakland house, succeeding Harry Cornell, who has gone to Minneapolis.

Edward H. Kemp, who handles the Motiograph projection machine in this territory, has returned from a visit to the factory, coming back by way of Los Angeles, where he made a short stop.

A. W. Cowdin, formerly of the Los Angeles office of the Atlas Educational Film Company, which has been closed, arrived here recently, and is now on the road out of the local office.

Messrs. Bonslett & Peters, who recently purchased Fink's theater at Gridley, Cal., were here recently to purchase equipment and arrange for service.

The Filmusic Company has been organized as a subsidary of the Masteroll Perforating Machine Co., 717 Market street, and will cut special music rolls for the accompaniment of moving pictures.

California Briefs.

Chico, Cal.—A fire occurred recently in the operating room of the Lyric theater, destroying two reels.

Redding, Cal.—The new house of Anderson & Wood of Chico, will be opened about the middle of November.

Modesto, Cal.—A. A. Richards has sold the Modesto theater to A. A. Perard.

Dunsmuir, Cal.—The Strand theater will be opened about the first of October.

Calistoga, Cal.—A fire occurred recently in the operating room of Hubbard's theater, causing quite a loss to film and equipment.

Bray, Cal.—E. J. Wright, who recently opened a theater here, has closed it for the winter, and will erect a new house before spring, it having been demonstrated to his satisfaction that a moving picture show can be successfully given in this lumber town.

Berkeley, Cal.—Plans are being made by A. H. Moore and J. P. Dean to erect a moving picture house with a seating capacity of 2,000 on University avenue, near Shattuck.

Santa Clara, Cal.—Hoots & McDaniel have remodeled their house and have opened it again, the opening attraction having been "Poor Little Peppina," featuring Mary Pickford.

Music a Drawing Power on Coast

San Francisco Moving Picture Patrons Show Approval of Fine Music—In Some Theaters Concerts Without Film Are Giving Good Results—Big, New Organ at Turner & Dahnken Theater—Other New Organs.

By T. A. Church, 1507 North Street, Berke ley, Cal.

SAN FRANCISCO, Cal.—Fine music is becoming more and more a feature at moving picture houses, and some noteworthy installations of instruments have been made here of late, both in new houses and in old established theaters. In some of these regular concerts are being featured, during which no pictures are shown, and times of the day that were formerly dull have been transformed into busy periods, so great has been the interest that has been created.

The Turner & Dahnken circuit has recently installed a magnificent pipe organ in the Tivoli theater, made by the American Photoplayer Company, and one of the largest instruments ever turned out by this concern. The instrument has three manuals and fifty-two stops, its pipes being built into each side of the proscenium arch, and in addition it has all the effects necessary for the proper presentation of moving pictures. At the opening recital, which was an invitational affair, the house was filled with music lovers and organists from several Pacific Coast cities, and took turns at the instrument. Albert Hay Malotte is the permanent organist, and his programs are winning fame for the Tivoli theater, originally erected as a home for opera. The organ is being used both alone and in conjunction with the regular Tivoli orchestra.

Other noteworthy installations of organs in local houses during the past few months have been those in the New Mission theater, the Royal theater, the St. Francis theater now nearing completion, and in the Rialto theater, each representing an investment to the owner of about twenty thousand dollars.

T & D Buying State Rights.

San Francisco, Cal.—The Turner & Dahnken circuit, with six houses within a radius of one hundred miles of San Francisco, and others in Nevada and Oregon, has entered the field as a buyer of state rights, and is ready to make tenders on any feature productions of merit. The productions secured by purchase will be used over its entire circuit, and will then be handled by regularly organized film exchanges. The Peerless Film Service will handle the productions in the territory north of Bakersfield, Cal., while D. S. Markowitz will handle them in the southern part of the state, with headquarters at Los Angeles. In several instances recently the Turner & Dahnken Circuit has paid more for the rental of certain feature productions for its six California houses than the film exchanges are said to have paid for the entire state rights, and this has led to the step that has been taken.

Portola Gets Mary Pickford Films.

San Francisco, Cal.—Arrangements have been concluded whereby the releases of the Artcraft Pictures Corporation will be shown at the Portola theater, one of the leading downtown houses of the city, and upon the completion of the new California theater, they will be shown there. Manager Roth of the Portola, is receiving many congratulations on landing these productions for his house, the bidding for these having been quite keen. Arthur S. Kane, the Western representative of the Artcraft Pictures Corporations, is to make his headquarters at San Francisco, and will shortly arrive here from a trip to Los Angeles. In speaking of the interest taken in these productions manager C. Mell Simmons says: "There is no difficulty whatever being experienced in placing the Mary Pickford pictures, as it seems that every exhibitor wants them We are finding trouble, however, in deciding just whom to give them to in some places, and this takes time."

Kleine Exchange a Busy Spot.

San Francisco, Cal.—The George Kleine film exchange at 288 Golden Gate avenue is the scene of great activities, between the remodeling work that is under way, and the many visits of exhibitors anxious to get in touch with the plans of the Klein-Edison-Selig-Essanay Service. Manager W. O. Edmonds recently returned from a conference of officials and district managers at Chicago, and is about as enthusiastic over the new combination and the forthcoming releases as any one could possibly be. Immediately upon his return work was commenced on remodeling the local office, but elaborate changes will not be made as it is the plan to move to larger quarters closer to Market street as soon as a suitable building is erected. R. H. Allen has been placed in charge of the booking sheet, and San Francisco business, and another road man has been selected in the person of a Mr. Hill. Mr. Edmonds has made a change in the management of the Seattle branch, this now being in charge of Carl Stern, formerly of Denver, and he states that a change in quarters will be made there shortly.

Change in Bluebird Management.

San Francisco, Cal.—Charles I. Luntz, who has been manager of the local branch of the Bluebird Photoplays, Inc. since it opened for business here, has resigned and is now filling a position on the road for the William Fox Corporation. He has been succeeded by Abe Markowitz, for many many years associated with the Universal.

Cory Steps Out of World Branch.

San Francisco, Cal.—M. E. Cory, who has been filling the position of manager of the local office of the World Film for several months, has been succeeded in this capacity by Frank Eberhard, formerly of Chicago. Mr. Cory has not announced whether he will again enter the film exchange end of the business or devote his attention to his theater interests.

New Manager for Pathe Exchange.

San Francisco, Cal.—H. E. Lotz arrived here recently from the East to take charge of the local office of the Pathe exchange, succeeding H. W. Oviatt. Before coming here he was a special representative of the General Film, and at one time was the Canadian representative of that concern. Mr. Oviatt is undecided whether he will remain with the Pathe or not, this matter having been left open pending the arrival of C. R. Seelye.

Progressive Exchange Expands.

San Francisco, Cal.—The Progressive Motion Picture Company, Pacific building, has again found it necessary to enlarge its quarters, and has taken two additional offices for the use of the stenographic department. M. H. Lewis, manager of the Los Angeles branch, was a recent visitor here to confer with district manager Herman Wobber, who returned a short time ago from a trip to the Northwest, accompanied by auditor D. K. Shanks.

All Star to Open New Office.

San Francisco, Cal.—The All Star Feature Distributors, Inc. is preparing to open a branch exchange at Denver, Colo., and manager Sol Lesser is sending John McCormick there to take charge.

Trade Body Asked to Help

Portland, Oregon, Film Men Appeal to Chamber of Commerce to Aid Them in Their Plea for Fairer Censorship—Issue Forced by One Exchange Threatening to Leave City if Fight Must Be Continued.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The motion picture exhibitors and exchange men of this city have again appealed to the Portland Chamber of Commerce and have asked its support in their campaign for fairer censorship and the right of appeal to the courts. Their first appeal for the Chamber's support was made about eight months ago and after numerous delays the trade body went on record as favoring censorship, an issue not before it, and following suggestions made by its secretary, then George E. Hardy, Mayor Albee construed the present ordinance so as to call the censor board an appeal board.

Although the Chamber of Commerce was purported to have made known its findings on the censorship situation in the manner above stated in a letter to the mayor written by Mr. Hardy, which letter has ever afterwards been held over the picture men by the mayor, Portland's film fraternity believed that Mr. Hardy's construction of the Chamber's findings on the question of appeals from censors' decisions was erroneous and that the Chamber of Commerce acted unwisely in spreading the statement upon its records that it favored censorship of motion pictures.

The call recently made by the film men upon the president and secretary of the Chamber was prompted by a letter received by a local film exchange from its head office intimating that if further fighting must be had with the city administration to induce it to remedy the present censorship situation by passing an ordinance providing for an appeal to the courts, the company would withdraw its exchange from the city. A committee composed of Messrs. Todd, Simonton and Sperry, representing the exchanges, first called on W. D. B. Dodson, the new secretary of the Chamber. This committee was followed by one representing the exhibitors, composed of Messrs. Myrick, Holtzclaw and Nelson, which told how the censorship burden is placed on the shoulders of the exhibitors when exchanges leave the city. The committee pointed out that Portland was a logical distributing point in the Pacific Northwest. In answer to a question by Mr. Dodson, the exhibitors' committee stated it did not have any reason to believe the communication to the local exchange from its eastern headquarters to be a bluff.

Stating the new policy of the Chamber of Commerce, Mr. Dodson said, "We are making every effort to encourage new enterprises and money to Portland as well as to retain and foster the enterprises." The Oregon Motion Picture Men's Association is compiling data to submit to the Chamber. The picture business is no small item in a community.

Would Line Up Sabbatarian Legislators

Sunday Closing Faction Is Trying to Get Prospective Members of Coming State Legislature to Declare for Closed Shows.

Portland, Ore.—The Sunday closing situation has taken a new turn. It is reported that the Sunday closing faction is trying to line up Oregon's prospective legislators and that when the legislature convenes a strong effort will be made to put over a Sunday closing law that will be similar to the alleged misleading one-day-of-rest-in-seven measure which recently failed to receive a place on the ballot.

It is understood that Rev. G. L. Tufts, the instigator of the proposed Sunday legislation was sent out to Oregon from the East to agitate the question. Rev. Tufts is superintendent of the Weekly Rest Day League.

The Oregon Motion Picture Men's Association is urging exhibitors throughout the state to question the prospective legislators in each district on this important issue.

From Central Oregon.

Portland, Oregon.—C. Catlow, of the Bend theater, Bend, Oregon, was a guest at the Oregon Motion Picture Men's Association's luncheon at the Oregon hotel recently. While Mr. Catlow's theater is in the country where the real cowboys come from and he isn't bothered much with censorship troubles, he has joined the Portland men in boosting for censorship fairness.

Road Man Is Busy.

Portland, Oregon.—E. E. Goehler, road man for Pathe, recently returned from a trip through southern Oregon, northern California and the Coos Bay country. He went as far in land as Klamath Falls.

Mr. Goehler reports that the Coos Bay country has the brightest outlook for future busines in the picture game but throughout the territory covered there is a general awakening of business. He reports a rumor that a third theater will open in Grants Pass soon. George Hunt, who operates the Page theater, Medford, is making plans for a home serial, each episode to burlesque some familiar serial already released.

Finley Gets Game Pictures.

Portland, Ore.—William L. Finley, state biologist and well known throughout the country as a student of wild life, returned recently from a trip to Yellowstone Park, where he took motion pictures of wild animals at close range.

Heard on Film Row.

Eugene, Oregon.—F. A. Perin has sold the Savoy theater.

Portland, Ore.—Following a plan worked out in San Francisco, the Portland Hippodrome has lengthened its film shows and in place of showing two reels only, it will show five, Gold Roosters having been selected.

Marshfield, Ore.—The Orpheum has installed a new machine. C. H. Marsh, who conducts the theater, made a trip to Portland to arange with P. Sabo for this equipment.

Grandview, Wash.—A. V. Chudley, Lois theater, is remodelling his house and has installed a new machine.

Weiser, Idaho.—C. Matt Sears opened the Wheaton theater here recently. He made a trip to Portland to secure equipment for the house.

Portland, Ore.—Bill Mead, road man for Triangle out of Seattle, was a recent visitor on Film Row. Mr. Mead was en route to southern Oregon.

Portland, Ore.—Sol Baum, Northwest manager for Blue Birds, and G. A. Metzger, general manager for Universal in this territory, made recent trips to Seattle in the interests of their companies. Mr. Metzger motored to the Sound City.

Seattle

By S. J. Anderson, East Seattle, Wash.

De Luxe Co. Gets Big Features.

SEATTLE, Wash.—Lewis J. Selznick's new Clara Kimball Young features, and Mutual's production, "Purity," will go to Northwest exhibitors through the hands of the DeLuxe Feature Film Company, so says the manager, Mike Rosenberg, who has just returned from signing the contracts in New York. "Purity" is to be handled as a road attraction with three shows on the go, and Mr. Rosenberg tells us that the contracts are practically already closed for the Clara Kimball Young features in Seattle, Tacoma, Spokane, Portland, and Butte.

Al Rosenberg, the former's brother, is leaving shortly for a trip through Montana to look after DeLuxe interests there. The company's territory includes Washington, Oregon, Montana, and Idaho. Its list now includes, "The Ne'er Do Well," the edition of "The Spoilers," "Neptune's Daughter," Cabiria," "The Christian," etc. Mike Rosenberg handled the first states right feature brought into this territory. That was thre years ago, and the name of the picture was "Arizona," a six-reel Augustus Thomas production.

Colonial's New Policy.

Seattle, Wash.—A change in policy is announced for the Colonial theater by its manager, H. E. Smith. Beginning with the first installment of "The Shielding Shadow" and a Pathe Gold Rooster on October 4, the Colonial will show only Pathe pictures.

Pretty Gloria (Billie Burke) Over Coliseum Entrance.

Ben Ketchum in Charge of Mission.

Seattle, Wash.—Ben Ketchum, formerly manager of the Alhambra, who has been for a couple of weeks in Portland as substitute manager for Jensen & Von Herberg's Columbia theater, has just returned to Seattle to take over the managership of the Mission.

Manager Storck Off to Russia.

Seattle, Wash.—George H. Storck, manager of the Madison theater, is about to make an extended trip to Russia, with which country he carries on an importing and exporting business.

Local Metro Notes.

Seattle, Wash.—We saw some letters this week from exhibitors in this territory to the effect that Metro was the only exchange that sent them an extra show on Friday before the then expected railroad strike.

We wish to correct an error in our letter in the September 16 issue of The World. We stated that Metro pictures were used one day a week in the new Ellensburg theater, Ellensburg, Wash., while Triangle was used six days. It seems that as regards Metro we wrongly informed. Metro is not used in the Ellensburg, but appears two days a week in the Isis, in the same town, of which W. G. Spath is manager.

Ben Ketchum to Manage Orpheum.

Seattle, Wash.—Ben Ketchum, former manager of the Alhambra of this cty, is just back from a two weeks visit to Portland, and is to assume the duties of manager at the Orpheum, a former vaudeville house, where stock is now playing. Mr. Berg will retain managership of the Mission.

Mary Pickford Exchange in Seattle.

Seattle, Wash.—Arthur Kane, of Artcraft, representative for the new Mary Pickford films, has just arrived in town, and is preparing to establish an exchange here. When this goes to press the location and the personel of the office staff have not yet been decided upon.

Small Town Theater Burns.

Concrete, Wash.—The Concrete theater, C. D. Stickney, owner and manager, was almost entirely destroyed by fire at 6:30 a. m., September 14. Three Pathe films, which were on the program at the time, were also burned.

Coliseum to Show "The Dark Silence."

Seattle, Wash.—The Coliseum has booked "The Dark Silence," the new Clara Kimball Young feature released on the World program, for an indefinite run, beginning Sunday afternoon, September 24.

World Film Man Covering Oregon in Automobile.

Seattle, Wash.—John W. Drum, special representative for World out of the Seattle office, has just left for Portland in a big White roadster with the Brady name much in evidence on its sides. Mr. Drum will cover the entire Portland territory by automobile.

BRITISH COLUMBIA NOTES.

Stars of the Moving Picture World.

Vancouver, B. C.—The Vancouver correspondent of the WORLD, with the cooperation of exchange and theater managers of the city, recently arranged a display of photographs of "Stars of the Moving Picture World" in the window of a leading jewelry store, and the stunt attracted a great deal of favorable attention. The pictures were displayed in silver frames taken from the stock of the store, and the accompanying window card included the cover of the Moving Picture World itself, flanked on one side by a short strip of negative, and on the other side a paper print made from the negative. Lengths of positive film were festooned about the window, and there were also small photographs of various producing companies at work, taken by the WORLD man in California.

It was not only good publicity for the store, but also for the various film companies, stars of all the organizations being included.

New Allen Theater at Moose Jaw

Well-Known Canadian Theater Owners Complete and Open a Splendid New Picture House in Saskatchewan—Premier Night a Brilliant Invitation Affair—A. J. McKelvie Will Be Manager.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

MOOSE JAW, Sask.—With the recent opening of the Allen theater here, another magnificent moving picture house has been added to the constantly growing number of really fine film theaters in the Canadian West.

The Allen is owned and operated by the Allen Theater Company, Ltd., a corporation with a paid-up capital of $225,000. B. Allen, of Winnipeg, is president; Jule Allen, Toronto, is vice-president, and Jay J. Allen, of Toronto, secretary. The company also owns the Rex theater in Regina and the Allen theater in Calgary, Alberta. The new house in Moose Jaw comes under the general supervision of Herbert L. Gage, who has been appointed general manager of the Allen theaters in Saskatchewan. A. J. McKelvie has been appointed local manager.

Invitations for the opening were extended to the leading people of the city, admission being by invitation card only. President B. Allen was present for the opening, representing the company. The daily papers gave large space to the story of the opening and descriptions of the new house, which is a fine example of modern theater building.

The color scheme is blue and terra cotta, blended with a soft gray tapestry effect in panels reaching from a wainscoting of large tile. Lighting is, of course, indirect.

The front of the house is outlined with a large number of electric lights, and provision has been made for the cold winters by providing lobby doors at the street entrance, which can be kept closed in cold weather, and thus allow waiting patrons to stand in comfort. The entire lobby is finished in tile and marble. Two spacious rest rooms for ladies will be constantly open, whether performances are going on or not.

The entire space under the balcony is devoted to the foyer, the last row of orchestra seats coming back as far as the line of the balcony. Thus none of the seats are located under a low ceiling. The ground floor seats are upholstered in leather, while those in the balcony are done in plush.

While present plans do not contemplate the use of the house for other than picture programs, a large stage has been included, and ample provision made for handling vaudeville or legitimate attractions, if such should be desired in the future.

Stars of the Moving Picture World, a Vancouver Window.

John M. Cooke with Dominion Exclusives

Vancouver, B. C.—Manager E. R. Fauser, of the Dominion Exclusives, Limited, distributors of Fox features in Western Canada, has installed in his new quarters in the Orpheum Theater building a recruit to the film business in John M. Cooke, for many years manager of Sullivan & Considine houses in various western cities. Mr. Cooke thinks that film favorites are harder to keep pace with than vaudeville actors.

William Hanscher Takes Over Theater.

New Westminster, B. C.—William Hanscher, who formerly conducted the Royal theater, showing pictures exclusively, has lately taken over the Opera House, and in addition to moving pictures is on some evenings using four acts of vaudeville, while at other times legitimate attractions are played. The interior of the Opera House is especially pretty, being finished entirely in Mission style. Seating capacity is 760, and on a recent evening the WORLD man found Mr. Hanscher entertaining a crowded house. The Royal is now in charge of W. Boener, formerly of Prince George.

An Exchange Organization in Calgary.

Vancouver, B. C.—H. J. Allen, manager of the Calgary office of the Famous Players, visited Vancouver recently, and when seen by the MOVING PICTURE WORLD correspondent stated that an exchange organization is about to be formed in Calgary, with a view to active co-operation among the various releasing companies.

Concerted action has already been taken by all the Calgary exchanges in regard to the growing practice of demanding film rental in advance, and this policy was put into effect on September 25. As all the local film exchanges headquarters are in Calgary, the new order affects the whole province, as well as western Saskatchewan and a few towns in eastern British Columbia which are served by the Calgary offices, and which were consequently not included in the recent enforcement of this rule by British Columbia exchanges.

Dominion Theater Turns to Films.

Winnipeg, Man.—The Dominion theater, which has for a long time been the home of the "Permanent Players" stock company, will shortly be opened as a moving picture theater, the stock organization having just been transferred to the Winnipeg theater, which was recently altered and improved in anticipation of the event.

Numerous changes will be made in the Dominion, including the installation of a large cathedral organ, and loges in the balcony circle. These seats will be sold at twenty-five cents, while general admission will be 10 and 15 cents.

The house has secured exclusive first run on all Paramount subjects for the down town district.

Laughing and Then Looking Haughty.

Vancouver, B. C.—Moving pictures of the candidates who answered Romaine Fielding's call for a second Mary Pickford for the new Pantages Moving Picture Company were taken by A. D. Kean, the "Cowboy Photographer," during Mr. Fielding's stay here, and were featured at the Pantages during the week following. The candidates were shown singly or in pairs, laughing and then looking haughty (I think).

Calendar of Daily Program Releases

Releases for Weeks Ending October 7 and October 14

(For Extended Table of Current Releases See Pages 304, 306, 308, 310.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 9, 1916.

SELIG—Converging Paths (Two parts—Drama).... 21256-57
VITAGRAPH—Billy's Melodrama (Comedy) 21258
SELIG—The Selig-Tribune No. 81, 1916 (Topical).. 21259
BIOGRAPH—A Tale of the Wilderness (Drama) (Biograph-Reissue No. 87.) 21260

TUESDAY, OCTOBER 10, 1916.

ESSANAY—Money to Burn (Two parts—Comedy-Dr.) 21261-62
KALEM—The Love Magnet (Comedy)..... 21263
BIOGRAPH—A Pueblo Legend (Two parts—Drama (Biograph-Reissue No. 88.) 21264-65

WEDNESDAY, OCTOBER 11, 1916.

ESSANAY—Canimated Nooz Pictorial No. 17 (Cartoon-Comedy) 21266
—A Scenic subject on the same reel..... 21266
VIM FEATURE COMEDY—Their Installment Furniture (Comedy) 21267
KALEM—The Reformation of Dog Hole (No. 10 of "The Girl From 'Frisco") (Two parts—Dr.).... 21268-69

THURSDAY, OCTOBER 12, 1916.

SELIG—The Selig-Tribune No. 82, 1916 (Topical).. 21270
VIM—The Candy Trial (Comedy) 21271

FRIDAY, OCTOBER 13, 1916.

KNICKERBOCKER STAR FEATURE—From the Deep (Three parts—Drama) 21272-73-74
KALEM—The Battered Bridegroom (Comedy)..... 21275
VITAGRAPH—The Mayor's Fall From Grace (Comedy) 21276
VIM—Watch Your Watch (Comedy)..... 21277

SATURDAY, OCTOBER 14, 1916.

ESSANAY—Lost Twenty-four Hours (Three parts—Comedy) 21278-79-80
KALEM—To Save the Special (No. 101 of the "Hazards of Helen" Railroad Series) (Drama)..... 21281
SELIG—A Mistake In Rustlers (Drama)..... 21282

General Film Company.

Advance Releases.

MONDAY, OCTOBER 16, 1916.

SELIG—Only a Rose (Three parts—Drama).
VITAGRAPH—The Curse of the Forest (Educational).
SELIG—The Selig-Tribune No. 83, 1916 (Topical).
BIOGRAPH—The White Rose of the Wilds (Drama) (Biograph-Reissue No. 89).

TUESDAY, OCTOBER 17, 1916.

ESSANAY—The Fable of "The Kittenish Superanns and the World Weary Snipes (Two parts—Comedy).
KALEM—A Sauer Kraut, Symphony (Comedy).
BIOGRAPH—Classmates (Three parts—Drama) (Biograph-Reissue No. 90).

WEDNESDAY, OCTOBER 18, 1916.

ESSANAY—Dreamy Dud (Cartoon-Comedy).
—A Scenic subject on the same reel.
VIM FEATURE COMEDY—A Persistent Wooing (Comedy).
KALEM—The Yellow Hand, No. 11 of the "Girl From Frisco" (Two parts—Drama).

THURSDAY, OCTOBER 19, 1916.

SELIG—The Selig-Tribune No. 84, 1916 (Topical).
VIM—A Precious Parcel (Comedy).

FRIDAY, OCTOBER 20, 1916.

KNICKERBOCKER STAR FEATURE—Treading Pearls (Two parts—Drama).
KALEM—The Code Letter (No. 1 of "Grant, Police Reporter" (Drama).
VITAGRAPH—The Fasters (Comedy).
VIM—Here and There (Comedy).

SATURDAY, OCTOBER 21, 1916.

ESSANAY—Marooned (Three parts—Drama).
VITAGRAPH—The Shot That Brought Happiness (Three parts—Drama) (Broadway Star Feature).
KALEM—Hazards of Helen Railroad Series No. 102 (A Daring Chance).
SELIG—An Eventful Evening (Western-Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

THE BIOGRAPH program for October offers the following prominent players in one—two and three reels—for release through General Film Company.

MARY PICKFORD BLANCHE SWEET DOROTHY BERNARD
HENRY WALTHALL WILFRED LUCAS EDWIN AUGUST
LILLIAN GISH MAE MARSH MARSHALL NEILAN
LIONEL BARRYMORE ROBERT HARRON WILLIAM RUSSELL

Do you know of another program offering you an equal number of "stars" in a single month?

Think it over!!

General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending October 14 and October 21

(For Extended Table of Current Releases See Pages 304, 306, 308, 310.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 8, 1916.

	(Serial No.)
REX—The Human Gamble (Two parts—Society—Drama)	01812
IMP—No release this week.	
L-KO—No release this week.	

MONDAY, OCTOBER 9, 1916.

RED FEATHER—A Romance of Billy Goat Hill (Five parts—Drama)	01820
NESTOR—Almost Guilty (Comedy)	01821
UNIVERSAL SPECIAL FEATURE—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me" (Two parts—Drama)	01832
UNIVERSAL SPECIAL FEATURE—Liberty No. 9 "A Daughter of Mars" (Two parts—Drama)	01833

TUESDAY, OCTOBER 10, 1916.

GOLD SEAL—Cheaters (Three parts—Drama)	01822
VICTOR—No release this day.	

WEDNESDAY, OCTOBER 11, 1916.

LAEMMLE—No release this day.	
L-KO—Lured But Cured (Comedy)	01823
UNIVERSAL ANIMATED WEEKLY—No. 41 (Topical)	01824

THURSDAY, OCTOBER 12, 1916.

UNIVERSAL SPECIAL FEATURE—Behind Life's Stage (Two parts—Drama)	01825
BIG U—No release this day.	
POWERS—The Beautiful Temples of Ceylon as Seen by Dr. Dorsey (Educational)	01826

FRIDAY, OCTOBER 13, 1916.

IMP—A Soul At Stake (Two parts—Drama)	01827
REX—No release this day.	
NESTOR—Pat Rooney In "It's All Wrong" (Comedy)	01828

SATURDAY, OCTOBER 14, 1916.

BISON—Night Shadows (Two parts—Drama)	01829
LAEMMLE—No release this day.	
JOKER—The Oil Smeller (Comedy)	01830

SUNDAY, OCTOBER 15, 1916.

REX—No release this day.	
POWERS—When Little Lindy Sang, (Drama)	01831
—Diplomacy (Cartoon)	01831
L-KO—No release this day.	

MONDAY, OCTOBER 16, 1916.

RED FEATHER—Barriers of Society (Five Parts—Drama	01838
NESTOR—His Own Nemesis (Comedy)	01839
UNIVERSAL SPECIAL FEATURE—Fame at Last (No. 10 of Timothy Dobbs, That's Me) (Two parts—Drama)	01850
UNIVERSAL SPECIAL FEATURE—Liberty No. 10 (Title to be announced later—Two Parts—Drama)	01851
VICTOR—Room Rent and Romance (Comedy—Special Release)	01857

TUESDAY, OCTOBER 17, 1916.

GOLD SEAL—The Wrath of Cactus Moore (Three Parts—Drama)	01840

WEDNESDAY, OCTOBER 18, 1916.

LAEMMLE—Through Baby's Voice (Two Parts—Drama	01841
L-KO—Safety First (Comedy)	01842
UNIVERSAL ANIMATED WEEKLY—Number 42 (Tropical)	01843

THURSDAY, OCTOBER 19, 1916.

IMP—The Eel (Two Parts—Drama)	01844
BIG U—No release this day.	
POWERS—No release this day.	

FRIDAY, OCTOBER 20, 1916.

IMP—No release this day.	
REX—No release this day.	
NESTOR—Pat's Pasting Ways (Comedy)	01845

SATURDAY, OCTOBER 21, 1916.

BISON—The Conspiracy (Two Parts—Drama)	01846
LAEMMLE—No release this day.	
JOKER—Beans and Bullets (Comedy)	01847

Mutual Film Corporation.

SUNDAY, OCTOBER 8, 1916.

	(Serial No.)
VOGUE—A Touch of High Life (Two parts—Comedy)	05090-91
GAUMONT—Reel Life, No. 23 (Mutual Film Magazine).	05092

MONDAY, OCTOBER 9, 1916.

MUTUAL STAR PRODUCTION—Phillip Holden-Waster (American—Five parts—Drama) (No. 142)	
MUTUAL STAR PRODUCTION—Redeemed (Turner—Five parts—Drama) (No. 143)	

TUESDAY, OCTOBER 10, 1916.

BEAUTY—The Last Thrust (Comedy)	05093

WEDNESDAY, OCTOBER 11, 1916.

MUTUAL WEEKLY—Number 93 (Topical)	05094
GAUMONT—See America First, No. 57 (Scenic)	05095
—Kartoon Komics (Cartoon—Comedy)	05095

THURSDAY, OCTOBER 12, 1916.

GAUMONT—(Three part subject—title to be announced later.)	

FRIDAY, OCTOBER 13, 1916.

THANHOUSER—At the Edge of the Aqueduct (Two parts—Drama)	05099-100
CUB—Inoculating Hubby (Comedy)	05101

SATURDAY, OCTOBER 14, 1916.

CUB—Those Primitive Days (Comedy)	05102
CUB—Their College Capers (Comedy)	05103

SUNDAY, OCTOBER 15, 1916.

VOGUE—Ducking a Discord (Two parts—Com.)	05104-05
GAUMONT—Reel Life No. 24 (Mutual Film Mag.)	05106

MONDAY, OCTOBER 16, 1916.

AMERICAN—The Franchise (Two parts—Drama).	05107-08
MUTUAL STAR PRODUCTION—Bluff (American—Five parts—Drama) (No. 144)	

TUESDAY, OCTOBER 17, 1916.

MUTUAL—The Law of Nature (Two parts—Drama)	05109-10

WEDNESDAY, OCTOBER 18, 1916.

MUTUAL WEEKLY—Number 94 (Topical)	05111
GAUMONT—See America First, No. 58 (Scenic)	05112
—Kartoon Komics (Cartoon-Comedy)	05112

THURSDAY, OCTOBER 19, 1916.

GAUMONT—Looking Westward (Two parts—Dr.)	05113-14
MUTUAL MASTERPICTURE DE LUXE—The Voice of Love (American—Five parts—Dr.) (No. 145)	

FRIDAY, OCTOBER 20, 1916.

CUB—He Wouldn't Tip (Comedy)	05115

SATURDAY, OCTOBER 21, 1916.

CUB—That Doggone Baby (Comedy)	05116
CUB—The Deacon's Widow (Comedy)	05117

CHRISTIE COMEDIES

Some of the Live Wires who are handling them:

Peerless Film Company
100 Goldengate Ave., San Francisco, Cal.
Branch Office: Investment Bldg., 8th and Broadway, Los Angeles, Cal.
Territory: California, Nevada, Arizona.

Zenith Feature Film Co.
Produce Exchange Bldg., Minneapolis, Minn.
Branch Office. Milwaukee, Wis.
Territory: Minn., North and South Dakota and Wisconsin.

Phoenix Feature Film Exchange
Columbus Ave., Boston, Mass.
Territory: New England.

Electric Theater & Supply Co.
13th and Vine Sts., Philadelphia, Pa.
Territory: E. Pennsylvania, S. New Jersey, Washington, D. C., Delaware, Maryland and Virginia.

William Sievers
Grand Central Theatre Bldg., St. Louis, Mo.
Territory of Missouri.

Nolan & Swanson Film Exchange
Curtis Street, Denver, Colo.
Territory: Colorado, Utah, Wyoming, New Mexico, Montana.

Alliance Film Co.
1905½ Commerce St., Dallas, Texas.
Territory: Texas, Arkansas & Oklahoma.

Famous Players Film Service, Ltd.
Toronto, Canada.
Territory: Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver—Canadian territory.

Hawkins & Heaney
408 Longacre Bldg., New York City.
Territory: New York City, Greater New York and N. New Jersey.

Superior Features of Michigan
71 Griswold St., Detroit, Mich.

Remember: A NEW COMEDY EACH WEEK

EXHIBITORS—If you have not already booked these write or wire

CHRISTIE FILM COMPANY, Los Angeles, Cal.

Head Office and Studio—Sunset and Gower, Hollywood, Cal.
New York Office, 408 Longacre Bldg., F. J. HAWKINS, Representative.

Stories of the Films

General Film Company

VITAGRAPH.

BUSTING IN AND OUT OF SOCIETY. (Sept. 11).—Written and directed by Ralph Whiting.

He is thrown from a freight car, lands on a bull's horns, the bull throws him, he lands on a car fender, is bumped into the air again, and when he comes down this time, he falls on a French count who is on his way to a fashionable reception. He changes with the helpless count and dumps him into an ash barrel, then makes his way to the Brown's as the count. From the time he enters the house until the time when the real count turns up in a barrel, there is much excitement. Then follows a humorous chase in autos and after a collision he is bumped into the air and onto a coal car.

THE THORN AND THE ROSE. (Broadway Star Feature—Three Parts—Sept. 16).—Authors, Ralph Ince and Dwight Cleveland. Director: Mr. Robertson.

Everett Elliott, a rich and successful artist, on a visit to his country house, falls in love with and marries a beautiful country girl, whom he found trespassing in the lily garden. His friends disapprove of what they regard as a mesalliance, and Elliott and his wife take up like in the west. Here they live for three years, being blessed with a child—a boy. Elliott grows restive. Little gaucheries of which his untutored wife is guilty annoy him. He goes on a visit to New York and there becomes infatuated with Rosa, an adventuress. Abandoning his wife, he elopes with Rosa, and in Europe, travels the pace that kills. The woman tiring of him and learning that his funds are running low, reaumes an old time lover. Elliott discovers her treachery and kills Rosa and her paramour. Fleeing the scene of his crime, in disguise, he returns to his old home. He finds his wife crushed and dying and as he folds her dead body in his arms the arm of the law descends upon him.

A PERFECT DAY (Sept. 18).—Author, George Ford. Director: Frank Currier.

For the tenth anniversary of their marriage, Mr. and Mrs. Sweet decide to give a picnic party—a journey back and forth by trolley car and row boat to a dinner in the open country. There are five comedy climaxes, the result of mishap and confusion. At the height of each such effect a close-up of Mr. and Mrs. Sweet is shown which fades into a flash of what they planned for and thought would be.

SAND, SCAMPS AND STRATEGY. (Sept. 22).—Directed by Lawrence Semon. Author, Lawrence Semon and Graham Baker.

Percy returns with a roll in time to save the father of his sweetheart from being ousted by Casper, who holds a mortgage on the mill. Casper and his gang undertake to capture the girl and revenge themselves upon Percy. The villains tie the girl to a car of sand headed for a fiery furnace. The villain turns the wheel. Percy arrives in time and his weight thrown against the car sends it back to safety. The villain is caught on the wheel and is spun around. The car with Percy and the girl dashes past barriers and goes through a house on which some of the gang are trying to dislodge father, who has been trown from the cliff and who is hanging to a tree stump. Percy and the girl are cornered on the edge of the cliff and have to take refuge on the rope ladder stretching across the chasm. Percy succeeds in cornering the gang in the powder house and sets the surrounding grass on fire. The gang escapes to the roof, rocking the house on the edge of the cliff. The explosion sends them into the pit. Percy and his friends are reunited. As the villains struggle to extricate themselves a huge quantity of sand is sent down upon them, burying them.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

GETTING BY (Sept. 25).—Director, John Robertson. Author, Charles Ade.

Father Ray becomes disgusted with his son, Jack, who makes love to the stenographer, Mabel, instead of working. He sends Jack to a farm in Oklahoma, to be a "do'er" instead of a "wo'er." Finding the farm an arid piece of land, Jack grows resentful, sends for Mabel, and they are married. Short of funds, he writes home for more, and fleeces Dad for a deep well drill outfit to save his crops. To obtain more money he ships home several jars of fruit from his supposed orchard. Partaking of some, Dad contracts ptomaine poisoning, and visits Jack's farm to recuperate.

Stalling with Dad around the farm, Jack unknowingly points out a hickory tree for a peach producer. Having never heard of such a tree, Dad grows suspicious, but Jack assures him it is being done by grafting. Dad investigates and learns that Mabel is Jack's wife and that the fresh fruit is canned fruit. Wrathful, he denounces and disowns them, cutting Jack off with nothing but his arid farm. The drill man arrives and tells Jack that they have found no trace of water but that the place is flooded with oil. Realizing Jack's sudden wealth and independence, Dad forgives.

SHE WHO LAST LAUGHS (Sept. 29).—Authors, Lawrence Semon and C. Graham Baker. Director, Lawrence Semon.

Vera Wealthy, heiress to the Wealthy millions, comes home from college which fact is noted in the society columns. A band of kidnappers read the item and plan to capture and hold her for ransom. A nut detective reads the activities of a band of kidnappers and determines to go on their trail. Spencer Spunk, who loves Vera, goes to call on her. Before he reaches the house, however, she has a tiff with her father and in order to repay him, leaves a note that she has been kidnapped. She goes walking in the park. Spunk arrives at the house and is accused by the father. To clear himself, he determines to rescue Vera. Vera, walking in the park, is spotted by the kidnappers, who grab her. As she struggles Spunk rescues her. The nut detective arrives with cops and pursues Spunk, believing him to be the kidnapper.

Spunk takes Vera home and a fond reunion occurs. At this point the cops arrive, led by the nut. Spunk and Vera take refuge in her boudoir and when the nut comes in he chastizes her. The nut creeps along the window ledge to another window, dislodging some flowerpots on the crooks who have arrived. The crooks enter the house and throw Vera in a trunk. They go out and Vera, leaping up, throws the nut into a trunk. The crooks throw the trunk out of the window, tie it to Spunk's racing car, and dash off. Wild pursuit, during which the nut opens the trunk and tries to escape. The machine plunges off a cliff. The crooks open the trunk, expecting to find Vera. They find the nut and submit to capture.

MAKING AN IMPRESSION (Oct. 2).—Author, Anna M. Goebel. Director, Frank Currier.

The Newlyweds arrive home from their honeymoon and occupy their parents' town house while the old folks are in the country. Phillip, Phyllis, Jack and Dorothy are invited to make it a house party. Phillip proposes to Phyllis, but she does not believe he can support her. He boasts of his rich aunt and then receives a little from her, telling him that she is on her way to visit him. She wants to see whether he is capable of taking care of the money she will give him. He has been writing that he is prosperous. The bride and groom come to his rescue and plan to play the part of servants while the aunt remains overnight at the house.

The aunt arrives and is amazed at the actions of the servants. She is served a frightful meal and goes to bed while the others go out to eat. On their return they make such a noise that Auntie awakes and learns of the deception. She plans revenge. Next morning she gives them all work to do. Then she quietly leaves. The others make Phillip do all the work. Aunt sends a letter telling Phillip he is so prosperous that he does not need her financial aid. As the party is plunged into gloom she sends another note telling him to exert some of his cleverness in investing the money she encloses.

A VAMPIRE OUT OF WORK (Oct. 6).—Authors, Tom Brett and Frank Lawrence. Director, S. Rankin Drew.

Theodora Bareback, reluctant to go back to the simple life on a strenuous farm, takes a job as a waitress in a beanery, pending a revival of the vampire business with the Wolf Film Company. Willie Holmes, a son of Broken Holmes, a multi-millionaire, falls in love with Theodora, and to gain father's consent, she vamps the old man. The son catches father in the arms of his promised wife and to escape humiliation, the old duffer consents. He comes across with a mere million, and then leaves for the Orient, deciding that Scranton, Pa., is no place for a man with harem inclinations.

CANTRELL'S MADONNA (Broadway Star Feature—Three Parts—Oct. 7.)—Written by Thomas R. Mills. Author, Cecilie B. Peterson.

Peter Cantrell, an artist, goes to the mountains for his health. He meets and falls in love with Nance, the niece of the innkeeper. When he returns to New York, he promises to send for her. But the designs of Lawson, a wealthy New Yorker, abetted by her uncle, cause Nance to flee to Cantrell. They are married and live happily.

Peter develops consumption and is ordered to Arizona. There is not money enough for both to go, so it is decided that Nance shall stay in New York until her baby is born, and then, if they can earn the necessary money, she will follow him. The baby dies, and Nance's health is wrecked and her beauty gone. She can find no work and Peter's money is gone. But, feeling in her heart that Peter will never be well again, she writes cheerfully and does not tell him that their baby is dead. A well-meaning friend writes her that Peter is starving himself, and, desperate, she goes out on the streets. There, unexpectedly, she meets Lawson again, and goes home with him.

A new, strange life opens before Nance, but she lets no whisper of it reach Peter, and still writes to him of the baby and her work. During a midnight revel, Nance learns that Peter is dying. She tries to slip away, but he sees her, and determined that she shall not go until he is ready to have her do so, he writes Peter telling him the whole story, and reads the letter, mails it and locks her in her room. Toward dawn the old butler releases her.

She reaches Peter before he dies. There she comes face to face with Peter's only masterpiece—a Madonna, painted from his memory of her and his dreams of their child. And there, crouched at his feet, her hand closed over his with the grip of a terrified child, she ends her life.

BILLY'S MELODRAMA (Oct. 9).—Director, Frank Currier. Author, George Plympton.

Billy's favorite indoor sport is reading blood-curdling thrillers. But he fails to find anything in his library sufficiently exciting to hold his interest, so he decides to write a real thriller himself. He employs a hero, a heroine and a villain. Each time he throws his hero into a trying situation and each time he has the greatest difficulty in getting him out of it. Finally Billy has his three characters up in an aeroplane and the hero is about to hurl the villain to the depths below for his many crimes. But Billy, in his writing, has become so excited that he has thrown a lighted cigarette butt on the floor and this has ignited his celluloid collar. The room is ablaze and the fire engines are outside, when Billy reaches this point in his story. When the firemen come to the rescue, Billy pleads for a few minutes to finish his story, but they drag him out unceremoniously and his story is never ended. Billy is next seen in a padded cell where all he can say is "They're up in the clouds and I can't get them down." The story turns out to be a dream.

THE MAYOR'S FALL FROM GRACE (Oct. 13).—The Mayor promises his wife to attend a reception at the Frisbee's house at five o'clock. In the meantime a delegation of politicians wait on him and inform him of the fact that he is to be nominated for Governor. A mild celebration follows. The Mayor is absent-minded and a little drink accentuates it.

Mr. Frisbee has been known to drink. A new footman is instructed that in case Frisbee comes home drunk to put him to bed. Mr. Frisbee goes out to learn the baseball scores and promises not to touch a drop. The Mayor calls at the reception, asks if his wife is there, and his manner is so abstracted that the footman believes him to be Frisbee under the influence. He puts the Mayor to bed.

Mrs. Frisbee goes up to look at her supposed husband. She bursts into tears and wakes up the Mayor. The Mayor's wife, seeking Mrs. Frisbee, hears her husband's voice and Frisbee arrives on the scene perfectly sober, looks through the keyhole, and discovers his wife with another man. Frisbee and the Mayor's

wife burst into the room and the Mayor leaps out of the window into the arms of a cop. The party goes to the station house to make a complaint. The footman is clubbed and dragged off. The Mayor sits disgusted on the bench, hears the complaint, and orders the cops to bring forth the prisoner. They drag out the footman and the party identifies him. The Mayor later appears at the reception.

VIM FEATURE COMEDY.

A GRAIN OF SUSPICION (Oct. 4).—Mrs. Love (Rosemary Theby) sees a bargain in real estate and decides to surprise her hubby (Harry Myers) by purchasing it and paying for it with her own money. The real estate man calls regularly to collect his payments and upon several of these occasions he is seen by hubby, who, not knowing who he is, gets jealous. He decides not to say anything about it to his wife who decides to say nothing to her husband until the lot is paid for. The continued visits of the real estate man annoys hubby and he decides to put a detective on the case. The detective gets working; he goes to the office of the real estate man and obtains a good look at him; he then decides to spy around the house. He sees the collector call for his regular instalment and notifies hubby that the mouse is in the trap. He enters the house and arrests the real estate man, much to the surprise of his wife. Hubby comes in and when he is acquainted with the facts in the case he pleads for forgiveness. Wifey forgives him.

THEIR INSTALLMENT FURNITURE. (Oct. 11).—Harry promises wifey a birthday present, but wifey is impatient and instead of waiting for it she goes to hubby's trousers while he is asleep, and helps herself to a roll of bills amounting to $200, which she supposes is her birthday gift. She places it under her pillow and then dreams hubby placed it there. After finding it she thinks her dream has come true and tells hubby he is the dearest man in the world.

Hubby goes to the office and is greeted by numerous bills. After making out checks for all of the bills he discovers that his bank account is overdrawn and when he goes to deposit the $200 he finds it missing.

In the meantime the money has become a burden to wifey and she goes to town to find someone who will relieve her of it. When hubby qestions her about it she thinks he is fooling and tells him he must be hungry. Next day during the progress of the wife's birthday party when everybody seems to be enjoying themselves the collectors with the "N. G." checks come to take away the furniture. It does not take long for them to bust up the party and innocent hubby gets a little "busting up" himself.

KNICKERBOCKER STAR FEATURE.

THE BETTER INSTINCT—(Two Parts—Oct. 6).—The cast: Lucy Manley (Jackie Saunders); Ted Gordon (Frank Mayo); Marie Higgins (Lillian West); Raymond Gordon (Daniel Gilfether); Mrs. Gordon (Madeline Woods); Lucy's Father (Richard Johnson).

Lucy, a machine girl in a sweatshop, works beside Marie, a girl whose stunted morality prompts her to take advantage of Lucy's innocence and teach her the art of income without labor. The oppression of sweatshop existence makes Lucy receptive to Marie's proposal. The two girls attend a dance where they are followed by two cadets desirous of gaining the price set by Mme. Mazie, a representative of the white slave traffic. Ted Gordon, a derelict, whose addiction to drink has made him an outcast, overhears Mme. Mazie's proposition. He follows the two girls to the dance. Impressed by Lucy's innocence, he succeeds in thwarting the scheme. Mrs. Gordon, a noted philanthropist, visits the sweatshop. In reality Mrs. Gordon has adopted slum work actuated by the hope that her lost son might be found and restored to her and his father, whose iron will drove him from home on account of his drinking.

At the sweatshop Mrs. Gordon is robbed of her purse by Marie, who induces Lucy to take the purse and escape. Mrs. Gordon discovers the theft and Marie throws suspicion onto Lucy. Lucy's escape is effected by disguise and by utilizing various fire escapes. She gets into a tenement room just in time to prevent Ted, who is in a semi-delirious state, from carrying out his self-destruction. With some of the stolen money, she brings a physician to Ted's room. The physician becomes conversant with part of Ted's history, and also the part relating to Lucy's timely entrance. Lucy overhears a plot and subsequently warns Ted's father in time to prevent his being held up by a couple of thugs. Ted's father has likewise relented, and spends his time in trying to discover the whereabouts of his son, hence his visit to the slum district.

Ted recovers sufficiently to determine (having heard the doctor's story of how the waif had saved him from self-destruction) to abstain from drink and to go West in an effort to make good and then to return home. Before this plan is carried out other incidents occur which alter his plan of leaving.

Lucy's conscience bothers her. She takes the purse back to Mrs. Gordon, tells her story, and is forgiven. Lucy's father has meanwhile been arrested while in act of "rolling" a victim. While Lucy and Mrs. Gordon are conversing Mr. Gordon returns and recognizes the girl who saved him from being robbed. Lucy recognizes the photograph of Ted, their lost son, as the sick man whom she has helped. She takes her parents to the sick man's room, reconciliation follows, and the next morning the home is made happy by all determining to forget the past and live only for the future. Marie has been captured and landed in jail.

FROM THE DEEP (Three Parts—Oct. 13).—The cast: Mollie Roberts (Joyce Moore); Nellie Roberts (Phyllis Grey); Joe Hardy (Thomas A. Rector); Detective Jim Henderson (Philo McCollough); Chief of Police Reynolds (Daniel Gilfether); "Big Ida" (Florence Horkheimer); "Red the Dope" (Jay Herman); "Slick the Sniffer" (Henry Stanley); Bud McGinnis (Bruce Smith.

Mollie Roberts, and her sister, Nellie, left alone in the world, are compelled to support themselves. Nellie succumbs to the wiles of Jim Henderson, a maried man, and after a baby is born he calls at the humble abode of the sisters. When he heartlessly refuses to help the unfortunate mother and her child, Mollie flies into a justifiable rage, threatens to have him arrested, and orders him from the house. He hastens to his home, tells his wife to pack up, and the two flee to a distant city where he secures a position on the police force as a detective.

Mollie does the best she can for her unfortunate sister and the baby, but the infant dies and the mother soon follows. Mollie, to get away from the scene of sorrow, reaches the city where Henderson is located. After making repeated efforts to find work she is forced to accept a position as singer in a coast resort. Here she meets Joe Hardy, who has fallen in with evil companions, "Red the Dope," and "Slick the Sniffer." There is an exchange of sympathy between Mollie and Joe, both seeming so much out of place. Mollie does not know, however, that "Red" and "Slick" have succeeded in making a dope fiend out of Joe or that the three have planned a robbery.

The burglary is attempted but a frightened servant in the house 'phones for the police. "Big Ida," one of the gang, is on watch. She scents the officers and blows a whistle, which is the signal for Joe to warn "Red" and "Slick." He gives the order but "Red" and "Slick" are caught nevertheless. Henderson, who is with the raiding party, goes after Joe, but the latter outfoots him and reaches the rendezvous of the gang. Henderson returns to police headquarters where "Red" and "Slick" are lined up. The chief of police, the arresting officers and Henderson apply the third degree to the crooks. They refuse to implicate a third party until an officer is sent after "Big Ida." She is placed in a cell. There is a policeman on one side of the door and a stenographer on the other to make it appear that she is confessing. Then a curtain is raised and she is revealed to the startled gaze of "Red" who weakens and tell what he knows despite "Slick's" efforts to stop him.

Henderson scours the underworld for Joe, stopping at numerous places to collect his graft. Entering the Midway Cafe where Mollie is singing he makes the proprietor give him his money. After his departure Joe appears and Mollie gets him a place as an entertainer. During the few weeks that follow they fall in love and Mollie influences Joe to quit taking dope. Henderson discovers Joe and places him under arrest. Mollie confronts Henderson who is dumfounded. She demands in payment of her sister's life that he liberate her lover. Henderson is on the point of doing so when the proprietor of the place, enraged because he believes the detective has tricked him, draws a revolver and kills him. Joe is apprehended and sentenced to a term in prison. Upon the day of his release Mollie meets him and the two leave for unknown parts to be married and to lead a new life.

VIM.

THE CANDY TRAIL (Oct. 12).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Village Belle (Florence McLoughlin).

Florence, the village belle and heiress, accepts the invitation of Runt, the local sport, for a ride in his new flivver, much to the heartache of Plump, her true but rustic sweetheart. Runt, by his tales of wonderful adventure to be gained in the city he himself soon plans to visit, causes Florence to yearn to be one of the myriad lights that help to make the great White Way burn so brightly. When Runt reaches the city he falls into the clutches of a lawless gang and soon becomes one of its most ardent members.

Scheming to gain possession of her riches, Runt writes to Florence telling her to come to town where he will show her the sights. Poor Plump is heartbroken at the departure of his sweetheart. Premonition tells Plump that his loved one is in danger. He hastens to the city where he finds a clue to Florence's whereabouts and follows her trail to the den where she is about to fall a victim at the hands of the gang's leader. Using all of his strength Plump routs the gang and rescues Florence.

WATCH YOUR WATCH (Oct. 13).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Mrs. Jabbs (Melba Andrews); Miss Jabbs (Ethel Burton); Crook (Harry Naughton); Professor (Frank Hanson).

Jabbs, falling asleep at his club one evening, is made the victim of a practical joke by his fellow club mates, who relieve him of his watch. On his way home, he collides with Prof. E. Z. Mark, who, having been presented with a beutiful watch by his fellow professors, is naturally somewhat still under the influence of the happy event. Missing his watch, a minute later, Jabbs naturally suspects that the professor was none other than a clever pick pocket who had used the collision to cover up his light fingered operating. Running back Jabbs catches up with the professor and after administering a severe beating to him forces the professor to hand over his own cherished watch. Not until the following morning when he reads of the robbery of which the professor is the victim does Jabbs realize his error.

In terror that he may at any moment be arrested, Jabbs seeks several ways by which he can rid himself of the watch, which is plainly marked with the professor's name. All his schemes failing, he throws it out of the window to be found by Pokes who gives it to his sweetheart, Ethel, Jabbs' daughter who proudly displays it to her father. Jabbs employs a professional crook to rob his house. The crook forces Pokes to assist him in the robbery. They fight over possession of the watch and both are marched off to jail. Jabbs' home is demolished by the crook and Pokes.

In despair he rushes out and seeing the professor calls to him to come and get the watch, but the professor, fearing another beating, hurries away. He is followed by Jabbs. The professor seeks refuge in the police station just as the crook and Pokes are being arraigned. The crook catches sight of Jabbs and accuses him of hiring him to rob his home and the professor also accuses him of being the man who assaulted him and robbed him of his beautiful watch. The evidence being conclusive all three, Pokes, Jabbs and the crook are led away to the cells, where the crook and Pokes proceed to mete out to Jabbs dire punishment for having been the direct cause of their predicament.

KALEM.

BUMPING THE BUMPS (Sept. 26).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the girl (Ethel Teare); her father (A. Edmondson).

Ham and Bud are jealous rivals for the hand of the fair Ethel. Bud is the favored one and Ham leaves vowing revenge. He notices how clients are flocking to Prof. Fakem, the phrenologist, and evolves a scheme which finds the professor floundering about at the bottom of a well while Ham dons the flowing robes and rakes in the coin of the credulous. Ethel's father, the sheriff, is a student of phrenology, and when Bud asks for his consent to a wedding the reply is, "You'll have to have your bumps O. K.'d by Prof. Fakem." This gives Ham his chance and the manner in which he takes advantage of it furnishes the laughs that complete this comedy.

A BATTLE IN THE DARK (Episode No. 8 of "The Girl from Frisco"—Two Parts—Sept. 27)—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Madah Singh (Ronald Bradbury); Gungha (Edward Clisbee); Madge Merrilies (Josephine West); her father (Karl Formes, Jr.); the prisoner (Gypsy Santoris).

Ranchman Merrilies has fallen into the power of Madah Singh, a Hindu mystic. The Madah has induced him to discharge his ranch hands, replacing them with Hindu "ragheads" and is fast bleeding him of his wealth. Madge Merrilies appeals to her friend, Barbara Brent, to aid her. Barbara becomes a guest at the Merrilies home, while her father pays a visit to Congressman Wallace, owner of the adjoining ranch, who has engaged the discharged hands.

Barbara learns that the Madah is keeping a Hindu girl prisoner in the attic of the Merrilies home and when she investigates finds that the girl is used as "the spirit maiden" to force large sums of money from Merrilies. Gungha, in love with the prisoner, plots to usurp Madah's position as leader of the Hindus. Barbara invades the attic at midnight and finds the chest in which the Hindu has stored the money forced from the ranchman. She takes the prisoner and the money to her room, but Madah, who was pre-

paring for flight with his ill-gotten gains, overhears Barbara and Madge, and bursts into the room. Madge escapes and succeeds in phoning to Wallace and Brent for help, while Barbara struggles with Madah for the possession of the chest.

Meanwhile Gungha has decided that the hour is ready for him to strike, and sets out for the house after telling his followers to attack if he does not return in fifteen minutes. Madah is overpowering Barbara when Gungha enters by the window and the mystic turns to confront this new opponent. In the struggle that follows a lamp is flung across the room and in a minute it is in flames. Madah escapes, and jumps into his waiting auto with the prisoner and the money chest. Gungha manages to climb on the rear of the auto as it starts, while Barbara mounts her horse and sets out after the Hindus.

Gungha's followers, fearing for the safety of their leader after the expiration of the time limit, start to attack the house and Wallace and Brent arrive just in time to aid Merrilies and Madge in their defense of a burning fortress.

RIVAL ARTISTS (Sept. 29).—The cast: Daisy (Ivy Close); Jack (Arthur Albertson); Demetrius Daub (Henry Murdoch); Mr. Grouch (Robert Ellis); Chloe (William McKey). Author, Frank Howard Clark. Director, Robert Ellis.

Papa Grouch frowns on Jack's suit, so Daisy and Jack plan to elope. Jack, who is an artist, is working strenuously to win a $10,000 prize offered by an art society. Demetrius Daub, who is also an artist—but his specialty is house-painting—hears of the prize offered and decides that "painting is painting," so he tries for the prize. All he succeeds in doing is getting entangled in the elopement of Jack and Daisy so that this event seems endangered for a time, but after a whirl of breath-taking incidents, all ends happily.

THE DEATH SWING (No. 99 of "The Hazards of Helen" (Sept. 30).—Helen, day operator at Lone Point (Helen Gibson); Dick Benton, night operator (P. S. Pembroke); his father (G. A. Williams); Stallings (George Routh). Director. James Davis.

Stallings' plot to spoil the demonstration of Dick Benton's newly invented safety stop for trains seems certain of success when the locomotive is sent running wild down the tracks. Helen saves the day by climbing out on a wire stretching across the tracks and dropping to the speeding engine. The shock of landing momentarily dazes her but it is only a matter of a few seconds before she has brought the train to a stop.

ONE STEP TOO FAR (Oct. 3).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Adventurous Agnes (Ethel Teare).

Ham and Bud find themselves in the clutches of the law, but Ham's sturdy physique causes the police captain to offer him his freedom if he will become a policeman. Ham accepts, while Bud, saddened by his rejection, joins forces with Adventurous Agnes, who is a clever crook. As a minion of the law Ham is a scream. For a time the life of ease—with plenty of soft pickings—agrees with him but he goes "one step too far" after arresting Agnes and Bud and when the grand exposure comes Ham is found seated with his prisoners in a two-by-four cell.

THE WEB OF GUILT (Episode No. 9, of "The Girl from Frisco"—Two Parts—Oct. 4).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Terry, the foreman (Edward Clisbee); Fannie, a dance hall girl (Josephine West); Siwash (Steve Murphy; Tom Risling (Ronald Bradbury; Wung (Phillipie). Director, James W. Horne.

Risling, proprietor of Santa Cora's general store, through jealousy over Fanny, a dance hall girl, plots to do away with Terry, foreman of the Brent ranch. By use of a rope he places a shotgun in Terry's shack so that it will kill him when he enters the door. But fate rules that Wung, Brent's Chinese servant, shall be his victim. Barbara and Wallace quickly decide that the shot was meant for Terry. Siwash, a roystering ranch hand, is arrested because of a drunken threat made to Terry the night before. But Barbara is convinced of his innocence and asks for time to solve the mystery. How she does so, following the slender clue given by a peculiar strand in the weave of the rope used by the assassin, furnishes a mystery story.

STOLEN PLUMAGE (Oct. 6).—The cast: Sylvia (Ivy Close); Algy (Henry Albertson); Babzebe (Henry Murdoch); his favorite wife (Mary Taylor-Rossi); Mr. Fairfax (William McKey). Author, Louis B. Gardner. Director, Robert Ellis.

Though Babzebe has the choicest harem in all the East life is dull, for he has grown tired of the things that surround him and seeks something new. So the Wise Men offer a huge reward to the person who will make Babzebe laugh and smile once more. Algy, touring de luxe, strives to win the prize but when he asks "Why does a chicken cross the road/" Babzebe orders "Off with his head." Algy begs for five minutes' grace and as he wanders about the palace grounds the sight of the Sacred Dumdikky Bird suggests a scheme to him. He overpowers the guards and steals a feather from the fowl.

This time he appears before Babzebe in silence, but he tickles the royal ribs with the precious feather and soon Babzebe is rolling about the floor laughing as he never laughed before. Algy seizes the opportune moment to make his escape. But Babezebe swears to recover the sacred feather and he follows to America. In that far-off land Sylvia listens enthralled to Algy's tales of his mighty prowess and reckless daring in the East. Suddenly Babzebe appears on the scene—and then things happen with machine gun rapidity.

THE BLOCKED TRACK (No. 100 of "The Hazards of Helen"—Oct. 7).—The cast: Operator at Lone Point (Helen Gibson); Superintendent Melvin (P. S. Pembroke); butler, ex-telegrapher (G. A. Williams); Strang, an ex-convict (George Routh). Author, E. W. Matlack. Director, James Davis.

On a visit to the State Prison with Superintendent Melvin of the construction camp near Lone Point, Helen gains the friendship of Butler, a former telegrapher who had been wrongfully convicted on circumstantial evidence. Butler is soon to be released and Helen promises to aid him. She does so by securing a position for him as telegraph operator at the construction camp. Here Strang, an ex-convict, recognizes Butler, and attempts to force him to aid his plan to rob the pay car. The action works up to a thrilling climax which finds Helen, pursued by Strang, climbing to the topmost branch of a tree overhanging the railroad tracks, from which she swings through the air and lands on the pay car. Her warning is none to soon.

Universal Film Mfg. Co.

BIG U.

THE HALTING HAND (Special Release—Sept. 25).—Albert and Jim Glendenning, two brothers, are in love with Gertrude Grayson and this is the cause of the first disagreement that the two brothers have ever had. At last, when his brother goes away on a trip, Albert tells the girl that he is dead and so gets her to marry him.

Years later the other brother returns and when he finds what has occurred he persuades Gertrude to elope with him. But at the cross-roads they are misled by a sign post and come to a desert instead of the town that they hoped to reach. While proceeding along a cliff Jim slips and falls into the marsh below. When Gertrude reaches him only his hand is to be seen. She takes the hand to try to get him out but the hand closes on hers and she is held prisoner.

Several days later Albert finds the two of them there, the woman still held in the vise-like grip of the hand protruding from the marsh.

THE WHITE MAN'S LAW (Special Release—Oct. 2).—Sergeant Bob Monroe is in love with the Colonel's daughter out on a post in the West. He has a rival in Lieutenant Embree. The lieutenant wrongfully accuses him of assault and he is committed to the guard house pending trial. Florence, his sweetheart, aids him to escape and he goes to an Indian camp to get a horse.

At the camp of the Indians he finds that they are going on the warpath because one of the religious rites has been forbidden. They attack the fort and many of the soldiers are killed, among them Embree. But before dying he confesses that Bob is innocent of his offense. Bob masquerades as the dead chief of the Indians and succeeds in scaring them away. He is given a commission and the hand of the colonel's daughter as a reward.

VICTOR.

THE MEMORY MILL (Special Release—Oct. 2).—The cast: Jane Wright (Grace Lewis); John Todd (William Shea); Chief of Press Gang (William Welsh); Mrs. Wright (Miss Haldiman); Captain Fouche (Tom Moore).

John is in love with Jane Wright, to whom he has been betrothed since they were children. Then one day John is forced to serve as a seaman on a man-o-war. Jane is heartbroken over her lover's departure, and takes passage to France in the hope of finding him. The ship is attacked by the French and Jane is rescued by a French officer who takes her to his home. Later John finds her but she does not know him, as she has lost her memory in the fight. Then he takes her back to the scenes of her youth and the sight of them bring back her memory and all end happily.

NESTOR.

ALMOST GUILTY. (Oct. 9.) The cast: Going To Be Married (Eddie Lyons); His Best Man (Lee Moran); The Bride-Elect (Priscilla Dean). Written by Walter Newman. Produced by Louis Chaudet.

The night before the wedding, Eddie and his pal, Lee Moran, indulge in wine too freely and are hardly able to get to Eddie's apartments. On their way home they get in an argument with the Italian fruit vender. While they are talking, a sneak thief tries to rob the cash register. In the fight that followed Lee and Eddie knock the crook out. A policeman finds their watch, pocketbook and other things they have dropped. The next morning they awaken to find the room in disorder. They read the headlines in the paper saying that murder has been committed the night before and they jump to the conclusion that they have committed murder.

The policeman calls with their belongings and they think he is after them so deny the ownership. Lee and Eddie at last end up at the police station and decide to give themselves up. They show the Judge the paper and confess to the murder. The judge finds that the paper is about a year old and gives them the laugh. About this time Miss Dean and the others rush in and find Eddie well and happy. It is decided to have the judge perform the ceremony and all ends well.

IT'S ALL WRONG. (Oct. 13). The cast: Pat ("Pat" Rooney); Grace's Father's Choice (Ed. Sedgwick); Grace (Yvette Mitchell); Minister (Jean Hershott). Written by Ben Cohn. Produced by Roy Clements.

Pat is in love with Grace, and taxes his ingenuity to have a free rein to woo the girl.

Father's choice is a wealthy man, and under his vigorous supervision, the engagement of the girl and father's choice is announced. The day is set for the wedding, and Pat is in distress, but resolves "never to say die." On the wedding day Pat takes the preacher's car, and, securing another preacher, sends him to the house, intending to manage things in such a manner that the new preacher will marry himself and the girl, instead of the expected groom.

He tells the girl of his plans, and she is enthusiastic. They have a hard time getting the man, the preacher and the girl together, but at last it was accomplished and Pat is about to be married when father arrives. Pat "beats" it with the girl and the minister. The chase extends in and out of the house, and every time he gets a little ahead of his pursuers, Pat stops and has the preacher read a line or two of the ceremony. Just as they are about to be caught the ceremony is over and the father is powerless to undo the match.

BISON.

NIGHT SHADOWS. (Two Parts—Oct. 14). The cast: "Alf Gordon (Alfred Gordon); Ed. Carey (Edward Carey); Ernie, the man (Ernest Murray); Alice, the girl (Alice Nelson).

Alf and Ed live alone in a little cabin in the woods. Neither has ever inquired into the past of the other. One night they are sitting at the fireplace as they hear a shot and a cry for help from the mountain. They both rush out and go in different directions in search of the person who called. Alf finds an unconscious girl with her clothes torn to shreds and picks her up and takes her up to the cabin. There she revives and tells him her tale of woe. It seems that she was happily married when a man contrived to separate her from her husband by falsely compromising her. And then when her husband had left her, the brute had hounded her until just then out on the mountain she had hollered for help.

In the meanwhile Ed had gone in a different way and met the man whom he considered as his bitterest enemy. It was the man who had broken up his happy home some years before. A terrific struggle ensued and at last Ed was victorious. He was exhausted, however, and slowly crawled to the shack. The man whom he had conquered also crawled towards the shack. When Alf and the girl hear the men approaching they put out the light and prepare to kill the first man that enters. The man who turns the knob is Ed, and Alf fires. But the shot goes wild and instead of hitting Ed, it goes past and kills Ernie just as he was on the point of shooting through the window at Alice and Alf. Of course explanations follow and the two lovers are reunited after all the years of misunderstanding.

IMP.

A SOUL AT STAKE. (Two Parts—Oct. 13). The cast: Murphy (Wm. Garwood); Purser (Al Barzan); Clementina Fairlie (Lois Wilson); The Eurasian (Edward Brady); Yuan Woo (Andrew Arbuckle). Scenario by Calder Johnstone. Produced by Wm. Garwood.

Murphy, a gambler by profession, is on a ship bound to the Orient. He is following

his means of livelihood until the purser prohibits him from playing cards. Murphy notices a demure little girl and learns that she is Clementina Fairlie, a missionary bound for a post in China. He saves her from embarrassment when an Eurasian, who is also a passenger persists in paying her attention. Their friendship ripens and before the ship docks, Murphy promises to look her up at the post.

Clementina leaves for her post and soon after Murphy, rather worried about her, consults with one of the newspaper reporters, and finds that another girl who had gone to the same post had been reported missing. Murphy immediately leaves for the post and finds that Clementina had just the day before left for the house of the Governor, Yuan Woo. Murphy calls upon the Governor, whom he knows, and Yuan Woo tells him of the pretty white girls which he has visiting him and brings in Clementina who begs Murphy to save her.

Yuan and Murphy decide to play cards for her—the winner to have possession. At first Murphy loses and the Chinaman, thinking he has the best of the situation and wishing to perturb Murphy, orders her feet to be bared and her ankles manacled. But Murphy wins and leaves with the girl but before he reaches the outer gate he is attacked. He manages to escape with the girl and the next steamer finds the two bound for America, and the big-hearted Irishman has become not only a husband but a convert.

REX.

THE SLAVE (Special Release, Oct. 2).—In the family of Colonel James there is born a little girl and at the same time a daughter is born to a couple of octoroon slaves on the plantation. The Colonel leaves on a trip to Europe and leaves the care of the child to the slaves, as his wife is blind. The slaves change the two girls so that the slave grows up as the lady.

In after years the fiance of the colonel's daughter, Bob Warren, sees the slave girl and falls in love with her. His sweetheart gets jealous and sells the slave to a dealer. This makes the old woman who first changed the children repent and she confesses. Young Warren goes after the dealer and brings back the slave girl, now the lady of the house, to be his bride and the real slave is so angry that she kills both herself and her mother.

THE HUMAN GAMBLE. (Two Parts—Oct. 8). The cast: Flavia (Dorothy Davenport); Charles (Emory Johnson); Frank (Richard Morris); John Hill (Alfred Allen). Written by Calder Johnstone. Produced by L. B. Carleton.

Flavia Hill is the daughter of John Hill, a wealthy stock broker. He is opposed to all forms of gambling. Charles Hill, his son plays cards and is ordered out of the house. Flavia overhears the tirade against her brother and declares that if Charles is disowned she will leave home with him. So the brother and sister take a flat and begin life together. She secures work as a stenographer, while Charles gets a position as clerk with Garner & Co., a stock brokerage firm.

She rises rapidly in the favor of Frank Garner and soon becomes his private secretary. A swift courtship ensues and she marries him. Later her husband falls ill and she carries on the business. John Hill, through secret agents, has been trying to corner the copper market. He learns that Garner & Co. are his greatest rivals. A bitter financial war ensues in which Hill becomes deeply involved. There is but one way out—for him to appeal to Garner & Co. for assistance. He calls upon the firm and is shown into the private office, meeting his own daughter. She refuses him aid and he leaves crestfallen and angry.

Flavia realizes that it will mean his financial ruin and his physical breakdown. She is torn between her duty as wife and her duty as daughter. The latter wins and she makes out a check for the amount her father has asked. John Hill has meantime returned to his office, completely broken down and resolved to commit suicide. He takes a revolver from his desk drawer and puts it at his temple. Flavia has rushed to his office and is waiting in the outer office. As he pulls the trigger there is a rap at the door and his hand slips as he turns his head. The bullet misses its mark. Flavia hears the report and rushes into the room just in time to prevent a second shot being fired. She gives her father the check. John Hill figures his profits and hurries back to Flavia with the check for the amount she loaned him with a large profit added. Flavia takes her father to her home, introduces the old man to her husband and there is a happy reconciliation between father, son and daughter.

UNIVERSAL SPECIAL FEATURE.

LIBERTY NO. 8, CLIPPED WINGS. (Two parts—Oct 2). The cast: Liberty Horton (Marie Walcamp); Theresa (Maud Emory); Pancho Lopez (G. Raymond Nye); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and produced by Jacques Jaccard.

The last episode closed just as Bob and Pedro were starting out to Liberty's rescue. They travel for some distance over the desert in the direction of the arrow that Liberty left as a guide. At last they come into the vicinity of the camp of the rebels and two men dismount to reconnoitre.

In the meanwhile Lopez is showing Manuel the hidden store of arms. Bob is about to take a shot at the whole outfit just for good luck, when the whole thing is blown up by a shot fired from the other side. It seems that Liberty also sees what is going on and with the rifle that she has stolen from her guard, shoots the powder boxes and so causes the explosion. Lopez and Manuel are seriously hurt and are carried into a nearby. Bob and Pedro do not know what to make of the affair.

Just after the explosion they see the Mexicans going along a ridge in the direction of their horses and know that if they continue they will surely be discovered. They are at last seen and run for their lives. Pedro succeeds in making his escape but Bob is captured. Pedro meets the rangers, who have refused to obey the orders to withdraw and leave their Captain in the desert with a number of Greasers.

In the meantime Bob is being handled roughly by the Mexicans. Lopez and Manuel are glad at the opportunity that is offered to settle old scores and they announce that Bob is to be shot in front of Liberty. But Liberty still has the rifle that she has stolen and as the firing squad lines up to kill the man she loves, she covers Lopez with the gun and says that the order to fire spells his death warrant. Pedro knows that the plucky girl means business and does not dare to proceed with the execution. Then Bob goes over to the shack where Liberty is holding the gun through the window and she unties his bonds.

TIMOTHY DOBBS, THAT'S ME (Episode No. 9, "Breaking Into Society." Two Parts—Oct. 9). The cast: Timothy (Carter De Haven); Jeff (Robert Milash); Landlady (Margaret Whistler). Produced by Wallace Berry.

Timothy and Jeff are back once more in the hall bedroom and are as usual—broke.

The landlady has an admirer, Ike, a dealer in clothes, whose shop is just beneath her rooming house. After delivering the untimatum that Timothy and Jeff must leave within fifteen minutes or pay the rent, she goes downstairs to see Ike and finally talks him into taking her to the big movie ball which is to be given in honor of the great film star.

Timothy gets an idea. With the aid of the bed sheet torn into strips and added end to end, he hauls up two of the dressed dummies which Ike is displaying, removes the clothes and when the landlady returns gives her these for the rent. But, meanwhile, Ike has discovered his loss, called in the aid of the police, and when the landlady tries to sell him the clothes he recognizes them as his own. Timothy and Jeff escape via the fire escape.

They obtain positions as waiter and dishwasher but Timothy breaks so many dishes that the proprietor imposes a fine amounting to three weeks' salary—then Timothy thinks it is time for his departure and so leaves unceremoniously. He then decides to work his nerve; he calls at the best hotel, puts up a story of an auto accident and is given the best room in the house. In one of the drawers he discovers some makeup with a book of instructions and proceeds to get busy. When the negro porter arrives, he thinks that Carter has the small pox which so alarms the proprietor that he shoves a roll of money under his door asking him to leave immediately.

Although much surprised Timothy pockets the money, proceeds to get "dolled" and attends the movie ball as the guest of honor, having learned that worthy has been detained. He makes a speech and is quite in his element, when he notices Ike, the landlady, and the restaurant proprietor—and they have noticed him also. Again, Timothy feels the need of a hasty departure and as per usual ends up at a moving picture studio where he presents himself as the star in whose honor the ball was given. And he is getting away with it, too, until the irate star queers the whole thing for him by appearing himself.

BEHIND LIFE'S STAGE (Two Parts—Oct. 12). The cast: Nanette (Flora Parker De Haven); Little Sister (Virginia Corbin); Dan Dolan (Charlie Cummings); Milliner (witch) (Margaret Whistler); Proprietor (black prince) (William Welch).

Nanette has a difficult time endeavoring to provide a livelihood for herself and small sister, and the ogre of her existence is the sour faced landlady. Answering an advertisement for an errand girl in a millinery shop, Nanette is at first refused the position by the milliner, but before she leaves the shop the proprietor, who has seen the pretty little girl, stops her and gives her the position.

In spite of the fact that Nanette promises the payment of her rent, the landlady turns the two into the street. Nanette is frightened yet she bravely leaves the small sister in the park while she goes to resume her duties, promising to return as soon as possible. That evening she decides that the two will sleep in the store, and sneaks the small sister into the store after closing time.

That night Nanette has a dream, in which the milliner plays the part of a witch and the proprietor, the Black Prince, both bent on her destruction. Eventually they seize Nanette and hold her little sister and put them into a boiling caldron. So great is her fear that she awakens and finds herself looking into the muzzle of a gun held by a burglar who has entered the store.

Dan, a policeman, who has long wished to become Nanette's guardian for life, captures the burglar but is greatly surprised to see Nanette and her small sister. And so great is Nanette's joy at being delivered from the menaces of her dream that she suddenly throws her arms around the astonished Dan, and then realizing what she had done, she takes her sister and quickly leaves the shop; but Dan follows closely and later has the pleasure of recuing her from a high board fence upon which her dress is caught. She promises to allow him to care for her the rest of her lift.

JOKER.

THE OIL SMELLER. (Oct. 14). The cast: Lord Helpus (Ernie Shields); Chief Coco Cola (O. C. Jackson); Doe Eyes (Yvette Mitchell); Catch-Up Brave (Albert MacQuarrie). Written by Chas. J. Wilson, Jr. Produced by P. C. Hartigan.

Lord Helpus goes prospecting for oil in the West, and meets a modern Indian maid who has quarreled with her lover because he will not buy her a roadster. Lord Helpus falls in love with the girl, Doe Eyes, and has a fight with her lover, Catch-up Brave, who swears to be revenged. He follows Helpus who with the aid of the dog, strikes what he thinks is an oil well.

The lover sends a wireless back to the Indian encampment and the band start on the warpath after Helpus, riding in the Chief's new Ford. Helpus sends the dog back with a note to the town telling of his discovery.

Helpus escapes with the aid of Doe Eyes and comes upon the townsmen who start off to rescue Doe Eyes. Being tied on to the back of the machine with a hawser, Doe Eyes has chewed her way to freedom and is found by Helpus. They all start off to a new oil well, which is found to be a pipeline which Helpus has punctured with his pickaxe. Doe eyes deserts Helpus and returns to her tribe, while Helpus alone in the desert, consults his guide book and finds there is nothing left for him to do but die.

L-KO.

LURED BUT CURED. Two Parts—Oct. 11). The cast: A Criminal (Dan Russell); His Partner (Chas. Insless); Miss Peabody (Gertrude Selby).

Alice arrives in town on a freight car and then her troubles begin. She takes a cab but the driver has had a bit too much and it is not long before he loses control of the cab and the vehicle goes careening up the road. It is wrecked and the outcome of the whole affair is that Alice is stranded. But in the meantime she has witnessed a murder and rushes to the police station to tell the authorities about it. She claims that she is a detective. The authorities decide to take a chance and give Alive a badge of power.

It is not long before Alice gets on the trail of the crooks and they begin to see that the town is not a safe resting place for their carcasses. So they leave, but not before Alice sees them in the act. They know that she is the only eye witness of their deed of crime and so they decide that the only way out for them is to dispose of Alice. Accordingly they attack the poor girl, as soon as she gets outside the city limits and Alice takes refuge in a deserted shack.

But the crooks find her in this refuge and decide that she must be killed. They toss a coin to decide which one should do the dirty work. Alice says that she did not see the crime but this does not stop these villains. They go for her and she leads them a merry chase all around the hut. But at last she is cornered and is about to be killed when her dog comes with the aid that she has sent him for. So all ends happily as Alice gets the reward that was offered for the capture of the criminal.

POWERS.

THE BEAUTIFUL TEMPLES OF CEYLON. (Oct. 12). In this picture there are shown many of the beauties of the great island that

lies just to the south of India. First views of the principal town are shown and then a trip is made to the interior. The main industry of the island is the raising of tea and those are views of the great fields where the tea is grown. It is collected by the native girls who do nearly all the work of the island.

There are also views of the way that industry is carried on there. Dirt is hauled by girls in baskets that are carried on the head.

DIPLOMACY. (Oct. 15). This is a cartoon that represents the relations between the United States and Mexico. The two countries are represented by two men and they are dressed to look like cartoon figures. The picture is quite a novelty as it is really a living cartoon.

WHEN LINDY SANG. (On same Reel as Foregoing). The cast: Lindy (Ernestine Jones); Her Pal (Nora Dempsey); The Teacher (Margaret Whistler). Produced by Lule Warrenton.

Lindy is a little colored girl who is the possessor of a fine, big voice. Every time the class in school sings she raises her voice above the rest and the other children say they will not sing with her. But the teacher consoles her and says that some day she will have an opportunity to use the gift that God has given her.

The next day the school catches on fire and there is a stampede for the door. But Lindy has the presence of mind to burst into song and the children are calmed. In the fire Lindy is hurt. The children now repent of the way they have treated her and bring flowers to the hospital to make amends.

GOLD SEAL.

CHEATERS. (Three Parts—Oct. 10). The cast: Mrs. Daventry (Clara Byers); Her Nephew (Harry Spingler); Count Von Bricken (Paul Panzer); Molly (Mary Fuller); Blinker (Johnnie Walker). Directed by Lucius Henderson.

Among the guests at Mrs. Daventry's house are Count Von Bricken and his daughter, Molly. Count is a famous arctic explorer. There is also present young John Everard, a nephew of Mrs. Daventry's. The young man is very much taken with Molly's charm and becomes interested in her.

The count is also an expert photographer, and to please all the women he takes their photos in their best gowns.

The last night of the party John proposes. Molly says she cannot think of marrying while her father is alive as he would not think of such a thing. John says that she may change her mind and asks her to wear his ring until she makes her final decision.

Several days later the women come to Mrs. Daventry and say that their jewels have been stolen and imitation ones put in their places. A detective is called and is suspicious of the Count as the only ones in the party that are not to be found, Molly and her father, John is heartbroken as he cannot get any trace of Molly. The truth of the matter is that Bricken is the head of a band of crooks and that the photos were taken so that reproductions of the jewels could be made.

Some time later the crooks plan to rob John's home although they do not tell Molly the right name of the owner of the house. She is forced to take part in the job and while they are in the house John comes in. Molly is dressed as a boy and it is only by his ring that he sees on her finger that John is able to recognize her.

Following this the detectives get on the trail of the whole band of thieves and in the attempt to capture them Molly's father is killed. There is no obstacle in the way of the happy marriage of the couple.

RED FEATHER.

A ROMANCE OF BILLY GOAT HILL. (Five Parts—Oct. 9). The cast: Col. Bob Carsey (George Hernandez); Miss Lady (Myrtle Gonzales); Don Morley (Val Paul); Lee Dillingham (Fred Church); Prof. Querrington (Thos. Jefferson); Bertie (Frankie Lee); Basil Sequin (Jack Connelly); Sheely (Jack Curtis). Produced by Lynn Reynolds.

"Miss Lady," as the colonel's daughter is called by the darky servants, has an admirer in the person of Don Morley whom she does not care much for on account of his passion for gay life. However, he promises to reform if Myrtle (Miss Lady) will marry him. As they are out for a canter one day, an accident, caused through the carelessness of Chick's foster father, is just averted. In this way Miss Lady makes the acquaintance of the little chap, Chick, who is dumb.

A storm one day causes Don and Lee Dillingham to seek shelter in a saloon conducted by Sheely. Sheely and Lee fight and Lee shoots, wounding Sheely, but not seriously. Lee gets Don to promise that he will say nothing about it. All of this has been observed by Chick, hidden in an old barrel.

Don, according to the agreement leaves town, and Lee so warps the story that suspicion is fastened upon Don. The Colonel forbids his daughter to receive any word from Don until his name is cleared. Don has left for the west and accompanied by a friend makes a trip to the Orient, where he anxiously awaits a letter from Miss Lady in response to the one he has sent her.

Trough the carelessness of Chick's foster father, a train is derailed. The Colonel is killed, and his friend, Profession Querrington, injured. The latter is taken to the Colonel's home and there nursed back to health by Miss Lady. He falls in love with her, and later, financially embarrassed, and not knowing where Don is, she consents to assume the responsibilities of the Professor's housenoid. But the professor resumes his writing and Miss Lady is quite neglected.

As Don with his friend are ready to return home, he receives a letter from Lee telling him of the marriage of Miss Lady. He is grief-stricken and decides to remain in the Orient while his friend returns home. His friend calls upon the Professor and it is then that Miss Lady learns that Lee has tricked her lover. Don's friend wires him to return home.

Christman eve the Sequins are giving a party but so engrossed is the professor in his work that he sends Miss Lady alone. She will not dance, as her husband does not approve of the pastime. Don, who has returned, goes to the affair, meets Miss Lady and when she tells him that she did not receive his letter, he leaves her. Sequin advises Don to sell a certain bank stock. He does and a few days later the bank fails. This causes the loss of the professor's entire fortune and eventually his death. Then Miss Lady returns to her own home and takes with her Chick to whom she has become attached.

Finally she decides to have him operated upon in the hope of restoring his speech. The operation is successful. Don has been brought to trial for the injury of Sheely and things look bad for him. Chick hears Miss Lady weeping over the fate of Don, and then he tells her that it was the dark haired man, Lee, who did the shooting. They waste no time in running to Don's aid, and he is soon vindicated. Later Don and Miss Lady are married.

UNIVERSAL.

ANIMATED WEEKLY, No. 39. (Sept. 27).

Sewing Up An Actor—Joe Martin, "well known movie comedian," has ten stitches taken in cut foot.—Universal City, Cal.

Sixty-Six, But Some Kid!—Monster parade celebrates anniversary of California's admission as a state.—Santa Rosa, Cal.

Ballet Girls Dance By Sea—Albertina Rasch and troupe practice on shore and in surf.—Houston, Texas.

"Cop" Athletes Break Records.—Stars of many police forces compete at big carnival.—Washington, D. C.

Subtitles—Heaving the hammer. Tug of war, Pat McDonald, New York, beats shot record by 3 feet. Erickson, Olympic champion, over the bar. Two New York "cops" and Washington's smallest.

Near Disaster In Tunnel.—Washington flyer wrecked at entrance to under-river tube.—New York City.

What You'll Have to Buy.—Latest Fall fashions that your wife will want.

Women's Work in War.—Wives, sisters, sweethearts take place of men in trenches.—London England. Subtitles: Cleaning cars, Running motor busses.

Warship's Survivors At Hospital.—Men saved from Memphis, wrecked at San Domingo, and mascot they rescued.—Naval Hospital, Washington, D. C.

Bicycling 27 Years.—"Old Timers" who started in 1889 make annual run.—Boston, Mass.

A Familiar Sight.—Regiments bound for trenches, leave so often they pass practically unnoticed.—London, England.

Worse Than a Jitney.—Hard to stick to

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"buckers" at "War Bonnet round-up."—Idaho Falls, Idaho.

Shell Pierces House.—New armor plate and sand pile could not stop 16-inch Navy projectile.—Indian Head Testing Ground, Md. Subtitle: Steel horse for the kiddie.

On Battle Line With Camera Man.—Battle scenes in Carpathians caught in action by films. Subtitles: Warning of an attack, Crossing the river, On March, Digging Selves in, Entrenched. Foe's Mines Explode, Cut Barbed wire in charge, The Surrender, Bringing in wounded.

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CUB.

OH! FOR A CAVE MAN. (Oct. 6). The cast: George (Nolan Leary); Harry (Harry Ham); Billie (Billie Rhodes); Father (Harry Rattenberry).

George's sporty ways at college are opposed by his father. George decides to go home for a visit and invites Harry, his chum, to accompany him, but commands Harry to taboo the sporty clothes and be introduced to his father as a minister's son. Harry agrees and dons a ministerial appearing suit,. Father is so pleased with the sanctified appearance of his son's chum that he almost forgives George's bad record at school. An unlooked for element, however, crops up in the form of George's sister, whose reading of novels has inflamed her mind with a longing for a masterful and powerful lover. Harry apparently being anything but that type, fails to excite any interest at all.

Shortly after the boys arrive, the neighborhood is startled to learn of a wild man being at large in the vicinity. Billie, George's sister, at once proclaims that she could love a man like that. This gives the boys an idea. Harry is to disguise as a wild man, capture Billie by rough means and cure her of her wild desires. Harry disguises in skins and a beard and capturing the unfortunate Billie, forces her to prepare and cook a meal for him. Later her brother, disguised as a wild man and holding her in servitude, is worsted and beaten by Harry, Billie is carried away by Harry. She acknowledges him a hero.

The next day Billie discovers the skins and beard and sees she has been duped. About this time, the real wild man having been shot at by an old farmer is skulking in the vicinity of Billy's home. As she comes away angry, the real wild man pounces and attempts to force her to go with him. She thinking it was another bluff resists. Harry, who is discouraged with his failure, decides to return to his own home. As he is leaving he sees Billie struggling with the wild man. He rescues her and is thereafter a real hero.

WON BY A FOWL. (Oct. 7). The cast: Mr. Newlywed (Neal Burns); Mrs. Newlywed (Billie Rhodes); The Cook (Stella Adams); Her Sweetheart (Harry Rattenberry); Uncle John (George French).

The Newlyweds' peaceful household is thrown into happy excitement by the anouncement that their rich uncle John has decided to accept their invitation to a dinner given in honor of his birthday. Uncle John is an extremely nervous and fussy old gentleman, but his wealth makes it imperative for his nephews and nieces to court him. Another nephew and niece, Mr. and Mrs. Wise, had bidden for Uncle John's company on his birthday at their house, but he refuses them to attend the Newlyweds.

The Newlyweds' cook is a regular cook and has a cop for a sweetheart. When Mr. and Mrs. Newlywed goes to the opera, the cook entertains her boy in blue. When the Newlyweds returned home, the sounds of mirth and loud laughter coming from the kitchen attracted their attention, and upon peeking through the window, Mr. Newlywed is surprised and indignant to find the cook and the cop with many empty beer bottles about enjoying a high jinks. Mr. Newlywed and his wife enter the kitchen and after ejecting the guardian of the law, begin to lecture the cook. She leaves next morning.

No cook and Uncle John's birthday dinner that night. Mr. Newlywed decides to prepare the dinner himself since it is quite out of the question for his wife to do so since she has never learned the culinary art. Mr. Newlywed, however, has not reckoned on the revenge of the cook who before she left mixed salt and sugar, wine and vinegar and in all ways possible messed things up. Mr. Newlywed proceeds with the dinner and by six o'clock all looks well. Uncle John arrives, his temper slightly riled by stumbling over the dog. To add to his discomfort the Wise's run in to greet him. The Newlyweds are also disconcerted for fear the dinner, adquate for three, may not prove sufficient for five. They decide to make the best of it and the Wise's are invited to stay.

After much fuss and worry Mr. Newlywed eventually gets dinner ready. The guests, meanwhile, have gone into the garden and Mr. Wise trips over the hose getting his hands dirty. He washes them at the hose which he leaves running. The family all seat themselves and dinner is started. The sweetened salt and the vinegared flavored wine play havoc, and to add to their panic a tramp enters the kitchen door and steals the roast turkey.

The ejected cop passing the Newlywed house sees the hose running and taking advantage of the city ordinance proceeds to arrest Mr. Newlywed for watering his lawn outside of hours.

The cook has softened towards her former employers and decides to return. She enters the dining room as her lover is about to drag Mr. Newlywed away. She remonstrates and Mr. Newlywed is freed. The Wise's retire in bad order, and as the cook embraces Uncle John the Newlyweds are again happy.

THAT WONDERFUL WIFE. (Oct. 7). The cast: Harry (Harry Ham); Billie (Billie Rhodes); Si (George French); Mr. Barry (Eddie Barry); Mother (Stella Adams); Mrs. Barry (Ethel Lynne).

Harry and Billie make a flying trip for the train and reach the station just in time to see it start. The station agent suggests that they might hire old Si Scudder's auto and catch the flyer at Burbank. As his auto was the only one in town Si charged Harry $15.00 for the use of it. The machine cannot be started, so they hire a farmer's horse and hitch it to the auto. At last they arrive at Burbank. Here the agent informs them that the flyer is two hours late. Two hours is not long but Billie, girl like, gets hungry. The expense so far has drained their joint resources to a nickel. Harry gets an idea and as a blind man gets a big bill from a lady. The banquet over the flyer arrives and they are off for the city.

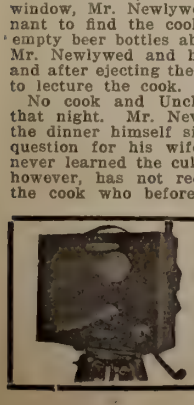
Arriving Harry puts Billie in a taxi and she goes home. He goes to see Mr. Barry with whom he has a business engagement. Mr. Barry invites him for dinner and to meet his wife. Mrs. Barry, who has repeatedly warned her husband about bringing home unexpected guests, flies into a rage and immediately goes home to her mother. Barry grasps the only hope left and, going next door, asks Billie to play his wife during the dinner. She consents and all seems well until she faces Harry. Mrs. Barry, meanwhile, repentant returns home. When Mr. Barry answers her ring he is aghast. Fearful of the scene he acts in a way to convince Mrs. Barry that he has been drinking.

Harry and Billie meanwhile are alone in the dining room where Billie throws her arms about Harry sobbing. He is in terror of Mr. Barry's return and breaking away goes into the parlor where he tells Barry in his real wife's presence that his wife in the dining room wishes him to return to his dinner. This excites Mrs. Barry, who flounces into the dining room to meet face to face her friend from next door. Harry and Mr. Barry follow and explanations clear the atmosphere and all is serene.

CHAPLIN-MUTUAL.

THE PAWNSHOP. (Two Parts—Oct.) The cast: Pawnbroker's Assistant (Charles Chaplin); Pawnbroker's Daughter (Edna Purviance).

Charlie is clerk in a pawnshop owned by the father of Edna. Rand is also employed in the shop. Rand is jealous because Edna prefers Charlie, and they constantly pick at each other and fight. Campbell comes to shop ostensibly to pawn an umbrella. He finds no one attending the front of the store and makes a move as though to steal the cash register. He is stopped by Edna's entrance but is not discovered. To cover himself he tells the pawnbroker he would like to buy the business. While the pawnbroker shows him the possibilities of the business a fight starts in the kitchen between Rand and Charlie. The pawnbroker goes in to settle the disturbance. Charlie aims at Rand with the rolling pin but the pawnbroker, just entering, received the blow. They start to chase Charlie and he rushes into the storeroom where he hides in a trunk.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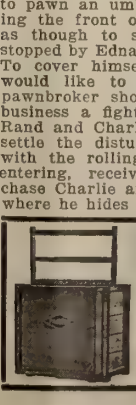
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In the meantime Campbell goes into the vault in the storeroom. He puts the diamonds into a box and gathers together all the valuable jewels he can find. As the pawnbroker, Edna and Rand come into the storeroom looking for Charlie, Campbell comes out of the vault and covers them with a pistol and backs toward the door to make his getaway. The trunk in which Charlie is hiding is near the door and Charlie opens the lid as Campbell nears him and hits him over the head with the rolling pin, knocking him unconscious. The pawnbroker thanks Charlie for saving the jewels and goes to kiss him. Charlie, however, prefers Edna's caresses. The pawnbroker assumes the attitude of "Bless you, my children," and Charlie gives a parting kick to Rand, who is standing behind him.

VOGUE.

A TOUCH OF HIGH LIFE. (Two Parts—Oct. 8).—The cast: A Street Sweeper (Paddy McQuire); A Young Spender (Arthur Moon); His Sweetheart (Gypsy Abbot).

Paddy, the street sweeper, lends his aid to Arthur, a young dude, who, on his way to the train to go for a week end at the beach, stopped too long at the liquid refreshment counter at the corner saloon. He finds Arthur staggering through the streets and takes him to his room to sleep it off. Inspired to generosity by the booze, Arthur insists that Paddy take his wallet and go out and have a good time. The street sweeper puts on his glad rags and starts for the beach with the money and the letter of introduction to some girls which Arthur's sweetheart had given him.

Arriving at the summer resort, he finds himself the center of attraction, until a life guard comes along. Paddy bribes the man to let him have his suit. Then he buys some paint to make him look tanned. The girls all fall for him—that is, all but Gypsy, who comes along to interfers with Paddy's notions of a perfect day. He takes the young lady aside and explains, however, that she must keep quiet for Arthur's sake. In the meantime, the young spendthrift has awakened in Paddy's room, and is hastening via police patrol straight to the point where the sweeper is enjoying himself. Gypsy and Arthur are reunited, and Paddy gets off as easy as could be expected.

BEAUTY.

SLICKING THE SLICKER (Oct. 3).—The cast: Barney (Orral Humphrey); Gertie (Jo Taylor); Pete (Joe Massey).

Barney with the aid of Gertie, determines to get the rest of the bunco gang, who have frisked Barney of the stake he has just made. Barney disguises as a rube, lets the gang trim him at cards, then tells then that unless he can sell his farm he can't go on with the game. Gertie takes them aside and tells the men that she knows the farm, and that though the rube doesn't suspect it, there is oil on it.

The gang offers the rube the money they have won from him but he refuses to sell. They finally dig up all they can find and receive a deed to the farm in exchange. On inspection of the land they can find no trace of oil. While they are looking, the rube and Gertie drive up and point out that the oil is in tanks and belongs to the oil trust. The rube tears off his dusguise, puts his arm aroung Gertie, saying "Let me introduce my wife," and speeds away with her, leaving the slickers slicked.

MUTUAL.

MUTUAL WEEKLY NO. 91 (Sept. 27).—Salonica, Turkey.—Reorganizing the Serbian Army. Landing a new regiment.

New York City.—Striking Street Car Men March for Union. Monster demonstration in Union Square for better working conditions.

Boston, Mass.—Naval Militia Graduates. Training ship "Ranger" turns out able seamen.

San Jose, Cal.—Forest Fire Sweeps 600 Acres. Conflagration destroys mountain homes of San Francisco society folk.

New York City.—New York to Boston on High. Joseph J. Ryan completes difficult round-trip in 16 hours.

Indian Head, Md.—Big Steel Shell Wrecks Cottage. Charge from the "Pennsylvania" 16-inch gun penetrates armor plate and sand bank, then cuts through house, imperiling family. Subtitle: A splinter driven through a copper tea kettle.

Spokane, Wash.—United States Vs. Canada. Spokane Polo Club wins from North Fork, B. C., Club.

New York City.—Tube Wreck Injures Many. Pennsylvania switch engine sideswipes express train, blocking tunnel.

Santa Rosa, Cal.—California's 66th Birthday Party. Sons and daughters of pioneers celebrate admission day.

Narragansett Pier, L. I.—Society Women Train for War. National Service School Camp gives instructions for preparedness.

New York City.—Milady's Sport Fashions. Sturmoleather coats are de rigueur for street, motor and sport wear. (Courtesy of Leo F. Sturm, New York City.)

Turlock, Cal.—Melon Day Fete. Thirty tons of melons are consumed by merrymakers. Subtitle: Spectacular water fight was part of the festivities.

Washington, D. C.—Naval Advisory Board on Tour of Inspection. They observe target practice of Atlantic Squadron off Fortress Monroe, Va.

New York City.—Motor Accident Kills Five. Four others fatally injured in early morning joy-ride.

Quebec, Can.—Bridge Falls—25 Dead. Great cantilever bridge now at bottom of river.

MUTUAL WEEKLY, NO. 92 (Oct. 4).

Somewhere in France.—King George with his troops. Mimic battle is staged for his entertainment.

Locust Valley, L. I.—Piping Rock Horse Show. Society turns out to judge thoroughbreds.

Fresno, Cal.—Fruit Special is wrecked. Several injured when freight trains on S. P. collide. Subtitle: "It's an ill wind that blows nobody good." The kiddies enjoyed the raisins.

Seattle, Wash.—The "Niel Nielsen" is launched. First steel freighter here leaves the ways.

New York City.—Hippopotamus family hibernate. Mr. and Mrs. Murphy, with their son Caliph, move from outdoor to warm indoor quarters.

San Francisco, Cal.—Bulletin tennis tournament breaks record. Champions battle for Evening Bulletin Cup for 12 consecutive hours. Over 200 games being played.

Marlow, England.—Royal engineers make marvelous record in building pontoon bridges. Subtitle: England's heavy artillery.

New York City.—Milady's sport fashions. Sturmleather coats are de rigueur for street, motor and sport wear. (Courtesy of Leo. F. Sturm, New York City.)

Portland, Me.—Steamer on rocks; 150 rescued. Coast vessel wrecked in fog on Cape Elizabeth; passengers saved.

Mill Valley, Cal.—Cross country classic on Mt. Tamalpais. Twelfth Dipsea Marathon attracts 2,000 hikers.

One of New York's well known eating places. Dining al fresco, service a la carte, popular prices.

American Lake, Wash.—Troops entertain Governor Lister. The 2d Washington stages sham battle for popular executive.

Belmont Terminal Race Track.—Hunt racing season opens. The bugle calls horses and society to first fall meet.

Modesto, Cal.—Yip! Yip-hi! Yip! Yip! Let 'er buck. Where there's wild horses you'll always find wild men.

West Orange, N. J.—Edison greets old telegraphers, 300 old timers journey to wizard's plant.

MUTUAL STAR PRODUCTION.

THE TORCH BEARER. (American—Five Parts—Sept. 25). The cast: John Huntley-Knox and John's father (William Russell); Janet Dare (Charlotte Burton); Mrs. Huntley-Knox (Marie Van Tassell); William Wendell (Harry Keenan). Directed by Wm. Russell.

John Huntley-Knox, the last male in a line long distinguished for wealth and political prominence, is the millionaire owner of the Boston "Star." He is opposing the corrupt ring befouling the city government and is aided by William Wendall, reform candidate for the office of district attorney.

When the "gang" threatens to "get" him, John laughs. To protect his interests in case of need, he has the district attorney swear in his reportorial staff to the number of a dozen, as special police. John is a clever boxer, and when, at one of his political meetings, a husky attempts to disturb the proceedings, John takes off his coat and puts his opponent out for the count.

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One morning while at breakfast with his mother and sister, John finds in the mail a letter from Red Dog, Wyoming, announcing that Pete Smith, the distinguished Justice of the Peace, is sending east a girl named Janet Dare, daughter of Jim Dare, who, in the letter states, once saved John's father's life in the early frontier days. That same day in a letter to a friend, John's mother expresses the hope that "at least the girl won't eat with her knife." She also writes Janet, extending her a welcome. Janet gets the missive intended for Mrs. J. Derpont Lorgan containing the words so feelingly expressed that "at least the girl won't eat with her knife."

Janet arrives, and although reared in an eastern college and possessing all the culture and accomplishments that wealth can bestow, she punishes the Huntley-Knoxs by appearing in wild western garb and perpetrating upon them all the indignities her fertile intellect can command. In spite of it all, John begins to love her from the first and though, for a time, she successfully hides it, Janet returns the feeling. The political pot commences to boil and John is waited upon by a heeler who threatens exposure of his father's past. The opposition papers stand ready to publish the details of a murder said to have been committed by John's dignified father in his early life on the frontier. John trembles when he contemplates the effect of such a disclosure on his mother and sister.

In this mood he goes home to supper, and after the meal, while seated in the library and about to put away the legal papers committed to his care by Janet on her arrival, he decides to first ascertain their nature. He is astounded to find that the simple little Janet is heiress to a fabulous fortune in land and live stock in Wyoming. Finally he discovers that the murder attributed to his father was committed by a Mexican—through a written confession, yellowed with age, that is with Janet's papers, in the box.

The "gang" attempt to kidnap John's sister, Henrietta, thru the aid of a worthless but aristocratic rake, Harland Rowe, upon whom Henrietta had bestowed a measure of encouragement. The plans are well laid but the conspirators get Janet by mistake.

While she is held captive, John presses his reporters and newsboys into service to locate Janet. In a few hours they capture the taxi-driver, who reveals the hiding place.

In the meantime Janet has put up a valiant fight with her gun and at the moment of the raid comes within a second of shooting John, mistaking him for one of the gang.

Terror and anxiety draw them closer and closer together and they confess their mutual love.

DULCIE'S ADVENTURE (American—Five Parts—Oct. 2) (No. 140).—The Cast: Dulcie (Mary Miles Minter); Aunt Emmie (Bessie Banks); Aunt Netta (Marie Van Tassell); Jonas Spencer (Harry Von Meter); Harry (Alan Forrest).

Dulcie, a poor lonely white child, lives in the South. Her two spinster aunts will not permit her to associate with the neighbors because of Dulcie's claim to dead aristocracy. Dulcie, though a most obedient child, has a habit of wandering over the fence to play with her inferiors, who, according to Dulcie's own code, are not labeled as such. Sometimes she gets caught. Once it is with a two months old pig in her arms. Again it is with Harry, the grocer's son, who gives her a pet squirrel and thus incurs the dislike of the maiden aunts.

But it is not until after the death of Aunt Emmie and with it the cessation of the small income, that the plot begins to thicken. Then Aunt Netta decides that Dulcie must repair the family fortune. She must do it by marrying money. To accomplish this, the child must be taken where money flourishes. Aunt Netta throws her pride to the winds, borrows a thousand dollars from the town lawyer, and forms a deep laid plot.

And so one fine day in June, Dulcie finds herself dressed up in grand style and hurried away to Santa Barbara, Cal., bent, though she does not know it, on a highly successful match. At a fashionable hotel, Aunt Netta lets it leak out that Dulcie is an heiress. Straightway the child is the belle of the town, and though she longs to be back home playing with the grocer's boy, Harry, she is rushed from one tea to another, dined and danced until her head is in a whirl.

Finally, Dulcie is forced into the acceptance of one of her suitors, by her aunt and the village lawyer, who assure her that Harry, the grocer's boy, is in love with his cousin and cares nothing for her at all. It is a sad little Dulcie that prepares for her wedding day. She has no spirit for the gorgeous wedding clothes, the pearl tiara, the exquisite veil. Her little broken heart is back in the southland.

At last the day arrives. The church is thronged. Dulcie and the man whom she is to marry stand before the chancel rail, when a commotion arises at the door. Detectives hurry down the petal-strewn aisle, and Dulcie is relieved of a husband she does not want by the hand of the law. The groom is wanted for forgery.

In the meantime Harry has decided that he will take things in his own hands. He arrives just as the wedding is being interrupted, learns the cause, and offers to fill the vacant place. It is needless to say that he is accepted, and that he and Dulcie now live happily ever afterwards.

GAUMONT.

REEL LIFE NO. 20 (Sept. 17).—The manner is which the officers are trained for service in the United States Merchant Marine is shown in this release of "Reel Life." The pictures were taken upon the New York State School Ship, "Newport."

The second section of this reel is entitled, "Making a Gown in a Minute." It is illuminating in the facility displayed by a designer of gowns in building them upon the woman who serves as his model. With bolts of various cloths he pins a costume of latest fashion upon his living model.

The fiction section of this film magazine is devoted to another tabloid photodrama founded upon an episode in the "Life" series called "What Would You Do If—"

BEAUTY SPOTS OF NEW HAMPSHIRE, "See America First," No. 54 (Sept. 20).—The Gaumont cameraman has covered the state thoroughly. In addition to picturing scenes of unusual beauty, he has also caught some views of historical importance. There are pictures of the birth place of Daniel Webster at Franklin, and a statue of the great orator in front of the state house at Concord.

New Hampshire is one of America's greatest summer playgrounds. In these pictures the Gaumont company has brought out the reason for its great popularity. It is due to the charm of its rivers, lakes, and mountains. There are charming views along the Ammonusuc, Saco and Connecticut rivers. Mount Washington is pictured in all its grandeur, and there is an unusual panorama of the Sandwich range. An excursion has been made across the border to picture the wonderful Bald Head Cliff at York, Maine. This is the most wonderful rock formation in the world with the single exception of the Giant's Causeway. It is 700 feet long and 90 feet high.

On the same reel is one of the Gaumont Kartoon Komics. This picture, animated by Harry Palmer, is called "Nosey Ned Commandeers an Army Mule."

REEL LIFE, NO. 21 (Sept. 24).—A section of the reel is devoted to explaining how the lines in the palm of the hand betray character and foretell the future. This is followed with the picture of a man whose arms have been cut off

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at the elbow, yet he is able to earn a living by fancy writing. The third section of the reel is the reproduction of a baseball game played during the world's series last season by Boston and Philadelphia. The game has been reproduced by marionettes and is called "Why Pay a Dollar to See a Ball Game?"

SEE AMERICA FIRST, NO. 55, "The Adirondack Mountains" (Sept. 27).—A special trip was made to the Adirondacks by a Gaumont cameraman who has secured some remarkably effective pictures of Lake Placid, Paul Smith's and Saranac. The advantages of the Adirondacks lie in their combination of natural charm and comforts of civilization. One can enjoy life at a palatial hotel, lodge or club, reached by train, automobile or boat, and then by going a few miles find himself in a comparative wilderness.

On the same reel there is a Gaumont Kartoon Komic animated by Harry Palmer.

THANHOUSER.

A FLAW IN THE EVIDENCE (Two Parts—Sept. 22).—A detective who thinks himself clever finds that he is outwitted by an old man. These are the facts of the thievery as he reports them to his superiors.

"The victim of the robbery is a wealthy society matron. The job must have been done by the butler and the nurse-maid. The girl was on the grounds with the baby. She pretended an attempt was made to kidnap the child. Her cries brought every one from the house. As the butler had planned, he was sent back to telephone for the police. He was alone in the house, sneaked into the mother's boudoir and stole the jewels which she had left scattered about when she ran out in response to the maid's cries. I found some of the loot under the mattress in the butler's room and have placed him and the maid under arrest."

However satisfactory this report may be to headquarters, it does not satisfy the old father of the robbed woman. He may not be a detective, but he knows something about human nature and he reasons this way.

"I noticed that the baby didn't have any use for that detective," he says to himself. "But he does love his nurse and the butler. Babies and dogs can tell more about people than grown ups. I saw the detective try to kiss the nurse the other day, but the butler put him off the grounds. Therefore, he doesn't like the butler.

"The only evidence against the butler is that he was alone in the house and this detective says he found some of the jewelry in his room. The detective was alone in the house a long time, too. He made us stay out on the lawn while he hunted around for clues."

Thinking this, he goes to work to "get the goods" on the detective.

He goes to the secret service man's rooms one night, and gets him to boasting about his great sleuthing. At a given time, the police light a fire, per the instructions of the old man, outside the window. Thinking the house is on fire, the detective runs to a picture on the wall. The old man gives a signal. The police come in and find behind the picture which the detective seems to be guarding, the jewels and a lot of other loot. The double crossing detective goes to jail, while the nursemaid and butler are released and sent back home.

THE BLACK TERROR (Two Parts—Sept. 29).—The cast: Jack (Thomas Curran); May (Barbara Gilroy); Frank (Robert Vaughn).

Jack, who loves May, wins only her friendship, until one day, when Frank, the lover whom she has favored, asks her to lend him money to help him save the fortune he has thrown away at the roulette wheel. Unable to get aid from Mary, Frank goes to Jack, who readily promises to help him out, telling Frank, however, that he will have to wait a week for the money.

That night, Jack's house is robbed, and among the stolen treaseures is a small elephant, worth its weight in gold, which Frank had admired that afternoon. A purse found on the floor bears evidence of being the property of Frank. Jack obtains the confession from Frank's butler that his master had come home about midnight the night before, dressed in a peculiar tight fighting black costume and carrying a mysterious black bag.

It would have fared ill with Frank if Jack were not the noble fellow he was. Rather than break May's heart, for Jack still thinks May loves Frank, he refuses to prosecute, preferring rather to treat the incident as a practical joke. It leaks into the papers, however, and reaches May's ears, who thereupon refuses to have anything to do with Frank. By and by she recognizes the true greatness of Jack's character, and consents to marry him. The marriage is consummated while Frank vows bitter revenge.

Frank's butler, out of employment, applies to Jack and is given a position. Later, at a week-end party at Jack's house, the guests catch sight of a terrible figure in black, which frightens them nearly to death. Jack advises them to bring all their valuables to the safe. On returning from a canoe ride later, the guests find the butler unconscious on the floor, and the safe blown open and looted. On recovering consciousness, the butler says that the black terror had attacked him, and that the explosion of the safe had rendered him unconscious. In the week that follows The Black Terror and his accomplice are brought to justice. The guest's theory is right. The Terror is none other than Jack, and his aid, the butler.

ARABELLA'S PRINCE (Two Parts—Oct. 5).—The cast: Arabella (Nellie Parker Spaulding); Prince (Justus Barnes); Clavering Jones (Arthur Levien); Clovering Jones, Sr. (Ernest Howard).

Arabella has dwelt alone in optimistic hopefulness that her neighbor, the grouchy, woman-hating sea salt, whom she has raised to the exalted character of "Prince" will some day take notice of her and stop in to have tea with her and her cat. At length, despairing, she writes a pretty little story about her plight, signs it "The Princess" and sends it floating in a bottle down the stream towards the place where her hero is fishing. He scorns it, but Clavering Jones, Jr., aged ten finds it instead, on the banks of a neighboring town.

He writes the Princess and asks if he may come and play. The village gossips get hold of it. The sea salt forsakes his ways, and discovers unnoticed charms in the neglected Arabella. She, however, does not care what he thinks now. The day arrives, and with it Clevering Jones. Both he and the Princess are a ittle disappointed at the disparagement in their years. But they manage to have a lot of fun playing marbles and eating cakes.

Meanwhile the villagers discover that Clavering Jones is a married man. Headed by the irate salt they approach Arabella's door, bent on routing the scoundrel. The sight that greets their eyes, makes them feel foolish. But Arabella gets her Prince.

Miscellaneous Subjects

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 7—"Drops of Blood"—Two Parts—Oct. 16).—The action of this episode centers about the determination of Ali Singh to wrest from Maxwell Judson, a famous inventor, a formula used in making a new high explosive called quadrinolite. Judson besides being a scientist is a student of the occult and is trapped into consulting a mystic named Anola Khan, who is none other than Ali Singh. Judson thus falls into the Asiatic's hands, and is tortured by losing his blood, a drop at a time, until he reveals the secret of his invention.

Hong Kong Harry is also punished for his recent effort to shield Najia from torture, by having his opium withheld, though the pipe and the seductive drug are temptingly held before his eyes. Margaret Bronson is released, but returns to her family in a dazed condition of almost entire forgetfulness, due to the poisons which have been thrust upon her while in Ali Singh's power. Manning is nearly killed in his house by a bomb, which does succeed in making an end of Judson, the inventor, when that unhappy man is sent home.

GREATER VITAGRAPH (V-L-S-E).

THE SCARLET RUNNER (Episode No. 2, "The Nuremberg Watch"—Two parts—Oct. 9).—Christopher's distinguished cousin, Sir Gordon Race, is defending Lady Mendel, on trial for the murder of her husband. On the morning of the last day of the trial, a veiled woman visits Christopher and gives him a package, saying it contains a gift for Sir Gordon which will bring him luck. She wants Christopher to take it for her. He consents and arrives at Sir Gordon's in time to meet his cousin's fiancee, Miss Collingwood, and her mother.

When Christopher gets home again he finds a note warning him that the package contained a watch filled with a powerful explosive. He rushes back to Sir Gordon's, but finds him gone. However, he catches him before he enters the court. He learns that Sir Gordon has given the watch to his fiancee, who has gone hunting. Christopher promises to follow in Scarlet Runner to catch and warn them. He persuades Sir Gordon to remain and defend the woman on trial. The bomb mystery clearly verifies one suspicion in Sir Gordon's mind and he goes at the defense from another angle. He succeeds in breaking down the testimony of Miss Mendel, who has accused Lady Mendel, and in implicating her and her secretary, who, terrified by the fierce questioning, breaks down and confesses.

Christopher overhauls the Collingwoods. He arrives at the house where they are stopping in time to see a burglar attempting to escape with the watch. The explosion comes and Christopher is injured. He recovers in time to share in the happy reunion when Sir Gordon arrives from his successful trial.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 6—"The Phantom Image"—Two Parts—Sept. 25).—Analyzing the whole thing dispassionately, Harold Stanley comes to the conclusion that Vanya Tosca knows more about The Crimson Stain Mystery than she has told him. Accordingly, he goes to her apartment to question her. As she is telling her story her eyes suddenly widen and she stops as if transfixed. Puzzled, Stanley follows her gaze but sees nothing. As he bends over her to look into her expressionless eyes he is startled by Florence's voice, and, turning round quickly, he sees her smiling at him from a picture on the wall. This is the secret door to a secret passageway. Florence opens the panel and walks into the room.

Bending over Vanya, Stanley and Florence see in the pupil of her eye a faint photographic impression of Pierre la Rue, whom Florence declares to be the murderer of Stanley's father. With Florence's camera, which she has with her, Stanley photographs Vanya's eyes, and both hurry away to develop the plate.

Busily engaged in developing the plate in the private dark room of the Montrose home, they do not hear footsteps outside the door. It is Pierre La Rue peeping in through the keyhole. Softly locking the door he steals away and returns with a large gas tank containing a deadly gas invented by Dr. Montrose. Inserting a rubber tube in the keyhole he proceeds to pump the gas into the room when the tank explodes. Stanley rushes out of the dark room as Pierre mounts the stairs. Stanley gives chase and fires, apparently hitting Pierre in the left forearm. Clayton coming up at the moment joins Stanley while Florence goes for help. But Pierre has a good start, and, reaching the roof, takes a flying leap into a tree, making good his escape.

Stanley and Clayton rush down stairs to intercept Pierre, the secret panel in the laboratory opens and Felix staggers in apparently wounded. He bathes and dresses his left forearm. In the meantime Florence has found her father, and joined by Parrish, who was in the neighborhood, they enter the house, meeting Stanley and Clayton in the hallway. Stanley explains in a few words and shows the plate with the image of Pierre in Vanya's eyes to the doctor, who in turn passes it to Parrish, who drops it and breaks it.

For a moment a wave of anger surges over Stanley, and then quite accidently he intercepts a meaningful look that Parrish exchanges with Felix, who has come up at that moment. Stanley quickley checks his anger because he believes he has just made a discovery of tremendous value to him in his efforts to solve "The Crimson Stain Mystery."

THE CRIMSON STAIN MYSTERY (Episode No. 7—"The Devil's Symphony"—Two Parts—Oct. 2).—Whatever suspicion Harold Stanley may have regarding the sincerity of Parrish's efforts to unravel the crimson stain mystery, is further strengthened by Harold's finding of a note in a cipher of some sort on the floor of his office immediately following a short visit by Parrish. After careful study, Stanley succeeds in deciphering the code to read as follows: "Ball Clayton Home Tonight. Must get Clayton fifty thousand dollar necklace. Come to the den immediately. The Crimson Stain."

Harold's first impulse after deciphering the code is to believe Parrish to be a member of the gang, but on second thought he concludes

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that Parrish may have come into possession of the note and has not had time as yet to read its meaning, which in all probability he intends to use in his quest for the solution of the mystery. Accordingly Stanley plans to lay a trap for Pierre and his gang. That evening at the ball there are among those present Dr. Montrose and Florence, Parrish, Vanya and several henchmen of Pierre's. It is a masked affair. Outside the house, in the meantime, several mysterious individuals approach the house. Recognized among them are the masked figure, Pierre La Rue, and Felix.

During the evening Dr. Montrose receives his first intimation that things are not as they should be when he sees Pierre siddling up the stairs to the rooms above. About eleven o'clock, when the fun is at its highest, the lights suddenly go out, and when they are flashed up again, Mrs. Clayton screams that her fifty thousand dollar necklace is gone. In the excitement Florence faints and as she is being taken up stairs, Clayton sees one of the gang bolt for the door. Clayton gives chase but this member of the gang jumps into an automobile and speeds away. Clayton commandeers a passing motorcycle and follows.

In the meantime all is excitement at the house. Downstairs in the ball room the guests are talking about the robbery, while upstairs in Mrs. Clayton's bedroom, Florence is alone, recovering from her fright. At the foot of the bed there is a large box of flowers which was sent earlier in the evening to Mrs. Clayton and as Florence is lying back on the pillow, the cover of the box opens slowly and an ugly, venomous snake crawls out and goes toward Florence.

Clayton succeeds in catching up with the fleeing crimson stain gangster. As the automobile crosses a bridge, Clayton springs into it and grapples with the gangster. Both fall to the roadway and in the struggle Clayton succeeds in shoving his opponent into the stream. At the house, Florence is unaware of her peril. Just as the snake is ready to strike her, a closet door opens and out steps Pierre La Rue. With a swift movement Pierre grabs the snake and throws it out of the window. As Florence turns, Pierre snatches off his mask, revealing the greatest surprise Florence has experienced since the beginning of the Crimson Stain Mystery.

METRO PICTURES CORP.

THE IRON WOMAN (Popular Plays and Players—Five Parts—Oct. 2).—The cast: Sarah Maitland (Nance O'Neil); David Ritchie (Einar Linden); Blair Maitland (Alfred Hickman); Nannie Maitland (Evelyn Brent); Elizabeth Ferguson (Vera Sisson); Robert Ferguson (William Postance); Helena Ritchie (Christine Mayo). Scenario written by Wallace C. Clifton. Directed by Carl Harbaugh.

Sarah Maitland manages well the iron mills left her by her husband. She tries to bring up her children, Blair and Nannie, with the same lack of sentimentality with which she conducts her business affairs. Nannie is a loveable girl, but Blair is a headstrong youth inattentive to his lessons. When he is sent to college he indulges in wild extravagance and luxurious surroundings.

Mrs. Maitland receives a letter from the dean of the college complaining of Blair, and she makes him an unannounced visit. Bursting in upon him as he is giving a gay entertainment to a party of friends, she tells him what she thinks of him. She has denied herself everything in order to be able to turn over to him the mills in a prosperous condition on his graduation from college. Blair is so angry at her upbraidings that he tells her to leave. Sick at heart, she returns home.

Blair is graduated by the narrowest possible margin and his mother puts him to work in the mill at a salary of five thousand dollars a year. David Ritchie, son of Helena Ritchie, has studied medicine and has become an interne in a hospital. Both he and Blair love Elizabeth Ferguson. Elizabeth really loves David, but, being easily aggrieved, engages herself first to Blair in a moment of pique, and later to David. She wants to be married at once, but David cannot afford it and when she is left a legacy he refuses to be married on her money. She then marries Blair. David is grief-stricken, and Sarah Maitland furious. She sends for a lawyer, and changes her will, leaving the money she had intended for her son as an endowment for the hospital David wants to build. She informs Blair that since he has proved himself unworthy she will support him no longer, and that he must earn his own living.

Sarah, while watching her men at work in the iron mill, is injured by an explosion. The doctor says that while she may live, she will never again regain consciousness. David hurries to her. He goes to bring Blair and Elizabeth, but finds Elizabeth alone. She has had time to repent her rash action in marrying Blair, and begs David to take her away. He is tempted by his love for her, but both are protected from themselves by the arrival of Helena Ritchie. To save the younger woman she bares the secrets of her own life, revealing the fact that her lover had refused to marry her after she was free to form a legal union with him. She tells David and Elizabeth that they will never respect each other if they yield to temptation now, and induces the girl to go with her.

When they reach Sarah Maitland's bedside, the doctor says that death will occur in a few hours, but David is determined to save her. He succeeds in removing a piece of bone that is pressing against the brain. When Sarah opens her eyes she asks for Blair to come to her. He asks to be taken back, promising to take his proper place in the management of the mills and also to release Elizabeth. The two lovers, honoring and respecting each other, clasp hands over the form of the "iron woman," who is destined to experience only love and happiness during the remainder of a useful life.

LIFE'S SHADOWS (Columbia Pictures Corp.—Five Parts—Oct. 9).—The cast: Martin Bradley (William Nigh); Madge Morrow (Irene Howley); Hugh Thorndyke (Will S. Stevens); Rodney Thorndyke (Robert Elliott); Chester Thorndyke (Roy Clair); Dulcie Thorndyke (Kathleen Allaire); Mary Graves (Ruth Thorp); Melinda Liggett (Grace E. Stevens); James Durkel (William Yerance); Jim Downing, his man (Frank Montgomery); H. Spencer Seaton (David Thompson); Lem Harding (Harry Linson); Scudder Coleman (Harry D. Blakemore).

Matters are at sixes and sevens in the little town of Purity. The Mayor, James Durkel, is unworthy of his trust; Lem Harding and Scudder Coleman cannot agree as to the boundary lines of their property. Lawyer Bradley is considered one of the worst offenders. He is fond of the whiskey bottle, and has taken as his housekeeper a woman who has no moral status. His kind heart causes him to harbor Madge Morrow, a stranger who cannot obtain employment in the town because no one knows her antecedents.

Hugh Thorndyke, a distiller, returns to Purity with his two sons, Rodney and Chester, and young daughter, Dulcie. Bradley, as town recorder, welcomes them, but is repulsed by the father. Dulcie and Chester make friends with him, however, and his influence changes Dulcie from a snobbish girl to a sweet young woman. Chester imitates his drinking habit, and is ordered away from home. He has fallen in love with Madge, and Bradley marries them, thinking to reinstate Chester in his own family. They go to break the news to the Thorndykes, and find that Rodney has been nominated for mayor. Fearing that Chester's marriage to the unknown girl will ruin Rodney's chances, it is agreed that the marriage be kept a secret for the present, and later it is annulled.

The election fight is bitterly waged. Rodney makes a good impression on the people, and Durkel's chances grow less. A stranger, H. Spencer Seaton, comes to Purity ostensibly to collect money for war sufferers. He recognizes Madge, with whom he has had a flirtation in college, and offers to give Durkel information which will lose the election for Rodney. Bradley checkmates him by means of papers which prove Durkel's unfitness to continue in office. Bradley leaves the papers with Chester, intending that Rodney shall think he owes his election to his brother.

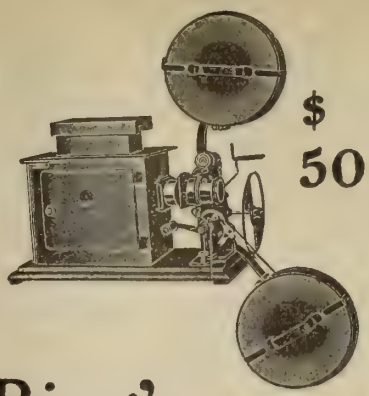
Seaton arranges for Madge to meet him that night at the mill, telling her he will return an old photograph. Thinking to compromise her, he arranges for Durkel to come at the same time with the money. Bradley follows. Madge and Seaton struggle, and Bradley breaks in just as Madge escapes with the photograph. Durkel arrives, and there is a fight between the three men. Seaton escapes with the money, and Bradley forces Durkel to leave town. Meeting Rodney on her way home, Madge tells him all about her experience. Each has become more and more appreciative of the other's noble qualities, and when Rodney proposes that they marry and go away she accepts and they take Dulcie with them.

Bradley sends Chester to the meeting at the Town Hall. He throws a note inside suggesting that as Chester has discovered and laid before the people the duplicity of Durkel he be elected mayor, Rodney having withdrawn and Durkel being missing. The office is tendered to Chester on condition that he give up Bradley, whom they call his evil associate, but, mindful of all Bradley has done for the Thorndyke family, he refuses the office. Bradley empties his whiskey flask and gives it to a small boy to fill with bait. He hangs up his sign and continues his law practice in the little town of which he is the unrecognized guardian angel, his wildest amusement now being to sit beside his small chum waiting for the fish to bite.

BLUEBIRD PHOTOPLAYS, INC.

"THE CHALICE OF SORROW." (Five parts, Oct. 9). The cast: Lorelei, (Cleo Madison); Isable Clifford (Blanch White); Marion Leslie (Charles Cummings); Rance Clifford (John McDermott); Francisco De Sarpina (Wedgewood Newell); Siestra (Howard Crampton); Pietro (Albert McQuarrie); His Wife (Rhea Maines); written and produced by Rex Ingram.

Opera goers had never heard such a "Car-



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men" as Lorelei, the American girl, who had come to Mexico City, almost unheralded, and captivated the town. Francisco De Sarpina, governor of the province, coveted the girl, and with his power was able to sweep aside all opposition.

Marion Leslie, an American sculptor, had rejoiced when he secured the commission to supply frescoes for one of the local cathedrals; he could be near Lorelei, his betrothed, during the grand opera season. Rance Clifford is the American consul and his sister, Isable, lives with him at the consulate. When Clifford files a telegram that promises to lead to an investigation of Sarpina's action the American is arrested and thrown into jail. Isable Clifford had at one time relieved the family of Pietro, the jailer, in their distress and thus gained the gratitude of Pietro and his wife. Isable hears of her brother's imprisonment and bribes Pietro to provide Clifford with means of escape.

The Cliffords and Leslie are friendly and when Clifford escapes, he goes to the cathedral, to find shelter until he can plan the next move. Isable has consented to pose for a head of the Madonna and Lorelei is needlessly jealous. Lorelei arrives, demands admittance, and during the brief interval Leslie employs to hide Clifford, Lorelei's jealousy is set aflame. Sarpina discovers that his prisoner has escaped. He elicits from the jailer a confession that involves Isable.

The cunning Mexican devises a scheme to play upon Lorelei's jealousy by forging a note to the opera singer that implicates Leslie and Isable. The forgery fires Lorelei's jealous passion, and she divulges Clifford's hiding place. Leading the Mexicans to Leslie's home she enters to find Clifford and his sister with Leslie. The situation is explained and Leslie directs Clifford and Isable to a nearby hiding place from whence they ultimately escape to safety. When the Mexicans enter Leslie's home, and find the singer and Leslie the only occupants, Sarpina demands that the whereabouts of his prisoner shall be disclosed.

Sarpina's men seize Leslie and torture him, when he will not betray the American refugees. Lorelei is a witness to the scene and when she can no longer bear seeing her betrothed punished, she tells where Clifford and Isable may be found. Leslie is ordered to jail, to be shot next morning. When Clifford and Isable cannot be found (because they have fled) Sarpina tells Lorelei that his vengeance will fall upon the head of her sweetheart. Surrendering herself to Sarpina is given as Lorelei's only method of saving Leslie's life. Lorelei dines with the Mexican brute and agrees to render the tribute demanded of her. First, however, Sarpina must deliver to her passports for two and instruct his executioner that only blanks shall be fired at Leslie in his pretended execution at sunrise.

Five minutes alone with her betrothed is allowed Lorelei. Returning to Sarpina's apartments Lorelei, during a struggle with the Mexican, stabs him dead. Morning breaks, and Lorelei goes, passports in hand, to the place where her sweetheart lies prostrate upon the ground, cold in death. Shocked beyond human endurance, the singer falls upon the breast of her betrothed.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORAL NO. 77. (Sept. 26.)

San Antonio, Texas—Under the command of General H. A. Greene, one entire division of National Guard, consisting of Illinois and Kansas troops, leave on an overland hike of ninety miles, the longest military movement of this kind in history.

Shadow Lawn, N. J.—President Wilson makes his first speech of the 1916 campaign before a large crowd here.

Dunsmuir, Cal.—The new Pacific Highway bridge over the Upper Sacramento river is completed, the final step in the construction of the new roadway connecting Portland, Ore., to San Francisco.

New York—The 14th Regiment, New York National Guard, returns from the Mexican border and is placed in quarantine in its armory.

Jackson County, Oregon—Liquor being transported into Oregon in violation of the law prohibiting the sale of intoxicants, is confiscated by state officers and $5,000.00 worth of "booze" is burned.

On the Western Front—Exclusive pictures by Nelson E. Edwards, showing an actual battle scene in which German infantry make a spectacular charge on the enemy's position on a rugged mountain side.

New York—Society attends the Horse Show of the Piping Rock Hunt Club where some of the best specimens of the equine race are on exhibit.

Fashions of the Moment—Miss Carol McComas, leading lady of "Seven Chances," Cohan Theater, New York, is pictured in the latest gowns of her own creation.

Near Salonika, Greece—Russian soldiers hold religious services, kissing crosses held by Russian priest. Shells fired by the Allied gunners, burst over trenches occupied by Bulgarians. Exclusive pictures by Ariel L. Varges, staff photographer of the International Film Service and official cinematographer for the Allied forces in the Balkans.

Portland, Maine—The steamer, Bay State, running ashore in a fog off Cape Elizabeth, is battered to pieces by wind and wave.

THE WORLD'S WONDERLAND (Curtis Scenic No. 3, Oct. 9).—Yellowstone Lake, Pelican Island, and a mud crater are prominent features of the third stage of the journey through Yellowstone National Park.

The Gridiron Hero (Krazy Kat). Animated Cartoon Comedy by George W. Herriman.

He Tries the Movies Again (Happy Hooligan). Animated Cartoon Comedy by F. Opper.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 78 (Sept. 29).

El Paso, Texas.—National Guard troops numbering 25,000, on the longest overland hike on record, ninety miles, are reviewed in the streets of El Paso by the general commanding the Mexican Border Army.

New York.—Under the director of Coach Tom Thorpe, Columbia University football squad enters upon strenuous training for the 1916 season.

Near Salonika, Greece.—In the greatest offensive campaign being waged by the Allies in the Balkans, heavy reinforcements are being rushed to the firing line by motor transports and on foot.

Season's Latest Fashions.—The most recent designs and importations in fall and winter hats are presented through the courtesy of J. M. Gidding, Fifth avenue, New York.

Los Angeles, Cal.—The Sophomores of the University of Southern California defeat the Freshmen in the annual game of push-ball. The game is full of thrilling incidents.

Macao, China.—Recent Catholic converts of the Chinese race take part in a picturesque religious ceremony, with the procession of the Cross.

Peoria, Ill.—The powerful tractor which is being used to such advantage by the Allies in Europe is demonstrated here. Hundreds of these tractors, capable of going where no other motor vehicle can penetrate, have been made in Peoria for use in the great war.

Berlin, Germany.—Unmindful of the war that is menacing the Fatherland on every hand, school children of the great German capital enjoy an outing in one of the city's natural parks.

Philadelphia, Pa.—The Meadowbrook and Philadelphia Polo Teams clash in an exciting game of polo, while the Hearst International camera catches the most thrilling plays of the game.

On the West Front.—Exclusive pictures by Nelson E. Edwards, showing the actual progress of a desperate battle for the possession of mountain trenches. The camera catches the bursting shells immediately over the first line trenches, and shows the men, bewildered by the incessant shell fire and crazed by the prospect of cudden and certain death, running wildly about the explosion-torn battlefield.

Pathe Exchange, Inc.

PATHE NEWS NO. 77 (Sept. 23).

Washington, D. C.—Twenty-four of America's foremost scientists, comprising the Civilian Naval Consulting Board, gather at the Capitol to be sworn in as full fledged officers of the United States. Subtitle: The way they discuss Government secrets.

London, England.—The remnants of a wrecked Zeppelin, recently brought down by the English anti-aircraft guns in its flight over the very heart of London, are quickly removed by the military officials. Subtitles: 1. Great Britain buries her enemy's heroes, victims of the airship's wreck, with full military honors. 2. The monster Zeppelin which once held the world in awe with its destructive possibilities, but which seems now to have its own peculiar weaknesses.

Bala, Pa.—The South Eastern team easily vanquishes the Mid-western four in the Intersectional Polo contest for the National Championship. Subtitle: The winners.

New London, Conn.—A carefully guarded berth is prepared to hide the German merchant submarine "Bremen" when it arrives after its long overdue voyage.

Responsibility for the War.—Animated cartoon by C. C. W. Morris.—Process patented by J. R. Bray. Subtitles: 1. Poor Europe's homeless cat. 2. "He doesn't know where he's going but he's on his way."

Perkins, Cal.—The European war has made California the largest producer of hops in the world and this year's crop is estimated at more than four million dollars. Subtitle: Some progressive farmers employ machines which separate the little balls of hops from the leaves.

Chicago, Ill.—Sailors from the Great Lakes Naval Training Station give an interesting exhibition drill before thousands of people at the seventh annual meet.

London, England.—The exigencies of war have given rise to many interesting changes of vocation, including the enlistment of the already versatile canine to aid the fire brigade. Subtitle: Toby can extinguish a fire herself.

Milwaukee, Wis.—Huge crowds attend the annual Wisconsin Fair, where the prize products of the state are exhibited.

Shall the United States Increase Her Merchant Marine? (Magazine Sect.)—Subtitles: 1 At the present time the harbors of the United States are filled with foreign ships. 2. The American flag had been completely driven from Pacific liners, until recently, when the American owned "Ecuador" sailed from San Francisco. 3. Captain Nelson is proud to sail again under the Stars and Stripes. 4. The United States has a tonnage of only 3,500,000, while that of Britain is 22,000,000. We have some good ships, but we need more.

PATHE NEWS NO. 78, 1916 (Sept. 27).

El Paso, Texas—Twenty-six thousand men from all branches of the U. S. army parade in the biggest military demonstration in fifty years. Subtitles: 1. Left to right—Generals Morton, Clements and Bell, who stood at the reviewing stand for five hours. 2. The massed army filled a space 8 miles long and 400 yards deep.

New York City—A large crowd turns out to see the New York Giants win their twenty-

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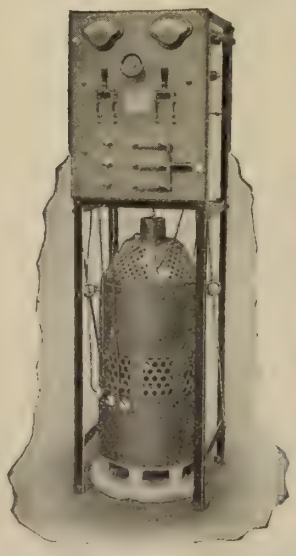

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first consecutive game, breaking the world's record for straight victories. Subtitle: 1. John McGraw who built up this great baseball team.

Salonika, Greece—A contingent of Rusian troops arives at the Allies' Balkan headquarters and now a united army is ready to launch its great movement against the Teutons. Subtitles: 1. General Sarrail, Commander-in-Chief of the Allied Armies in Greece, reviews the new arivals. 2. Cheering crowds line the streets to watch the proud procession of the troops through the city.

Primitive Methods of Farming in America—Subtitles: Modern farming methods have not yet reached the wilds of the Kentucky backwoods, where the oxen are still shod and yoked to plow. 2. The "farm" and the plow are also of a primitive type. 3. The rate of progress is painful, compared to a modern tractor plow.

Shadow Lawn, N. J.—Thousands make the journey to the summer capitol to hear President Wilson make the opening address of his porch campaign. Subtitles: 1. He upholds his eight hour policy for the railroads. 2. His ardent admirers are then given an opportunity to meet him.

On the Western Front—The Allied Offensive continues with unabated vigor and the huge guns shroud the battlefield with the smoke of their incessant fusillade. Subtitles: 1. The city of Vaux, demolished by the Teuton artillery. 2. German prisoners, captured in their trenches, are sent to rear of the Allied lines. 3.. The victorious troops return to the barracks behind the firing lines for a brief rest.

New York City—The fall moving season is here and in accordance with popular custom Mrs. Murphy and her son Congo give up their summer quarters for their winter residence.

Chicago, Ill.—Mayor Thompson starts thirty-two well known runners on a ten-mile Marathon Race to the South Shore Country Club. Subtitles: 1. Sidney Hatch, the winner, receives an unexpected welcome when he finishes. 2. Girls at the Country Fair parade in pretty regalia featured by sailors from Lake Bluff.

Phoenix, N. Y.—The whole city is wiped out by a devastating fire which seizes every building in its terrible grasp.

New York City—A dozen are hurt as a subway express crashes into an empty train on the elevated structure at 207th street.

THE SHIELDING SHADOW (Episode No. 2, "Into the Depths"—Two Parts—Oct. 8).—Jerry Carson through the plotting of his rival, Sebastion, is unjustly convicted of murder charge. On a prison ship he hides in a cholera victim's coffin and is buried at sea, but manages to free himself and swims ashore. He journeys to his sweetheart's home and cautiously approaching the garden he overhears Leontine, who thinks him dead, promising to marry Sebastian.

Jerry does not know she is doing so only to save her father from financial ruin, and with the stern proviso that she wil be a wife in name only until Sebastian can win her love. With bitterness in his heart, Jerry rushes from the place without making his presence known, steals a yacht and sets sail for a buried treasure for which he has plans. Reaching the spot he finds the skeleton of the dead scientist and in his bony hand three black pellets. While reading in a diary that they will give the finder power beyond the "dreams of all men," he is unconscious of the tentacles of an octopus which are slowly creeping towards him. Suddenly they coil around him and drag him into the depths.

Months have passed and Sebastian and Leontine have gone to New York to live. One night he forgets his compact and tries to force his affections upon her. Suddenly in a corner of the room "The Shielding Shadow" appears—two burning eyes and two ghostly white hands, one of which threatens Sebastian with a dagger. Leontine hears a voice: "be true to your love of Jerry and courageous and all will be well." Sebastian, terror-stricken, flees from the room. Leontine picks up the dagger—a proof that it was no hallucination.

THE SWORD OF DAMOCLES (Pathe—Two Parts—Oct. 8).—A musical genius is kept from the success he deserves by a weakness for drink. An inferior musician passes off the opera the other man has written as his own composition. Over his head the disclosure of the authorship hangs like the traditional Sword of Damocles. It finally falls and the temporarily cheated genius comes into his own.

HEINIE AND THE 400 (Rolin—Oct. 8).—Heinie gains an entree to the upper crust and although for a while he resembles a bull in a social china chop, he finally lands home with a batting average of 500.

U. S. CUSTOMS INSPECTION (Pathe—Oct. 8).—The intimate side of a department, little of which is known by the majority, shown in a very interesting reel taken with the approval of the U. S. Government.

Triangle Film Corporation

THE JUNGLE CHILD. (Ince—Five Parts—Oct. 8). The cast: Ollante (Dorothy Dalton); Ridgeway Webb (Howard Hickman); Laila (Gertrude Claire); Madeline Travers (Dorcas Matthews); Senor Grijalva (Frederick Vroom); Chaperone (Elsa Lorrimer); Gleche (Leo Willis).

Ollante, a Spanish girl, reared by a tribe of Brazilian Indians, rescues and nurses Ridgeway Webb, a lost explorer, from the terrors of the South American jungle. Webb discovers that Ollante possesses a vast fortune and decides to obtain it for himself by making her his wife. He takes "the jungle child" to New York and plans to secure her inheritances, then in the keeping of Senor Grijalva, who is associated with the Foreign Exchange Bank of Metropolis.

With Ollante, Webb has brought her Tupi "mother" Laila. In spite of attempts to civilize the girl, Webb realizes that she cannot give up the traits acquired by her jungle life. Senor Grijalva refuses to relinquish his hold on Ollante's fortune until she becomes civilized, for he appreciates Webb's unworthy motives. Angered, Webb makes every effort to educate Ollante and bring her up to the station necessary, but the girl has realized his duplicity and, heartbroken, retrogresses. Her husband's one concession is a room fitted up to resemble her hut in the jungle, and here Ollante spends more and more of her time.

To celebrate his possession of the inheritance, which he finally gains through fraudulent methods, Webb gives a party in his house. During the evening Ollante is roused by the orgie and, coming downstairs, hears her intoxicated husband denounce her and express the wish that she would go back to the jungle. Ollante steals back to her jungle room and goes through the ancient Tupi ritual of death. At daybreak, Webb, hearing the sounds in the jungle room, enters and ridicules his wife's actions. Sensing finally that she is determined on suicide, he encourages her, and is his drunken maudlin way offers to play the tom-tom while she dances.

Ollante then determines to slay her husband, and, as she had slain others in the jungle, she dances about them until a favorable moment, when she suddenly springs at him and slowly strangles him to his death.

THE RUMMY (Fine Arts—Five Parts—Oct. 8). The cast: The Rummy (Wilfred Lucas); The Girl (Pauline Starke); Dan O'Sullivan (William H. Brown); The Cub Reporter (James O'Shea); O'Sullivan's Handy Man (Harry Fisher); Managing Editor (A. D. Sears); Newspaper Reporter (Clyde Hopkins). Directed by Paul Powell.

The story opens with a young newspaper reporter, working on a reform paper. The paper is owned by O'Sullivan, a political boss. Our hero is sent down to "cover" the night court. The girl in the story is out of a job, and after vainly trying to get work, is put out of her room. She goes out into the street and in desperation accosts a man. He offers to buy her a meal, but she gets frightened and runs away. A policeman, who has been watching her, follows. She eludes him and hides behind packing boxes on the dock. He finally corners her and she jumps into the river. He jumps in and after a stiff fight, rescues her and takes her to the police station, where the reporter recognizes her as a girl who lived in the same boarding house that he has lived. Feeling sorry for her, he marries her.

Later, she goes to the newspaper office to visit him, and meets O'Sullivan, who immediately evinces interest in her. He makes arrangements to meet her, giving as an excuse that he wants to talk to her about her husband. She goes to his rooms to meet him, only to find that she is trapped. She makes her escape and meets her husband in the hall. His confidence in her is shaken. The reporter, having lost all faith in his wife, descends the social scale rapidly.

Two years later the wife is working as cashier in a restaurant, and the reporter a wreck. Meanwhile the boss, O'Sullivan, not satisfied with the returns from his saloon has an argument with his manager who quits. The manager leaves the place threatening the boss with exposure. He meets and tells his story to the reporter, who immediately takes it up as a great scoop for the reform paper. The manager, however did not tell him the name of the owner, and he starts out to get data on it. The manager tells him how O'Sullivan has persecuted his (the reporter's) wife, and that she has committed no wrong. The reporter starts for O'Sullivan's rooms. On his way he meets a policeman and a friend. They go to the saloon where they find the wife tied to a chair and O'Sullivan standing nearby. O'Sullivan dies of apoplexy as the reporter is about to strike him. A reunion follows between the reporter and his wife.

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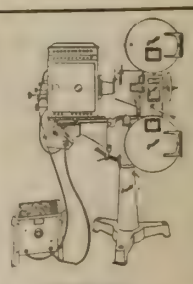

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We Equip Motion Picture Theatres Completely.

PICTURE THEATRE EQUIPMENT CO.

PROJECTION ENGINEERS

1604 BROADWAY, at 49th Street

NEW YORK

CONSULT US FOR MODEL PROJECTION

Classified Advertisements

NOTE OUR NEW RATES!

Remittances must accompany all orders as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

SITUATIONS WANTED.

CAMERAMEN furnished with outfits for all classes of work. Local pictures, industrial, educational or studio. Universal Camera Co., 1007 Times Bldg, N. Y. City.

LADY ORGANIST desires position in moving picture theater. Studied with best American teachers, also two years in Leipsic, Germany, and in Paris under Alexander Guilmant. Excellent references. Competent Organist, care of Moving Picture World, N. Y. City.

HIGHLY EFFICIENT and reliable moving picture pianist, open for immediate engagement, south or west preferred; over one year in last position. Address Miss I. E., care M. P. World, N. Y. City.

MOVING PICTURE OPERATOR, twelve years' experience, wishes to connect with large film exchange. Capable managing theater. Progressive, care M. P. World, N. Y. City.

MOTION PICTURE OPERATOR desires position in small town where good projection is wanted. Strictly sober and steady; has 8 years' experience; will go anywhere. Address C. J. F., care M. P. World, N. Y. City.

LIVE WIRE MANAGER, expert booker, operator nine years, vaudeville moving pictures, desires change. Worby, 646 E. 182d St., N. Y. City.

YOUNG MAN of ability wishes position as art and technical director, or assistant. If interested, tell me a big setting you require. Will send sketch to show ability. Address Technical, care M. P. World, N. Y. City.

HELP WANTED.

FOR SELLING Dr. Heinzel's Pine Ozon Extract, the greatest air purifier, ozon generator, disinfectant and most agreeable perfume; one bottle at $1.25 makes, with water, one gallon best spray; agents wanted. Heinzel Chemical Co., 63 Park Row, N. Y. City.

BUSINESS OPPORTUNITIES.

ADVERTISING CLOCK—Live managers, operators, exhibitors can derive steady income by the purchase of one or more clocks. Very little time required. Particulars on request. Publicity Clock Co., Inc., World's Tower Bldg., N. Y. City.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

FLORIDA—Want lease on reasonable terms reputable picture theater in Florida. Conditions must be right. C. O. Steinmetz, Orrville, Ohio.

WANTED—To lease, rent or buy theater; Central States preferred; must have good seating capacity. Address O. L., care M. P. World, N. Y. City.

WANTED, to buy or lease, motion picture theater or opera house in New York State, town of 2,500 to 18,000 population. Or experienced man and wife will act as manager and cashier respectively. Would be willing to invest some money. Can furnish best of references. Address G. H., care M. P. World, N. Y. City.

WANTED, moderately-equipped picture house seating six hundred; town exceeding forty thousand; vicinity San Francisco. Address Henry Logan, care of M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT

SPLENDID CHANCE to purchase a brand new moving picture and vaudeville theater including real estate. (Brick building) seats 800, large stage, only house in town of 6,000 inhabitants. 10c. admission. Fully equipped. Now in operation. Free & Brannigan, Tarrytown, N. Y.

VAUDEVILLE and photoplay house, located in one of the best towns in Pennsylvania; population of between 40,000 and 50,000. The following are the receipts for the past six days: $199, $175.50, $253, $202.50, $259.90, $335.70; total, $1,425.70. Expenses for week, $1,080.20; net profits, $345.50. The right man can make $15,000 to $20,000 annually. Price, $16,000; half cash. Lewis, 580 Ellicott Square, Buffalo, N. Y.

FOR SALE—Moving picture theater, New England manufacturing town twenty-five hundred. No chance opposition—protected. Fine business; first-class equipment. Great proposition live wire exhibitor. Reason selling, travel with feature. Address, E. C. Co., care M. P. W., N. Y. City.

FOR SALE—Most beautiful and modern fireproof picture house and show in Northwestern Ohio, seating 300; population 3,000; stand investigation. Crescent Theater, Hicksville, Ohio.

FOR SALE OR RENT—Fully-equipped moving picture theater, 425 new chairs, in live town of 6,000 drawing population; if interested come and see it; only fifty-nine miles from New York. J. B. Hampton, Washington, N. J.

FOR SALE—Only picture show in town 2,000. Best equipped house for town this size in State. Guaranteed on a paying basis. Box 31, West Liberty, Iowa.

FOR RENT OR SALE—Moving picture theater, seating capacity approximately five hundred, in centrally located section of Naugatuck, Conn. Population about 17,000. Only one other theater here. Splendid opportunity for responsible parties. John Weisman, Naugatuck, Conn.

FOR SALE—Beautiful house, seating 300; fully equipped. Two Power's 6-A machines, motor drive, best seats, piano, fans and other fixtures. Silveroid screen, doing fine business. Will sell at fair price, one-half cash, one-half time to be paid out of business; city 50,000; only four other moving picture houses. Acadia Theater, Kalamazoo, Mich. Employing 350 people, making auto accessories only reason for selling.

EQUIPMENT WANTED.

WANTED—"Majestic Theater" electric sign, A. C. current. Write Majestic Theater, Holyoke, Mass.

EQUIPMENT FOR SALE.

FOR SALE—Slightly-used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

3,000 OPERA CHAIRS steel and cast frames 60c. up. All serviceable goods. Player piano new. Four asbestos booths, several machines. J. P. Redington, Scranton, Pa.

CALCIUM LIGHTS—Good light necessary for good projection, better light at lower cost can be had by using the Oxy-Hydro-Cet process; the most brilliant, most economical, most convenient portable light for moving pictures in existence; no ozone or ether required; costs less than 30c. per hour; write for circulars containing valuable information concerning light. S. A. Bliss, 504 Bryan Avenue, Peoria, Ill.

FOR SALE—Bargain. Complete traveling moving picture outfit, including Power's 6A machine, Ozo Carbide gas outfit, also electric lamp and rheostat. Outfit is new, never been used. Includes Kleine's Universal Stereo Lens, two extra M. P. tubes. Slides, film mender, light chemicals, Bio carbons, extra reels and condensers. 18,000 fine film subjects. First class condition. Outfit cost over thousand dollars, will sell cheap on account of having secured valuable permanent Government position. W. C. Burgert, Tampa, Fla.

OPERA CHAIRS—4,000 slightly used, 40c up. New, 95c., maple folding, 40c. Write Atlas Seating Co., 10 East 43d Street, N. Y. City.

GUARANTEED rebuilt machines. 1908 Motiograph, $60.00; 1913 Motiograph, $90.00; Power's 6A, $150.00; Edison Type B, $75.00; 1911 Motiograph, $75.00; Simplex Motor Drive, $250.00; Edison Exhibition, $65.00; Power's No. 5. $65.00. Going quick; rush your order. Amusement Supply Co., 300-2 Mallers Bldg., Chicago, Illinois.

RICHARDSON SAYS—"Install 'Amberlux' Lens Filters." Don't hesitate to spend $3.50 to protect your patrons from sight destroying eyestrain. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

OPERA CHAIRS, slightly used, bought and sold everywhere. Want to buy assembly chairs. Empire Exchange, Corning, N. Y.

FT. WAYNE COMPENSARC, 110 v. 133 cycle, used two weeks. Like new. $35.00. Leland Stoffer, Fayetteville, Ark.

FOR SALE—Two 40 ampere type No. 115,672 General Electric Mercury Arc Rectifiers complete with extra relays, hand regulators and enclosed fuses. Full 50 amps. D. C. at arc guaranteed. Price $125 each. Collins & Hill, 10 S. La Salle St., Chicago, Ill.

EDISON MACHINE complete with all equipment. First-class condition; $50.00. Write for particulars, Hoffman's, Bedford, Pa.

I HAVE for sale the following equipment. Make me an offer. I need the money. 9 x 12 Gold Fibre screen and frame; 30 amp. Westinghouse rectifier with new tube; No. 6 Power's machine; Wonder clock; 12 x 9 x 8 asbestos booth. Address Maryland Amusement Co., 2609 Tilbury St., Pittsburgh, Pa.

REBUILT MACHINES at following ridiculously low figures: Power's No. 5, $25; 1912 Motiograph, $45; Power's No. 6, $95; No. 6-A, $115; Power's No. 5 Heads—not rebuilt but in firstclass shape—$10. Address Hommel's, 957 Pennsylvania Ave., Pittsburgh, Pa.

CAMERAS, ETC., FOR SALE.

MOTION PICTURE CAMERAS and tripods for sale and for rent. Cameramen furnished anywhere. H. R. Hoover & Co., 229 West 42nd St., N. Y. City.

CAMERAMEN'S NOVELTIES — Laboratory outfits, special machinery, photoplay directors viewfinder, flexible cranks, effect devices, static preventers. All film work, repair. Eberhard Schneider, 14th St. and Second Ave., N. Y. City.

ARE YOU GETTING your share of the big money in the motion picture business? Take pictures for advertising, home talent, news weekly. Openings everywhere. Every movie theater should own a moving picture camera and tripod. We are specialists in equipping beginners. Our new Davsco M. P. camera is the sensation of the year. 200 ft. capacity, aluminum magazines, side focusing device, 50 MM B. & L. Tessar lens F:3.5 in newly patented mount and exposure indicator. Weight, 10½ lbs. Our price complete, $110. Write for details and specifications. We have several good used motion picture cameras we have taken in exchange. Ensign, 110 ft. capacity, Zeiss Tessar F:3.5 lens and panorama and tilting top tripod, complete, $75. Ernemann 100 ft. capacity, Ernon F.3.5 lens, $57.50. Vista, 150 ft. capacity, Zeiss Tessar F:3.5 lens, $60. Highest grade developing and printing. Titles, 8c. a foot. Write us today. David Stern Co., 1047-R Madison St., Chicago, Ill.

FILMS WANTED.

WANTED—Used five-reel features with advertising matter in good condition. Mail list to Big A Film Company, 145 W. 45th Street, N. Y. City.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

WE SPECIALIZE in used educational, industrial, scientific and scenic films. Good subjects at 1½c. per foot and up. We have what you want. Send for our lists and terms. New York Film Laboratories, Film Sales Dep't, 145 West 45th St., N. Y. City.

FOR SALE—Special state right proposition on our new 5-reel feature. Write for particulars. State territory wanted. 101 Ranch Motion Picture Dept., Bliss, Okla.

FOR SALE—The following features: "Fantomas," serial, 20 reels. "Cora, the Temptress," 4 reels. "Are They Born or Made?" 4 reels. "Dukes Talismen," 4 reels. "New York Girl," Keystone, 2 reels. Federal Feature Film Co., 145 W. 45th Street, N. Y. City.

ONE AND TWO-REEL subjects (American make) in good condition with plenty of posters, at $5.00 per reel. Also 4, 5, 6-reel features in first class condition, with full line of advertising. Bargains. Queen City Feature Film Company, 123½ Opera Place, Cincinnati, Ohio.

FOR SALE—First-class comedy negative with sample print. Reindl, 3947 Rokeby Street, Chicago, Ill.

FEATURES FOR SALE; all have paper; are in fine shape; send for list. Six reelers, sixty dollars; five reelers, fifty dollars; four reelers, twenty-five dollars; three reelers, fifteen dollars; Chaplin singles, twenty-five dollars; single reels, without paper, three dollars. M. R. Dick, 814 Produce Exc. Bldg., Minneapolis, Minn.

MISCELLANEOUS.

SCENARIO WRITERS—Manuscripts neatly typewritten, including carbon; thirty cents per thousand words. Corbo & Corbo, 125 Newark St., Newark, N. J.

KINKS FOR CAMERAMEN, linen bound pocket booklet, containing valuable tables and professional secrets. Fifty cents, postpaid. Cameraman, Box 41, East Liberty, Pittsburgh, Pa.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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Make Yours the Best Show in Town!

Use Hallberg Equipment and Get Perfect Projection

SUPPLY THE RIGHT CURRENT TO YOUR ARC at the lowest cost. HALLBERG NEW ADJUSTABLE A. C. ECONOMIZER at $50.00. If you use A. C. will change your line voltage to just the right voltage for the arc and maintain a steady, brilliant light at a saving of 66% over A. C. Rheostat on 110 volts A. C.; and over 80% on 220 volts A. C. PROVED FACT!!

Hallberg 20th Century Motor-Generator

gives most wonderful projection known to the industry—Changes A. C. or D. C. line voltage to proper D. C. voltage for one or two arcs without rheostats. Capacities, 20-150 ampere. Price, $217.00 and up if ordered before Oct. 15th. Send for free Bulletin No. 1.

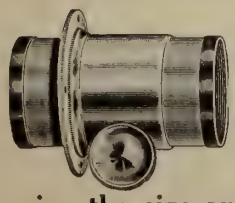
I introduced the use of economizers to the trade over 10 years ago and have saved exhibitors millions of dollars.

USE THE RIGHT CARBONS

I have tested all carbons presented to the trade for the last ten years. Carbons sold by me are the best available by actual test. Consult me about size and kind of carbon for your work. I am distributor of

SPEER PROJECTOR CARBONS—MADE IN U. S. A.
FRENCH COPPER COATED, ELECTRA AND BIO IMPORTED CARBONS.
Quotations on request.

Don't Lose Light in Cheap Condensers



For perfect projection use Crystal White Imported Condensers.

MENISCUS, PLANO CONVEX AND BI-CONVEX—M. P. AND SPOT LIGHT CONDENSERS. Complete stock—Any focus.

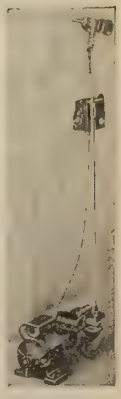
Your projection lenses determine the size and clearness of your picture.

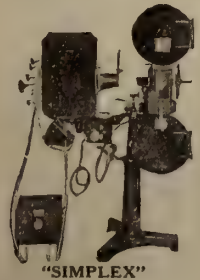
I have a Bausch & Lomb or Gundlach lens to meet your needs.

There is a best screen for your particular house—
I have equipped hundreds of theatres with special screens and will advise you.

This Automatic Arc-Controller

Feeds the carbons. Saves 20% on carbon bill and saves 5 to 10% on current bill, and gives you steady light and allows operator to do other things than feed the carbons.





"SIMPLEX"

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue send 25 Cents.

Keep your moving picture machine in first class condition. Let me overhaul your mechanisms once a year. Repair parts on rush or telegraph order shipped at once.

I am distributor for all makes of moving picture machines and have in stock slightly used machines. Send for prices on miniature Portable and Advertising Projectors.

Send $2.50 for latest Operator's Book, "MOTION PICTURE ELECTRICITY"

Send $1.50 for Hallberg's Carbon Saver.

POWER'S 6B

J. H. HALLBERG

The House of Quality Established 1904

7th Ave. at 49th St., NEW YORK

Member National Association of the Motion Picture Industry, Inc.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Sept. 6—Man's Enemy (Reissue No. 78—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue No. 79—Drama).
Sept. 12—A Blot in the 'Scutcheon (Reissue No. 80—Two parts—Drama).
Sept. 18—The Unveiling (Drama) (Biograph—Reissue No. 81).
Sept. 20—Strongheart (Three parts—Drama) (Biograph—Reissue No. 82).
Sept. 25—The Sunbeam (Drama) (Biograph—Reissue No 83).
Sept. 26—The Wedding Gown (Two parts—Drama) (Biograph—Reissue No. 84).
Oct. 2—An Indian's Loyalty (Drama) (Biograph—Reissue No. 85).
Oct. 4—Under the Gaslight (Three parts—Drama) (Biograph—Reissue No. 86).
Oct. 9—A Tale of the Wilderness (Drama—Biograph—Reissue No. 87).
Oct. 10—A Pueblo Legend (Two parts—Drama—Biograph—Reissue No. 88).
Oct. 16—The White Rose of the Wilds (Drama) Biograph—Reissue No. 89).
Oct. 18—Classmates (Three parts—Drama) (Biograph—Reissue No. 90).

ESSANAY.

Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).
Sept. 19—When Justice Won (Two parts—Dr.).
Sept. 20—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 23—The Way of Patience (Three parts—Drama).
Sept. 26—Peter, the Hermit (Two parts—Comedy-Drama).
Sept. 27—Dreamy Dud (Cartoon—Comedy).
Sept. 30—Twin Fates (Three parts—Drama).
Oct. 3—An Old Fashioned Girl (Two parts—Drama).
Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).
Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct. 18—Dreamy Dud (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).

KALEM.

Sept. 15—The Mysterious Double (Comedy).
Sept. 16—The Hoodoo of Division B (No. 97 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 19—The Mud Cure (Comedy).
Sept. 20—The Gun Runners (No. 7 of "The Girl From Frisco"—Two parts—Dr.).
Sept. 22—That Pesky Parrot (Comedy).
Sept. 23—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series—Drama).
Sept. 26—Bumping the Bumps (Comedy).
Sept. 27—A Battle in the Dark (No. 8 of the "Girl from Frisco"—Two parts—Drama).
Sept. 29—Rival Artists (Comedy).
Sept. 30—The Death Swing (No. 99, of the "Hazards of Helen" Railroad Series—Drama).
Oct. 3—One Star Too Far (Comedy).
Oct. 4—The Web of Guilt (No. 9 of the "Girl From 'Frisco" Series (Two parts—Drama).
Oct. 6—Stolen Plumage (Comedy).
Oct. 7—Hazards of Helen Railroad Series, No. 100, "The Blocked Track" (Dr.).
Oct. 10—The Love Magnet (Comedy).
Oct. 11—The Reformation of Dog-Hole (No. 10 of "The Girl from Frisco" Series) (Two parts—Drama).
Oct. 13—The Battered Bridegroom (Comedy).
Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).
Oct. 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).

LUBIN.

July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).
Sept. 11—The Selig-Tribune, No. 73, 1916 (Top.).
Sept. 11—The Pony Express Rider (Three parts—Drama).
Sept. 14—The Selig-Tribune, No. 74, 1916 (Top.).
Sept. 16—In Jungle Wilds (Jungle—Zoo—Animal—Drama).
Sept. 18—Into the Northland (Three parts—Drama).
Sept. 18—The Selig-Tribune, No. 75, 1916 (Top.).
Sept. 21—The Selig-Tribune, No. 76, 1916 (Top.).
Sept. 23—A Corner in Water (Comedy).
Sept. 25—Power of the Cross (Two parts—Dr.).
Sept. 25—The Selig-Tribune, No. 77, 1916 (Top.).
Sept. 28—The Selig-Tribune, No. 78, 1916. (Top.).
Sept. 30—The Raiders (Dram).
Oct. 2—In the House of the Chief (Three parts—Drama).
Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).
Oct. 9—Converging Paths (Two parts—Dr.).
Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).
Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).

VIM FEATURE COMEDY.

Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).

VIM.

Sept. 15—Payment in Full (Comedy).
Sept. 21—Love and Duty (Comedy).
Sept. 22—The Man Hunters (Comedy).
Sept. 28—The Reformer (Comedy).
Sept. 29—Tangled Ties (Comedy).
Oct. 5—Royal Blood (Comedy).
Oct. 6—Strictly Business (Comedy).
Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).
Oct. 19—A Precious Parcel (Comedy).
Oct. 20—Here and There (Comedy).

VITAGRAPH.

Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.)
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).
Sept. 18—A Perfect Day (Comedy).
Sept. 22—Sand Scamps and Strategy (Com.).
Sept. 25—Getting By (Comedy).
Sept. 29—She Who Last Laughs (Comedy—Drama).
Oct. 2—Making an Impression (Comedy).
Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).
Oct. 9—Billy's Melodrama (Comedy).
Oct. 13—The Mayor's Fall From Grace (Com.).
Oct. 16—The Curse of the Forest (Educational).
Oct. 20—The Fasters (Comedy).
Oct. 21—The Shot that Brought Happiness (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURE.

July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).
Oct. 7—Cantrell's Madonna (Three parts—Drama).
Oct. 21—The Shot that Brought Happiness (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Aug. 11—The Better Woman (Three parts—Drama).
Aug. —Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).
Sept. 22—A Lesson from Life (Three parts—Drama).
Sept. 29—For the Governor's Chair (Three parts—Drama).
Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).
Oct. 20—Treading Pearls (Two parts—Drama).

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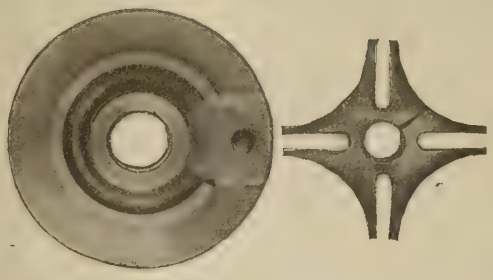

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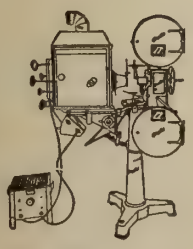

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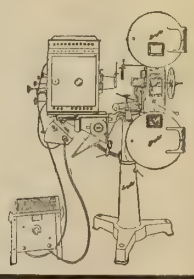

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 27—Number 39 (Topical).
Oct. 4—Number 40 (Tropical).
Oct. 11—Number 41 (Topical).
Oct. 18—Number 42 (Topical).

BIG U.

Sept. 14—For Her Mother's Sake (Drama).
Sept. 15—The Timber Wolf (Drama).
Sept. 17—Brick Top (Comedy).
Sept. 22—No release this day. Replaced with Rex, "To Another Woman."
Sept. 25—The Halting Hand (Drama—Special Release).
Sept. 28—The Lie Sublime (Two parts—Dr.).
Sept. 29—The Shadow Sinister (Drama).
Oct. 2—The White Man's Law (Drama—Special Release).
Oct. 5—The Eternal Way (Drama).
Oct. 12—No release this day.
Oct. 19—No release this day.

BISON.

Sept. 18—After the Battle (Two parts—Drama) (Special Release).
Sept. 23—The Broken Spur (Two parts—Dr.).
Sept. 30—A Jungle Hero (Two parts—Drama).
Oct. 7—A Mountain Tragedy (Two parts—Drama).
Oct. 14—Night Shadows (Two parts—Drama).
Oct. 21—The Conspiracy (Two parts—Drama).

GOLD SEAL.

Sept. 13—Love's Masquerade (Two parts—Drama).
Sept. 26—Husks of Love (Three parts—Dr.).
Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).

IMP.

Sept. 24—A Desperate Remedy (Comedy—Dr.).
Sept. 25—The Bigamist (Two parts—Drama—Special Release).
Sept. 29—No release this day.
Oct. 2—The Perjurer (Drama) (Special Release).
Oct. 8—No release this day.
Oct. 13—A Soul at Stake (Two parts—Drama).
Oct. 19—The Eel (Two parts—Drama).
Oct. 20—No release this day.
Oct. 22—No release this day.

JOKER.

Sept. 16—In Onion There is Strength (Comedy).
Sept. 23—Musical Madness (Comedy).
Sept. 30—The Inspector's Double (Comedy).
Oct. 7—Father Gets in Wrong (Comedy).
Oct. 14—The Oil Smeller (Comedy).
Oct. 21—Beans and Bullets (Comedy).

LAEMMLE.

Sept. 20—No release this day.
Sept. 21—Poisoned Lips (Two parts—Drama).
Sept. 23—No release this day.
Sept. 25—The Injustice of Justice (Drama—Special Release).
Sept. 27—No release this day.
Sept. 30—No release this day.
Oct. 2—The Prowlers of the Jungle (Drama) (Special Release).
Oct. 4—No release this day.
Oct. 7—No release this day.
Oct. 11—No release this day.
Oct. 14.—No release this day.
Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.

L-KO.

Sept. 20—Cold Hearts and Hot Flames (Two parts—Comedy).
Sept. 24—No release this day.
Sept. 27—A Surgeon's Revenge (Two parts—Drama).
Oct. 1—No release this day.
Oct. 4—Safe in the Safe (Two parts—Com.).
Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day.
Oct. 18—Safety First (Comedy).
Oct. 22—She Wanted a Ford (Comedy).

NESTOR.

Sept. 15—Speeding (Comedy).
Sept. 18—A Silly Sultan (Comedy).
Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).

POWERS.

Sept. 21—No release this day.
Sept. 24—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—Behind the Scenes in Japan as Seen by Dr. Dorsey (Educational).
Oct. 5—Pen and Inklings in and Around Jerusalem (Educational).
Oct. 12—The Beautiful Temples of Ceylon As Seen by Dr. Dorsey (Educational).
Oct. 15—When Little Lindy Sang (Drama). —Diplomacy (Cartoon—Comedy).
Oct. 19—No release this day.

RED FEATHER.

Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept. 18—Black Friday (Five parts—Drama)
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).

REX.

Sept. 17—The Small Magnetic Hand (Drama).
Sept. 18—Under the Spell (Drama) (Special Release).
Sept. 22—His Mother's Boy (Drama).
Sept. 25—Dark Corners (Drama—Special Release).
Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 2—The Slave (Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—No release this day.

VICTOR.

Sept. 19—No release this day.
Sept. 21—High Speed (Comedy—Drama).
Sept. 26—No release this day.
Sept. 28—No release this day.
Oct. 1—In the Lap of the Gods (Drama).
Oct. 2—The Memory Mill (Drama).
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 10—No release this day.
Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).

UNIVERSAL SPECIAL FEATURE.

Sept. 11—The Caravan (Two parts—Drama).
Sept. 18—Timothy Dobbs, That's me, No. 6 "He Almost Lands An Angel" (Two parts—Comedy).
Sept. 18—Liberty No. 6, "The Dester of Lost Souls" (Two parts—Drama).
Sept. 25—A Hero by Proxy (No. 7 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Sept. 25—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama).
Oct. 2—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series (Two parts—Comedy).
Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "A Daughter of Mars" (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty, No. 10 (title to be announced later) (Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).

BEAUTY.

Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).
Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).

CENTAUR.

Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Sept. 22—Movie Struck (Comedy).
Sept. 29—Catching That Burglar (Comedy).
Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Innoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Sept. 14—Fantomas, No. 2 (The Man in Black Three parts—Drama).
Sept. 17—Reel Life, No. 20 (Mutual Film Magazine).
Sept. 20—See America First No. 54 (Scenic). —Fantomas No. 3, "The Mysterious Finger Print (2 parts—Drama).
Sept. 24—Reel Life No. 21 (Mutual Film Magazine).
Sept. 27—See America First, No. 55 (Scenic). —Kartoon Komics (Cartoon—Comedy).
Sept. 28—The Crook Detective (No. 4 of "Fantomas"—Three parts—Drama).
Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic). —Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic). —Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).

MUSTANG.

Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 6—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92 (Topical).
Oct. 11—Number 93 (Topical).

(*Mutual Releases continued on page 308.*)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

(*Mutual Releases continued from page* 306.)

MUTUAL CHAPLIN RELEASES.

The Fireman (Two parts—Comedy).
The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 5—The Shadow (American—Five parts—Drama) (No. 141).

MUTUAL SPECIAL FEATURE.

Sept. 25—The Secret of the Submarine No. 19 (Two parts—Drama).
Oct. 2—The Secret of the Submarine, No. 20 (Two parts—Drama).
Oct. 9—The Secret of the Submarine, No. 21 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Sept. 25—The Torch Bearer (American—Five parts—Drama—No. 139).
Oct. 2—Dulcie's Adventure (American—Five parts—Drama) (No. 140).
Oct. 9—Philip Holden-Waster (American—Five Parts—Drama) (No. 142).
Oct. 9—Redeemed (Turner—Five parts—Dr.) (No. 143).

THANHOUSER.

Sept. 29—The Black Terror (Two parts—Dr.).
Oct. 6—Arabella's Prince (Two parts—Dr.).
Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Sept. 24—Paste and Politics (Two parts—Com.).
Oct. 1—Poultry a La Mode (Two parts—Dr.).
Oct. 8—A Touch of High Life (Two parts—Comedy).
Oct. 15—Ducking a Discord (Two parts—Com.).

Pathe Exchange, Inc.

ASTRA.

Oct. 15—Shielding Shadow No. 3, "The Mystic Defender" (Two parts—Drama).

BALBOA.

Sept. 25—Grip of Evil, No. 11, "Mammon and Moloch" (Two parts—Drama).
Oct. 1—Grip of Evil, No. 12, "Into the Pit" (Two parts—Drama).
Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).
Oct. 15—The Grip of Evil No. 14, "Humanity Triumphant" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Sept. 25—Saint, Devil and Woman (Five parts—Drama).
Oct. 8—The Pillory (Five parts—Drama).
Oct. 15—The Light That Failed (Five parts—Drama).

PATHE.

Oct. 1—The Shielding Shadow, No. 1, ""Treasure Trove" (Two parts—Drama).
Oct. 1—The Moods of Medora (Two parts—Drama).
Oct. 1—Florence Ross Fashions, No. 5 "Betty Selects Her Bridesmaid Frock" (Fashions).
Oct. 8—The Shielding Shadow, No. 2, "Into the Depths" (Two parts—Drama).
Oct. 8—U. S. Customs Inspection (Educational).
Oct. 8—The Sword of Damocles (Two parts—Drama).
Oct. 15—Florence Rose Fashions, No. 6, "Betty at the Wedding" (Fashions).
Oct. 15—A Nation's Peril (Two parts—Drama).

PATHE NEWS.

Oct. 4—Number 80, 1916 (Topical).
Oct. 7—Number 81, 1916 (Topical).
Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).
Oct. 18—Number 84, 1916 (Topical)
Oct. 21—Number 85, 1916 (Topical).

ROLIN.

Sept. 25—Jailed (Comedy).
Oct. 1—Luke's Speedy Club Life (Comedy).
Oct. 8—Heinie and the 400 (Comedy).
Oct. 15—Luke and the Bang-Tails (Comedy).

BLUEBIRD PHOTOPLAYS, INC.

Miscellaneous Releases.

ARTCRAFT PICTURES CORP.

October—Less Than the Dust (Drama).
Sept. 25—The Evil Women Do (Five parts—Drama).
Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).
Oct. 16—The Social Buccaneer (Five parts—Drama).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).

CONSOLIDATED FILM CORP.

Sept. 25—The Crimson Stain Mystery, No. 6 (Two parts—Drama).
Oct. 2—The Crimson Stain Mystery, No. 7 (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 Two parts—Drama).
Oct. 16—The Crimson Stain Mystery, No. 9 (Two parts—Drama).

FOX FILM CORPORATION.

Sept. 11—Her Double Life (Five parts—Drama).
Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE INC.

Sept. 18—Beatrice Fairfax No. 7 (Two parts—Drama).
Sept. 19—Hearst-International News Pictorial No. 75, 1916 (Tropical).
Sept. 22—Hearst-International News Pictorial, No. 76, 1916 (Topical).
Sept. 25—Beatrice Fairfax, No. 8, "The Ainslee Ball" (Two parts—Drama).
Sept. 25—The World's Wonderland (Curtis Scenic, No. 1).
—Animated Cartoons on same reel.
Sept. 26—Hearst-International News Pictorial, No. 77, 1916 (Topical).
Sept. 29—Hearst-International News Pictorial, No. 78, 1916 (Topical).
Oct. 2—Beatrice Fairfax, No. 9, "Outside the Law" (Two parts—Drama).
Oct. 2—The World's Wonderland (Curtis Scenic, No. 2).
—Animated Cartoons on same reel.
Oct. 2—The Flower of Faith (Five parts—Dr.).
Oct. 3—Hearst-International News Pictorial, No. 79, 1916 (Topical).
Oct. 6 Hearst International News Pictorial, No. 80, 1916 (Topical).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

METRO PICTURES CORPORATION.

Sept. 25—The Dawn of Love (Rolfe—Five parts—Drama).
Oct. 2—The Iron Woman (Popular Plays & Players—Five parts—Drama).
Oct. 9—Life's Shadows (Columbia—Five parts Drama).
Oct. 16—In the Diplomatic Service (Quality—Five parts—Drama).
Oct. 23—The Brand of Cowardice (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Sept. 25—Like Father Like Son (Klassic—Comedy.)
Sept. 25—The Quest of Life (Famous Players—Five parts—Drama).
Sept. 28—Anton the Terrible (Lasky—Five parts—Drama).
Oct. 2—The Lash (Lasky—Five parts—Dr.).
Oct. 2—Nearly a Deserter (Paramount—Comedy).
Oct. 5—The Storm (Lasky—Five parts—Dr.)
Oct. 9—Intrigue (Pallas—Five parts—Dr.).
Oct. 12—Her Father's Son (Morosco—Five parts—Drama).
Oct. 16—Witchcraft (Lasky—Five parts—Drama).
Oct. 19—The Kiss (Famous Players—Five parts—Drama).
Oct. 23—The Rainbow Princess (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).
Sept. 28—Bobby Bumps Starts a Lodge (Cartoon—Comedy).
Oct. 4—O U Rooster (Cartoon-Comedy).
Oct. 11—Colonel Heeza Liar Gets Married (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Sept. 18—Glasgow to Edinboro (Scenic).
Sept. 25—Bonnie Scotland (Scenic).
Oct. 2—A Scotch-Irish Reel.
Oct. 9—In Old Ireland (Scenic).
Oct. 16—Southern Italy, 37th (Scenic).

TRIANGLE FILM CORPORATION.

Releases for week of September 24.
Diane of the Follies (Fine Arts—Five parts—Drama).
The Dawn Maker (Kay-Bee—Five parts—Drama).

Releases for week of October 1:
Manhattan Madness (Fine Arts—Five parts—Drama).
Plain Jane (Kay-Bee—Five parts—Dr.).

Releases for week of October 8:
The Rummy (Fine Arts—Five parts—Dr.).
The Jungle Child (Kay-Bee—Five parts—Drama).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studios of President Wilson and His Cabinet—the U. S. Government in Action.

UNICORN FILM SERVICE.

(*Releases for Twenty-second Week.*)
Oct. 2—Pen and Sword (Supreme—Two parts—Drama).
Oct. 2—Jenkins the Janitor (Judy—Com.).
Oct. 3—Through the Wall (Lily-Drama).
Oct. 3—The Mysterious Ranger (Rancho—Dr.)
Oct. 3—His Sister's Beau (Judy—Comedy).
Oct. 4—The Country Sheriff (Jockey—Two parts—Comedy).
Oct. 4—The Convict (Puritan—Drama).
Oct. 5—Bud Wilson's Romance (Hiawatha—Drama).
Oct. 5—Rubes and Cabaretes (Hippo—Com.).
Oct. 5—A Daring Mission (Sunset—Drama)
Oct. 6—The Guilty One (Supreme—Two parts—Drama).
Oct. 6—The Live Corpse (Puritan—Comedy).
Oct. 7—Nobody's Claim (Buffalo—Two parts—Drama).
Oct. 7—The Mode (Judy—Comedy).
Oct. 8—The Web (Lily—Three parts—Drama).

SELZNICK PICTURES.

Oct. 16—The Common Law (Young Film Corp—Five parts—Drama).
November—War Brides (Herbert Brenon—Dr.).

WORLD PICTURES.

Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).
Oct. 2—The Scarlet Oath (Five parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

GREATER VITAGRAPH (V-L-S-E, INC.)

Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 11—The Phantom Fortune (Vitagraph—Five parts—Drama).
Sept. 18—Through the Wall (Vitagraph—Five parts—Drama).
Sept. 18—The Fall of a Nation (Seven parts—Drama).
Sept. 18—The Combat (Vitagraph—Five parts—Drama).
Sept. 25—The Chattel (Vitagraph—Six parts—Drama).
Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty (Vitagraph—Two parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).

GEORGE KLEINE.

July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP

Nov.—The Woman Who Dared (Seven parts—Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.)

S. S. MOSS MOTION PICTURE CORPORATION

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

SHERMAN ELLIOTT, INC.

October.—The Crisis (Selig—Drama).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Thirteen parts—Drama).

UNITY SALES CORPORATION.

Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—The Lottery Man (Comstock—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).
Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).
Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).
Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).
Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

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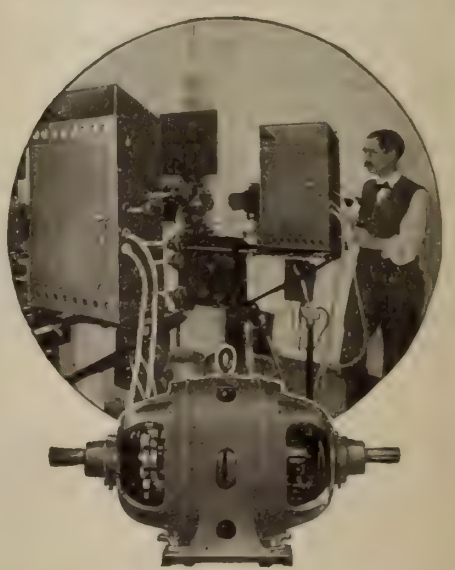

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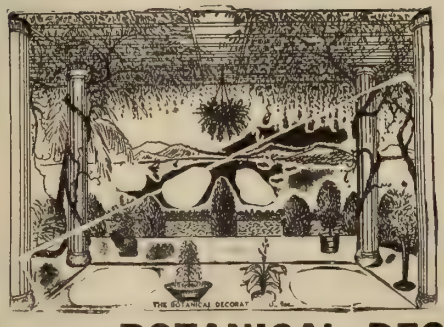

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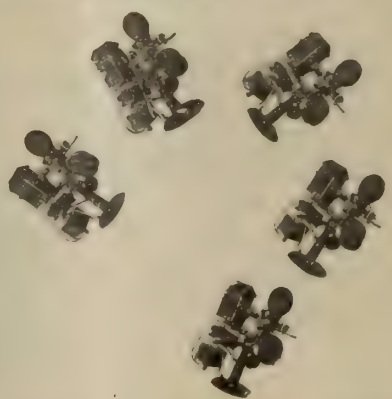

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You KNOW that Thanhouser developing and printing is of the highest quality. You have seen Thanhouser plays, you have admired Thanhouser photography.

A Thanhouser print is a perfect print. You know that.

The Thanhouser Laboratories are now ready to handle your work.

The same experts who develop and print Thanhouser negatives are at your command. The same laboratory facilities are open to you.

Why not be SURE that your prints will be as good as Thanhouser's?

Thanhouser Film Corporation

EDWIN THANHOUSER, President

New Rochelle, N. Y. Jacksonville, Fla.

The Year's Greatest

Laughter Frolic

FIRST

Essanay-Chaplin Revue of 1916

Especially arranged by Essanay from the Essanay-Chaplin comedy successes "THE TRAMP," "HIS NEW JOB," "A NIGHT OUT."

INFRINGERS BEWARE!

All Essanay-Chaplin comedies are copyrighted in the Library of Congress and infringers will be prosecuted to the full extent of the law.

Released October 21st

All new special paper and advertising material

GENERAL FILM SERVICE

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

ANIMATED WEEKLY

THE overwhelming popularity of the Universal Animated Weekly is based on its world-wide reputation for "First on the Screen with the World's Best News."

Thousands of Exhibitors have clamored for the Universal Animated Weekly because they knew its box office value. Thousands have been disappointed because, until recently, the Universal Animated Weekly has been available only to those wise Exhibitors who show the Universal Program **in its entirety.**

NOW—in response to this insistent and persistent demand, the Universal Animated Weekly is placed before Exhibitors under a new sales plan—that makes it available for booking by any Exhibitor, large or small, whether he is showing the Universal Program in whole, or in part, or not at all.

Write today for particulars. The Universal Animated Weekly will get the business on your dullest day. As a money-getter it is absolutely unparalleled. You should be showing it in your theatre now. Write today for full booking particulars to the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

PROGRAM

YOU need the Universal Program to insure steady and profitable business. Features come and features go, but the one profitable standby—the one proven successful show—is the mighty Universal Program, that has pointed the way to success for thousands of Exhibitors.

If you are struggling to pay your rentals; trying to make money on features; wondering why the people will not come in to your show oftener than once a week—BOOK THE UNIVERSAL PROGRAM.

It gives every man, woman and child in your community the sort of entertainment they are willing to pay money to see; it is varied; it is the only scientifically balanced program on earth; there is melodrama, comedy, western pictures, heart interest dramas, emotional plays—pictures that entertain and that bring the people not once a week—but two or three times a week. There is the great Universal Animated Weekly—there are wonderful educational pictures, juveniles, and spectacular productions; something to interest everyone and bring them back time after time—all the time.

You will find the Universal Program the most profitable show you can put on. You don't have to guess about it. Every statement can be proved. Write any one of the 50 Universal Exchanges for full particulars and proof, or write direct to the home office, UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

State Rights

NOW selling on

"Idle Wives"

The Play that astonished New York City—The Play with the most powerful moral preachment ever presented on the screen—The Play that lifts the curtains of Society's glass houses—A dignified production endorsed by Press and Clergy, approved and applauded by thousands who have seen it.

Produced by
Lois Weber & Phillips Smalley

Producers of such big film successes as "Where Are My Children?" "Jewel," "Scandal," "Hypocrites" and many others. Choice State Right territory now open. Quick action necessary. Wire, write or telephone for information as to prices, terms, etc., or call on the STATE RIGHTS DEPARTMENT of the

UNIVERSAL
FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

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Photo Plays

Present

"The ISLE of LIFE"

with

ROBERTA WILSON
FRANK WHILSON
AND
HAYWARD MACK

From the Popular Novel by
STEPHEN F. WHITMAN

Directed by
BURTON GEORGE

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UNIVERSAL EXCHANGE

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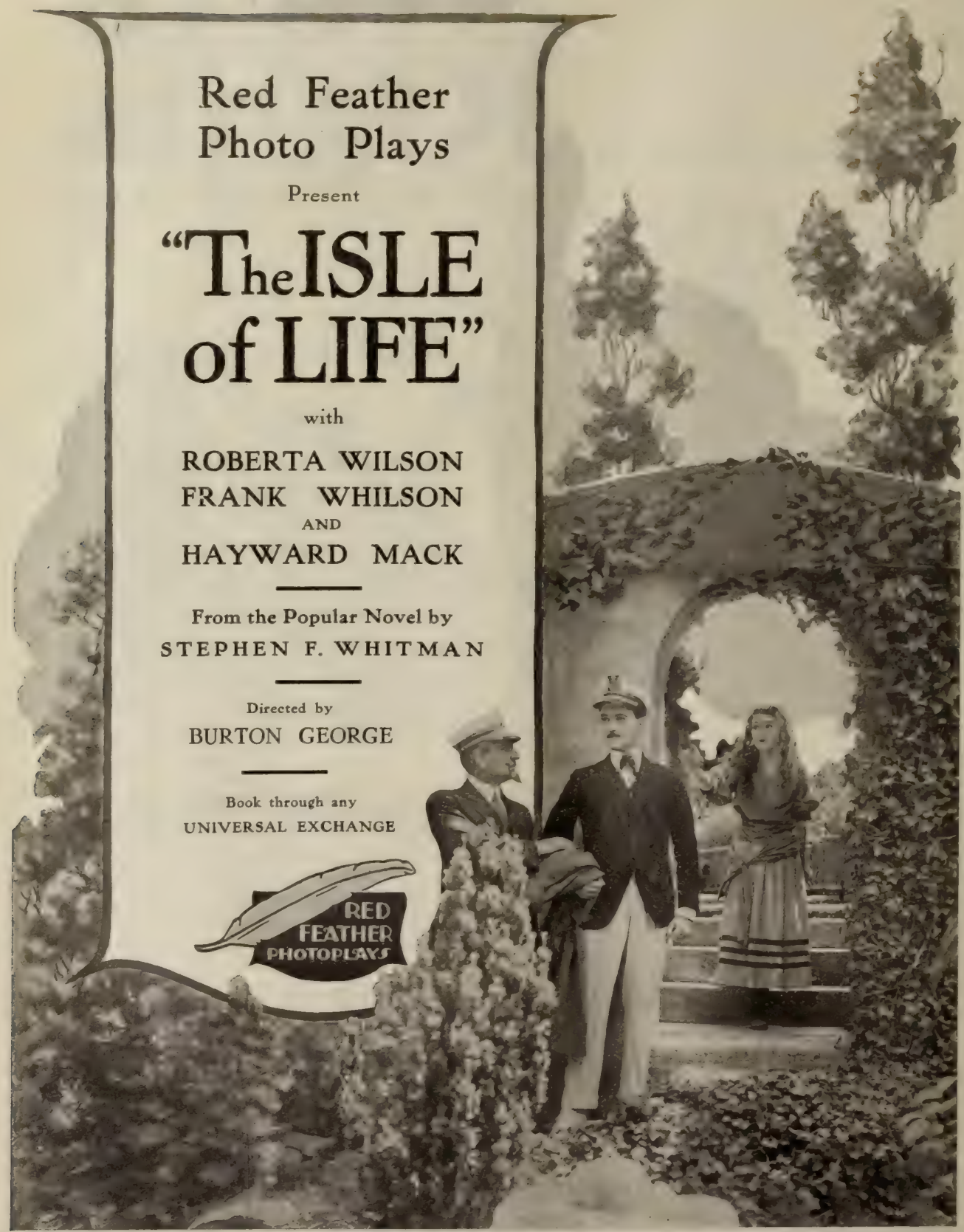

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

ARTCRAFT PICTURES

MARY PICKFORD

Announces

As the Release Date for

"LESS THAN THE DUST"

THE FIRST SUPERIOR PRODUCTION
MADE BY HER OWN COMPANY

HAVE YOU BOOKED IT?

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK

AND IN 15 OTHER CITIES

ARTCRAFT PICTURES

Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

SUCCESS REFLECTS EFFORT

EFFORT ON THE PART OF MARCUS LOEW, F.F. PROCTOR AND WILLIAM FOX TO PROCURE THE BEST FEATURES FOR THEIR MILLIONS OF PATRONS, MEANT THEIR CONTINUED SUCCESS --- THEREFORE, WHEN THREE SHOWMEN LIKE THESE, SIMULTANEOUSLY AND UNANIMOUSLY BOOK FOR THEIR THEATRES

KATHRYN BROWNE DECKER

HOLBROOK BLINN

CLARA WHIPPLE

The PRIMA DONNA'S HUSBAND

WITH

HOLBROOK BLINN

KATHRYN BROWNE DECKER

AND

CLARA WHIPPLE

PRODUCED BY THE TRIUMPH FILM CORP. UNDER THE PERSONAL DIRECTION OF JULIUS STEGER AND JOSEPH A. GOLDEN.

THEN WE HAVE SAID ALL THERE IS TO SAY

BOOKING ARRANGEMENTS FOR N.Y. CITY, N.Y. STATE, NEW JERSEY, AND EASTERN PENNSYLVANIA CAN BE MADE IMMEDIATELY.

HERALD FILM CORP.

126 W. 46TH ST. N.Y.C. LEO ROSENGARTEN, PRES. 'PHONE 6681 BRYANT.

A Superseries of Seven
Five-Reel Feature Plays

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McClure Building McCLURE PICTURES New York City

"HE LOVED THE LADIES"

FEATURING NEAL BURNS — BETTY COMPSON
EDDIE BARRY — DAVE MORRIS
DIRECTION OF AL. E. CHRISTIE

OPEN MARKET RELEASE FOR OCTOBER 23RD

THE RAREST THING IN PICTURES IS A GOOD COMEDY —ONE THAT IS NOT A "FILLER" BUT A BOX OFFICE PRODUCER.

CHRISTIE COMEDIES SET A HIGH MARK IN CLEAN WHOLESOME FUN — NOT SLAPSTICK BUT FUNNY.

THE OPEN MARKET POLICY MEANS FREEDOM FOR THE EXHIBITOR. ALSO, WE POSITIVELY MUST MAKE GOOD COMEDIES, THE KIND YOU ARE GLAD TO GET.

1 EACH WEEK RELEASED THROUGH FOREMOST INDEPENT EXCHANGES OF UNITED STATES AND CANADA. WRITE OR WIRE.

Christie Film Co.

HEAD OFFICE AND STUDIOS — SUNSET BLVD. AT GOWER ST. LOS ANGELES, CALIFORNIA

NEW YORK OFFICE LONGACRE BUILDING F. J. HAWKINS, REPRESENTATIVE

BLUEBIRD PHOTO PLAYS (INC) PRESENTS
AN UNUSUAL ROMANTIC DRAMA
"LOVE NEVER DIES"
with RUTH STONEHOUSE & FRANKLYN FARNUM
DIRECTED BY WILLIAM WORTHINGTON

BLUEBIRD PHOTOPLAYS, (INC)

ARE you benefiting by the power of BLUEBIRD advertising, reaching nearly 10,000,000 people every week in the Saturday Evening Post?

Look around you in the industry and see if *any* Producer is doing what BLUEBIRD is doing? Not only that BLUEBIRDS have been acknowledged and acclaimed the most artistic screen producion of the day, providing the finest entertainment for millions of people every week, but we are telling nearly ten million people the BLUEBIRD Policy each week in the Saturday Evening Post. Thus we offer to Exhibitors, the two compelling forces that make for success. The supreme in picture productions plus the largest advertising campaign in the history of the industry.

The exhibition of BLUEBIRD Photoplays means building for permanence on the solid foundation of quality.

Foresighted Exhibitors have already signed up for BLUEBIRDS. Have you?

Book thru your local BLUEBIRD Exchange or communicate direct with

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY NEW YORK

ONE SOLID WEEK IN THE FAMOUS BOSTON THEATRE!

This 4000 seat house has given

THE SHIELDING SHADOW

an unprecedented booking because the Management recognizes in this Serial an extraordinary drawing power! You too, should book it for a week, Mr. Exhibitor!

Ralph Kellard

Produced by **Astra**
under the direction of
Louis J. Gasnier and
Donald Mackenzie
featuring
Grace Darmond,
Ralph Kellard
and Leon Bary

PATHÉ

Pathé presents

Gladys Hulette

in the five-part
Gold Rooster Play

Prudence the Pirate

Produced by
Thanhouser

A play that charms - that takes you back to the rare old days when the heart was young and life a big adventure.

As good as "The Shine Girl"

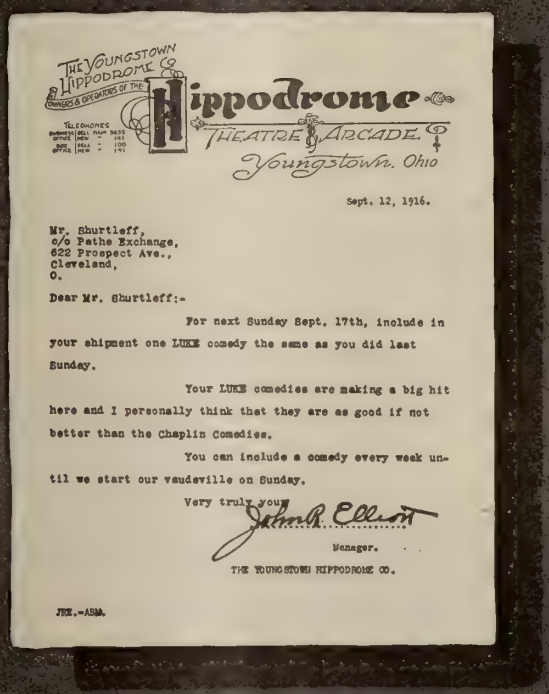
Released Oct. 22

"Your LUKE comedies are making a big hit!"

The Youngstown (O.) Hippodrome

Everybody knows the Youngstown Hippodrome. They know good pictures when they see them. Read what they say of the

ROLIN COMEDIES:



The Youngstown Hippodrome & Annex
Owners & Operators of the
Hippodrome
Theatre & Arcade
Youngstown, Ohio

Telephones
Business Office: Bell Main 3633, New 161
Box Office: Bell 100, New 191

Sept. 12, 1916.

Mr. Shurtleff,
c/o Pathe Exchange,
622 Prospect Ave.,
Cleveland,
O.

Dear Mr. Shurtleff:-

For next Sunday Sept. 17th, include in your shipment one LUKE comedy the same as you did last Sunday.

Your LUKE comedies are making a big hit here and I personally think that they are as good if not better than the Chaplin Comedies.

You can include a comedy every week until we start our vaudeville on Sunday.

Very truly yours
John R. Ellison
Manager.
THE YOUNGSTOWN HIPPODROME CO.

JRE.-ASM.

Harold Lloyd, "Snub" Pollard and Bebe Daniels, the stars of these comedies, will make money for you.

PATHÉ

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 15

SIR HERBERT TREE in "The Old Folks at Home"

Triangle Fine Arts

Now you are offered the opportunity of presenting to your patrons that famous English actor, Sir Herbert Beerbohm Tree, who without a doubt is the greatest stage star to appear on the screen. Knighted in England for his distinguished services to the drama, Sir Herbert has a world-wide reputation.

For years your patrons have ***heard*** of him, and now that they have an opportunity to ***see*** him in a Triangle Play few will miss the opportunity.

And this isn't just an ordinary picture. It's a strong, vital play that is built around one of the biggest emotional elements—the love of parents for their children. It touches the heart strings of everyone—parents and children alike. Written by the well-known American author, Rupert Hughes, the picture gives this prominent actor every opportunity to display his great ability.

There is no question but that this picture will be one of your biggest pullers.

W. S. HART in "The Return of 'Draw' Egan"

Triangle-Kay Bee

The value of W. S. Hart as a money getter needs no emphasis to the exhibitor. Past experience has proved that no star is more popular than this great screen actor. His personality seems to reach right down and "get" everyone, man, woman or child. They can't seem to help loving him even in his "bad-man" parts.

And that's the kind of a part he has in "The Return of Draw Egan," a speedy, breezy, western drama in which Hart takes the part of a sheriff quick on the "draw," always with a chip on his shoulder and ready to fight at a moment's notice—until the littlest girl captures him for her very own. It's a typical Hart play, just full of that stirring action the public loves.

We don't have to tell you how this picture will be accepted.

Keystone Comedies

Two more. And funnier than ever.

Every { Man / Woman / Child / Horse / Dog } Loves Bill (w.s.) Hart

And when it is known that he is going to appear at your theatre in his latest Triangle Play

"The Return of 'Draw' Egan"

you won't have to do any coaxing to get the crowds coming, but it may be necessary for you to run extra performances to satisfy the number who will surely want to see this great Hart Play.

State Right Buyers

WE OFFER OUR FIRST 5 REEL PRODUCTION
WITH
"THE CHILD BERNHARDT OF THE SCREEN"

EM GORMAN
IN
The Soul of a Child

A REMARKABLE PHOTODRAMA
OF INTENSE HEART INTEREST
VIVIDLY PICTURIZED.

THE AQUISITION
OF THIS FEATURE
WILL MEAN THE S.R.O.
SIGN FOR YOU.

FOR FURTHER INFORMATION APPLY

Pioneer Feature Film Corp.

Unicorn

¶

THE STANDARD OF FILM PRODUCTION. . .

THE QUALITY SERVICE of one to three reel features . . .

WILL FILL THEATRES because:- . . .

THEY FEATURE POPULAR STARS. . . .

EACH SUBJECT IS HAND PICKED. . . .

THE DRAMAS ARE DRAMAS, The Westerns have the vivid sweep of masterpieces; The comedies, real screams of the screen.. . . .

TWENTY -ONE REELS A WEEK. . . .

DRAMAS - COMEDIES- WESTERNS . . .

TWENTY - EIGHT BRANCH OFFICES. . . .

EACH EAGERLY AT YOUR SERVICE. . . .

UNICORN FILM SERVICE
C O R P O R A T I O N

126 West 46th Street

New York City.

HERE IS THE PROOF :-

Manager, Bijou Theatre, Quincy, Ill., writes;-

"THE BARRIER OF RACE" scored a bigger hit.here tonight than any other two reeler shown in months."

G.W.Daniels, Magnet Theatre, Vandalia, Mo., writes;-

"Unicorn Program giving excellent satisfaction, keep it up."

Mr. Puetz, Alton Theatre, Alton, Ill., writes;-

"No other service ever satisfied our Patrons like "Unicorn". We put on a highly advertised War Feature instead of Unicorn on one occasion, and our Patrons walked out saying they would return when Unicorn Films were shown."

Films

Ask the theatre that runs it.

Greatest Box Office Success in the History of the Screen

MAURICE COSTELLO
The Master Star
and
Charming
ETHEL GRANDIN
in

The Crimson Stain Mystery

Directed by
T. Hayes Hunter

Novelized by
Albert Payson Terhune

Produced by the Erbograph Co.
Presented by
CONSOLIDATED FILM CORP'N
O.E. GOEBEL, Pres. LUDWIG C.B. ERB, Treas
1482 Broadway
NEW YORK

FREE
13
OVERLAND
6 CYLINDER-1917 MODEL
TOURING CARS
CASH VALUE $925 EACH
TO MOTION PICTURE
THEATRE PATRONS
ASK ABOUT IT

BOOKING NOW
AT
METRO EXCHANGES

WM. N. SELIG'S

"THE CRISIS"

By WINSTON CHURCHILL

Read what the critics say:

McQuade of M. P. World—"A great production. A lasting monument to the motion picture art."

Smaney, Dramatic Mirror—"An epoch in motion pictures is established by 'The Crisis.' The greatest heart interest story ever produced."

Eltonhead, M. P. News—"A Wonderful picture; direction and photography flawless."

Adam Shirk, Morning Telegraph—"An accurate and highly artistic rendering of Churchill's novel that will prove a powerful attraction wherever shown."

Milligan, Billboard—"Selig has produced a picture on a par with the greatest that have preceded it."

Kennedy, Motography—"One of the few pictures made for all time. Of broad and powerful appeal. 'The Crisis' achieves true greatness."

Rath, Motion Picture Mail—"We could fill up a page of laudatory comments on 'The Crisis.' "

Wid—"This production is big, impressive and beautifully produced."

Beecroft, Exhibitors' Herald—"This masterpiece will undoubtedly make the hit of the season."

All proclaim it a perfect picturization of

America's Greatest American Story

For state rights communicate with

SHERMAN-ELLIOTT, Inc.

Suite 1702

220 West 42nd Street, New York City

EVERY COMEDY A FEATURE

PEREZ (TWEEDLEDUM)

"The Scream of the Screen"

IN

TWEEDLEDUM COMEDIES

NEXT RELEASE

A SCRAMBLED HONEYMOON, 2 reels October 16th

Followed by

SOME HERO 1 reel October 23rd
TWEEDLEDUM'S BUSY NIGHT 2 reels October 30th

PRODUCED BY
EAGLE FILM COMPANY,
Jacksonville, Fla.

BILLY DUNN
Supervising Director

Exclusively distributed by

UNITY
729 7th AVE., NEW YORK

RELEASED
ON THE
METRO
PROGRAM
OCTOBER 23.
B. A. ROLFE
presents
LIONEL
BARRYMORE
supported by
GRACE VALENTINE
in
The BRAND of
COWARDICE
Produced by
ROLFE PHOTOPLAYS, Inc.
A 5 Act METRO wonderplay
of power, written by Charles
Maigne and directed by
John W. Noble

METRO'S
SPECIAL
PRODUCTION *de* LUXE

Romeo and Juliet

WITH

FRANCIS X. BUSHMAN

AND

BEVERLY BAYNE

THE GREATEST PICTURE OF THE YEAR

NOW
BOOKING AT ALL
METRO
EXCHANGES

THOMAS H. INCE'S

STUPENDOUS PHOTO SPECTACLE SUCCESS

CIVILIZATION

PRESIDENT WILSON, CHIEF DIRECTOR of the UNITED-STATES congratulating THOS. H. INCE, CHIEF DIRECTOR of the CINEMA on his production "CIVILIZATION" and the message which it carries to mankind.

PRESIDENT WILSON
ENDORSES
THOS H. INCE'S
MILLION DOLLAR PHOTO SPECTACLE

CIVILIZATION

THE MASTER PRODUCTION OF ALL TIME AND THE BIGGEST AND SAFEST PROPOSITION EVER OFFERED IN THE MOTION PICTURE BUSINESS

STILL STANDS SUPREME

A FEW TERRITORIES STILL OPEN

ALL INQUIRIES OF STATE RIGHT BUYERS — AND EXHIBITORS GIVEN PROMPT ATTENTION

EXECUTIVE OFFICES; TIMES BLD'G, NEW YORK, N.Y.

J. PARKER READ JR., *GENERAL MANAGER.*

MUTUAL NEWS

"What's Going On In The Mutual"

THE MUTUAL FILM CORPORATION. 68 EXCHANGES

OCTOBER 21, 1916

Demand for Varied Programs Answered In Mutual Libraries

THE problem of presenting a varied program is an extremely vital one to the exhibitor. The trend of the day is toward an evenly balanced program—one in which there is just the right proportion of smiles and tears. No theatre can be successful which presents nothing but comedies every day. And on the other hand theatre patrons soon become satiated with too much drama. The novelty film is always a welcome offering. The exhibitor who studies his patrons carefully, who seeks to cater to their likes and avoids the sort of pictures they dilike, who searches the market and books the productions that will enable him to vary his program, is the successful exhibitor. He knows the time spent in carefully selecting his program means money in his pocket, success for his theatre and satisfaction on the part of his patrons.

Vast Mutual Libraries.

Mutual exchanges are vast libraries from which the exhibitor can pick and choose. He can find, at any of the sixty-eight Mutual exchanges, vast stocks of dramas. He can find comedies of any length or style. He can discover novelties that will please his patrons. If it's powerful drama that he seeks, a shelf-full of William Russell Mutual Star Productions greets his eye. If he wants stories of Big Business and daring feats, the Helen Holmes Series will satisfy his wants. If he yearns for slap-stick comedy, surely he can be satisfied with a long list of Chaplin-Mutual Specials. A still different variety of pictures is his for the asking in the Kolb and Dill Series of Mutual Star Productions. As for the novelties—a glance over any of the Mutual Weeklies, the various issues of Reel Life or the "Seeing America First" and "Kartoon Komics" will prove a solution to his problem. Mary Miles Minter and Richard Bennett Mutual Star Productions have set an absolutely new standard in the way of multiple reel features. Florence Turner pictures are popular everywhere—Mutual has quantities of them in stock. Margarita Fischer and Harry Pollard have long been famous for their unusual offerings—a long series of films starring Margarita Fischer, is soon to be released by Mutual. It will pay any exhibitor to drop into his nearest Mutual exchange and look over the vast supply of unusual features that make up the Mutual libraries.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American,	Bluff.....	5	Kolb & Dill

Mutual Masterpicture.

American, The Voice of Love.... 5 Greenwood & Coxen

Monday, Oct. 16th.

		Reels.
American,	The Franchise	2

Tuesday, Oct. 17th.

Mutual, The Law of Nature ..... 2 Edwin August

Wednesday, Oct. 18th.

Mutual, Mutual Weekly No. 94..... 1
Gaumont, See America First and Cartoon Komics 1

Thursday, Oct. 19th.

Gaumont, Looking Westward..... 2

Friday, Oct. 20th.

Cub, He Wouldn't Tip..... 1

Saturday, Oct. 21st.

Cub, That Doggone Baby..... 1
Cub, The Deacon's Widow..... 1

Sunday, Oct. 22d.

Vogue, Her Painted Pedigree ..... 2 Paddy McQuire
Gaumont, Reel Life 1

Big Announcements Coming

President John R. Freuler of the Mutual Film Corporation expects in the near future to make some announcements of the utmost importance to every exhibitor in the United States. They will relate to the signing of some new stars—players whose names are known wherever films are shown. President Freuler is thus proving his intention to carry out the policy inaugurated when Mutual Star Productions were first announced.

Kolb and Dill Seen In Another Mutual Star Production

"BLUFF" is the title of the newest Kolb and Dill Mutual Star Production. It is five reels in length. It is released the week of October 16. The two stars are better than ever before, in the opinion of all who have seen the picture. They appear again as Louie and Mike, the two characters that are now known to the public everywhere. Louie is the janitor of a thirty-two story New York sky-scraper. Mike is proprietor of a confectionery store in a small town. Louie thinks he has discovered a formula for making gold. Mike becomes interested in the idea. The two form a partnership with the assistance of Harold Wainwright, a young millionaire. Sheer bluff helps them to hoodwink a rich broker of Wall Street into buying the formula. The formula instead of making gold creates another valuable product. After many complications, Mike, Louie and Harold all "make good" and become exceedingly wealthy.

"Bluff," alone, is a feature attraction second to none. Combined with the other Kolb and Dill Mutual Star Productions it is a link in a long chain of successes. The entire Kolb and Dill Series can now be booked at any of the sixty-eight Mutual Film Exchanges.

Charlie Chaplin's latest Mutual Special Feature. "The Pawnshop," has established new records for success. Exhibitors can secure bookings on this and the previous Chaplin-Mutual films at any Mutual Exchange.

"Voice of Love" Features Greenwood and Coxen in Most Unusual Story

The intimate home life and love entanglements of a woman fortune teller, or astrologist, serve as the theme for this week's Mutual Masterpicture. It is entitled "The Voice of Love." It features Winnifred Greenwood and Edward Coxen. It is five reels in length. Each reel is crammed with action. Each reel is filled with surprises. It is a story that will fascinate and delight.

Winnifred Greenwood appears as a widow who believes she has accidently killed her husband. To support herself she tells the fortunes of the wealthy, posing as an astrologer. To her comes a young man of wealth with whom she falls in love. Later, in New York, the young man attends a Belgian Relief Bazaar. His palm is read by a beautiful girl with whom he falls in love. The girl proves to be the daughter of the woman astrologer. The mother learns of the love affair. But she does not recognize the girl as her own daughter. To hold her lover, the mother enlists the services of an accomplice. Later she discovers the girl's identity. The accomplice is exposed as the real slayer of the astrologer's husband. And then all ends happily, for the mother accepts the proposal of a wealthy attorney, and the daughter weds the man she has learned to love.

Bookings for this Mutual Masterpicture are now being made at all Mutual exchanges.

AMERICAN FILM COMPANY INC., *Presents*
The Celebrated Vaudeville Headliners

KOLB & DILL
IN
"BLUFF"

A Human-Interest Drama In Five Acts. Third of a Series of Mutual Star Productions Featuring Kolb and Dill. .

KOLB & DILL FEATURES

Now Playing:
"A MILLION FOR MARY"
THREE PALS"-"BLUFF-"

Coming **KOLB & DILL** *in*
"A PECK O' PICKLES"
"BUTTIN' IN DER VEST"
"DECENT DEUCES"

Each of These Kolb and Dill Features is in Five Acts. Book The Entire Series At Any MUTUAL EXCHANGE

MUTUAL NEWS

AMERICAN FILM COMPANY, INC., *Presents*
A Mutual Masterpicture In Five Acts

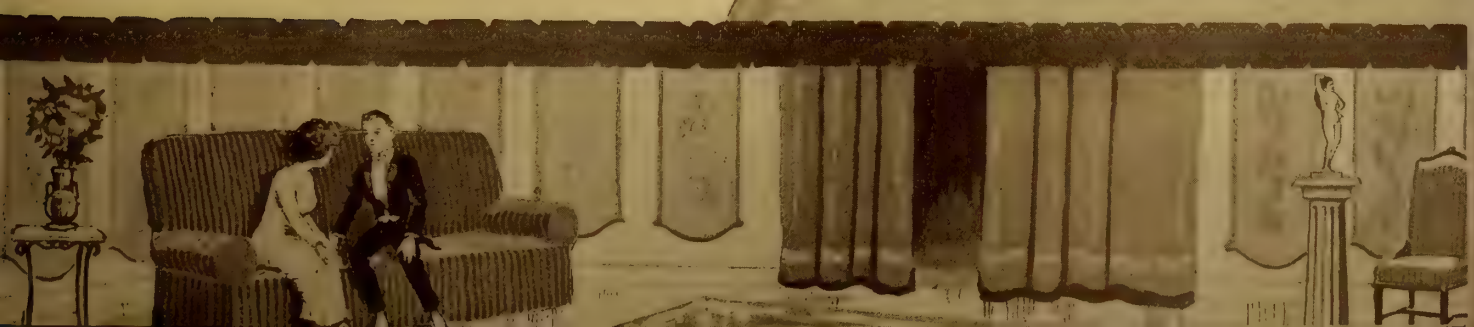
THE VOICE OF LOVE

Featuring
WINIFRED GREENWOOD AND EDWARD COXEN

A Remarkably Strong Society Drama In Which A Double Romance Is Revealed.

The Exterior Scenes In This Production Are Unusually Picturesque. Directed By Rea Berger.

Released The Week Of Oct. 16th. Booking Now At 68 Mutual Exchanges.



MUTUAL NEWS

MUTUAL FILM CORPORATION *Announces*

The Inimitable Comedian

CHARLIE CHAPLIN
IN
THE PAWNSHOP

The Title Suggests Some Of The Original Comedy Situations Developed In This Newest MUTUAL-CHAPLIN

Sixth of a Series of Mutual-Chaplin Special Features Made Under The $670,000.00 Per Year Contract. Now Being Booked At 68 Mutual Exchanges.

Now Playing: CHARLIE CHAPLIN

The FLOORWALKER ONE A.M.
The FIREMAN *The* VAGABOND
The COUNT *The* PAWNSHOP

Mutual Exchanges Are The Only Places In America Where The Newest Chaplin Features May Be Booked. See Your Nearest Mutual Exchange AT ONCE!

MUTUAL SERIES

Make Weekly Features of these Three Gaumont Single Reels

THE MUTUAL WEEKLY

News of the World FIRST in Motion Pictures

REEL LIFE The Mutual Film Magazine

Bears the Same Relation to a Magazine that the Mutual Weekly Bears to a Newspaper

SEE AMERICA FIRST

Scenic Views of Cities, National Parks, Places of Beauty and Historic Interest

and

Gaumont's Kartoon Komics

Animated by Harry Palmer

Two Great Mutual Series

FANTOMAS On the Screen NOW

5 Thrilling Episodes, Each Complete in 3 Reels

COMING! THE VAMPIRES COMING!

Or the Arch Criminals of Paris

9 Sensational Episodes, Each Complete in 3 Reels

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

SIGNAL FILM CORPORATION PRESENTS

The Fearless Film Star

HELEN HOLMES

IN A NEW AND SPECTACULAR CHAPTER PLAY

A LASS OF THE LUMBERLANDS

FIFTEEN CHAPTERS.
DIRECTOR J·P·McGOWAN

Released Oct. 23rd
BOOKINGS AT MUTUAL EXCHANGES

Six thousand Exhibitors requested "a new HELEN HOLMES SERIAL," following their tremendous success with "The Girl and the Game." In response, we announce this new and spectacular chapter-play—Helen Holmes in "A LASS OF THE LUMBERLANDS." This new production is in fifteen chapters—a new feature chapter will be released each week, beginning Monday—OCTOBER 23RD—thru the sixty-eight Mutual Exchanges.

EXHIBITORS: We have made this new chapter-play *BIG* for *your* success. We know that *your* success means *our* success. We have made the rental price low—VERY LOW—because we want you to make *BIG* money. The price for HELEN HOLMES in "A LASS OF THE LUMBERLANDS" is within the reach of EVERY exhibitor. Wire, write or visit your nearest MUTUAL EXCHANGE *NOW* for prices and dates. Don't miss this opportunity for BIG PROFITS!

WIRE, WRITE OR SEE YOUR NEAREST
MUTUAL EXCHANGE
-AT ONCE!

HELEN HOLMES — Starring in
The Spectacular Chapter Play
A LASS OF THE LUMBERLANDS

The Ragged Princess

WITH DAINTY

JUNE CAPRICE

WRITTEN BY FREDERIC CHAPIN
SCENARIO BY JOHN W. KELLETTE —
DIRECTED BY JOHN G. ADOLFI

FOX FILM CORPORATION

BEAUTY IN OVERALLS

Romps through the photoplay that tells of the thrilling adventures of a little orphan, who, like the child of the Fairy-Tale, gets riches and lives happily ever afterward. See the

WILLIAM FOX

PHOTOPLAY

THE TRAGEDY OF LOVE

As his offering toward the Shakespearian Tercentenary

WILLIAM FOX

Presents

Romeo and Juliet

The sweetest story ever told

With that Renowned Screen Artist

THEDA BARA

And an incomparable cast of more than 2500 persons.

Released on Regular Fox Program

ROMEO and JULIET

Directed by J. Gordon Edwards
Scenario by Adrian Johnson

FOX FILM CORPORATION

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A combination has been effected between Fox Film Corporation and EXHIBITORS who are using Fox Feature Service in the United States—a combination that insures to you, MR. EXHIBITOR, protection against the future.

The BIG stars of any film producer are MADE BIG BY THE EXHIBITORS THEMSELVES. Without the co-operation and aid of EXHIBITORS, no film star can attain enduring fame.

It is only just and fair to you, MR. EXHIBITOR, that you reap the financial harvest from that which you have created.

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You, MR. EXHIBITOR, have helped make many such BIG stars in your feature service. Among them are the BIG stars of Fox Film Corporation.

William Fox stars are still in your service. They have not been withdrawn and offered you as *specials* at a price far in excess of your service price.

This combination in which you, MR. EXHIBITOR, are a partner, insures the repayment to you of the money you have expended in advertising and popularizing those William Fox stars, who today are your best box office attractions.

Such is the combination that has been effected

By

WILLIAM FOX

And

FOX FILM CORPORATION

INTERNATIONAL

announces

MRS. VERNON CASTLE

in "PATRIA"

THE SUPREME SERIAL—A ROMANCE OF PREPAREDNESS

Written by LOUIS JOSEPH VANCE

Produced by WHARTON, Inc.

Release date to be announced soon

INTERNATIONAL

Golden Eagle Features

¶ The International promised that the Golden Eagle Features would be artistic productions, satisfactory to the most discriminating audiences and advantageous to exhibitors.

"JAFFERY"

The First of the Golden Eagle Features

presents

C. AUBREY SMITH

and

ELEANOR WOODRUFF

¶ Dramatized from the popular novel by William J. Locke and produced for INTERNATIONAL by the Frohman Amusement Corp.

¶ The unqualified endorsement of Jaffery by hundreds of exhibitors and hundreds of thousands of patrons is ample evidence that the International has kept its promise.

"The Flower of Faith"

The Second of the Golden Eagle Features

with

JANE GREY and FRANK MILLS

Produced by the Superb Pictures Corp.

¶ A powerful picture of early frontier life. Circumstance thrusts together a simple country girl and a strong man. Provincial standards misinterpret their love and rugged frontier justice attempts to avenge the supposed wrong.

¶ An enthralling drama which is bound to prove one of the best features of the day.

¶ Backed by the tremendous publicity which supports all Golden Eagle Features.

INTERNATIONAL

DO YOU KNOW

That **Beatrice Fairfax** offers the best money-making opportunity of any motion-picture series on the market today?

It has every requirement for success:

Stars—Harry Fox and Grace Darling with added features for each episode selected from a list which includes Elaine Hammerstein, Betty Howe, Olive Thomas, Nigel Barrie, Mae Hopkins, Mary Cranston and Evelyn Farris.

Story—By Beatrice Fairfax from her daily newspaper experiences.

Direction—Produced under the personal direction of Leo and Theo. Wharton.

Publicity—Unequalled in quality and quantity. Do you know the stories of **Beatrice Fairfax** are published in 46 American newspapers every day?

Advertising—Twenty-five big dailies, including the great chain of Hearst newspapers, are now carrying big display ads. for this series.

"The Wages of Sin"

the latest episode of

BEATRICE FAIRFAX

¶ **Harry Fox,** noted comedy star and **Grace Darling,** winsome and sympathetic, appear in their usual roles. Featured with them are **Betty Howe** and **Nigel Barrie.**

¶ This picture is replete with lights and shadows of life as well as photography.

¶ The mysterious third key of the harmless looking instrument is the avenging agent that demands full payment of those who have sinned.

¶ If you are not booking this splendid series you are paying the penalty of lost profits.

¶ Join the ranks of the favored today.

¶ Take advantage of the "unparalleled publicity" supporting "unexcelled pictures."

Produced by Wharton, Inc., for

INTERNATIONAL

A Brand New Idea

The Fashion Drama

A motion picture of thrills and excitement centred around a magnificent fashion display.

Perfect photography, wonderful mechanical effects, exquisite costuming and a real story that will hold the attention of men, women and children.

A one reel novelty of the highest quality; two releases each month.

A splendid fashion show and a vivid drama featuring

MINETA TIMAYO, in

"The Adventures of Dorothy Dare"

The first release, "It's Never Too Late," deals with the temptations of a salesgirl in a big store who longs for finery that surrounds her.

Written and directed by H. E. Hancock for the

INTERNATIONAL

(Release Date to be Announced Soon)

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NEW YORK CITY
729 7th Ave.
CHICAGO
207 So. Wabash Ave.

BOSTON
48 Piedmont St.
ATLANTA
146 Marietta St.

LOS ANGELES
912 So. Olive St.
SAN FRANCISCO
280 Golden Gate Ave.

PHILADELPHIA
1335 Vine St.
WASHINGTON
712 11th St., N. W.

PITTSBURGH
804 Penn Ave.
ST. LOUIS
3313 Olive St.

AGENCIES

BUFFALO
39 Erie St.
ALBANY
68 State St.

NEW ORLEANS
315 Carondolette St.
KANSAS
Gloyd Building

MINNEAPOLIS
606 Produce Exch. Bldg.
INDIANAPOLIS
New Lyric Theatre Bldg.

DETROIT
71 Griswold St.
SALT LAKE CITY
131 East. 2nd St., So.

SELZNICK PICTURES

Joseph Schenck
Presents

NORMA
TALMADGE

At the head of her own
producing
company in

"THE PRICE SHE PAID"

From the brilliant novel by
DAVID GRAHAM PHILLIPS

Under the direction of
ALLAN DWAN

The director who made all those wonderful
Douglas Fairbanks Pictures

LEWIS J. SELZNICK ~ SOLE DISTRIBUTOR
NEW YORK CITY

SELZNICK PICTURES

CLARA KIMBALL YOUNG

NEW YORK
CHICAGO
BOSTON
Have endorsed
"THE COMMON LAW"
As The Film Triumph Of The Year

This Superb Seven-Part Production is now ready for
GENERAL RELEASE
October 16

ALBERT CAPELLANI
Director General

The second Offering is Nearing Completion

IT IS A Tremendous Adaptation of
THE FOOLISH VIRGIN
by
THOMAS DIXON
Author of
"The Birth of a Nation"

LEWIS J. SELZNICK ~ SOLE DISTRIBUTOR
NEW YORK CITY

SELZNICK PICTURES

HERBERT BRENON

Sole Author and Producer of "A Daughter of the Gods"

Has Completed His Presentation of NAZIMOVA in "WAR BRIDES"

Your Patrons Will ask You to Play it

MARION CRAIG WENTWORTH'S Timely and Thrilling Play

This Supreme Attraction Will be the Next SELZNICK - PICTURES Release

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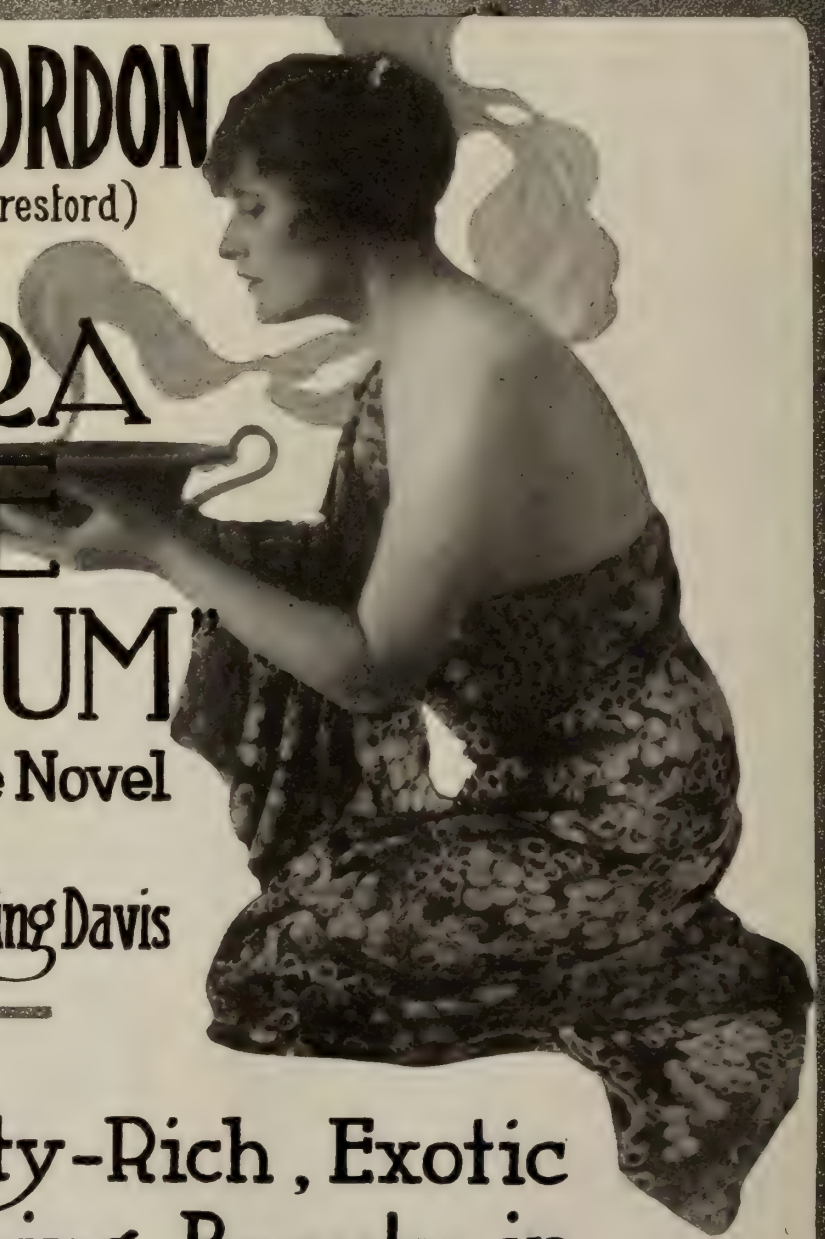
NEW YORK CITY

SELZNICK PICTURES

KITTY GORDON
(The Hon. Mrs H.H. Beresford)
in
"VERA THE MEDIUM"
From The Novel
by
Richard Harding Davis



Beauty-Rich, Exotic
Stunning Beauty-in
A Setting of Mystery
And Romance

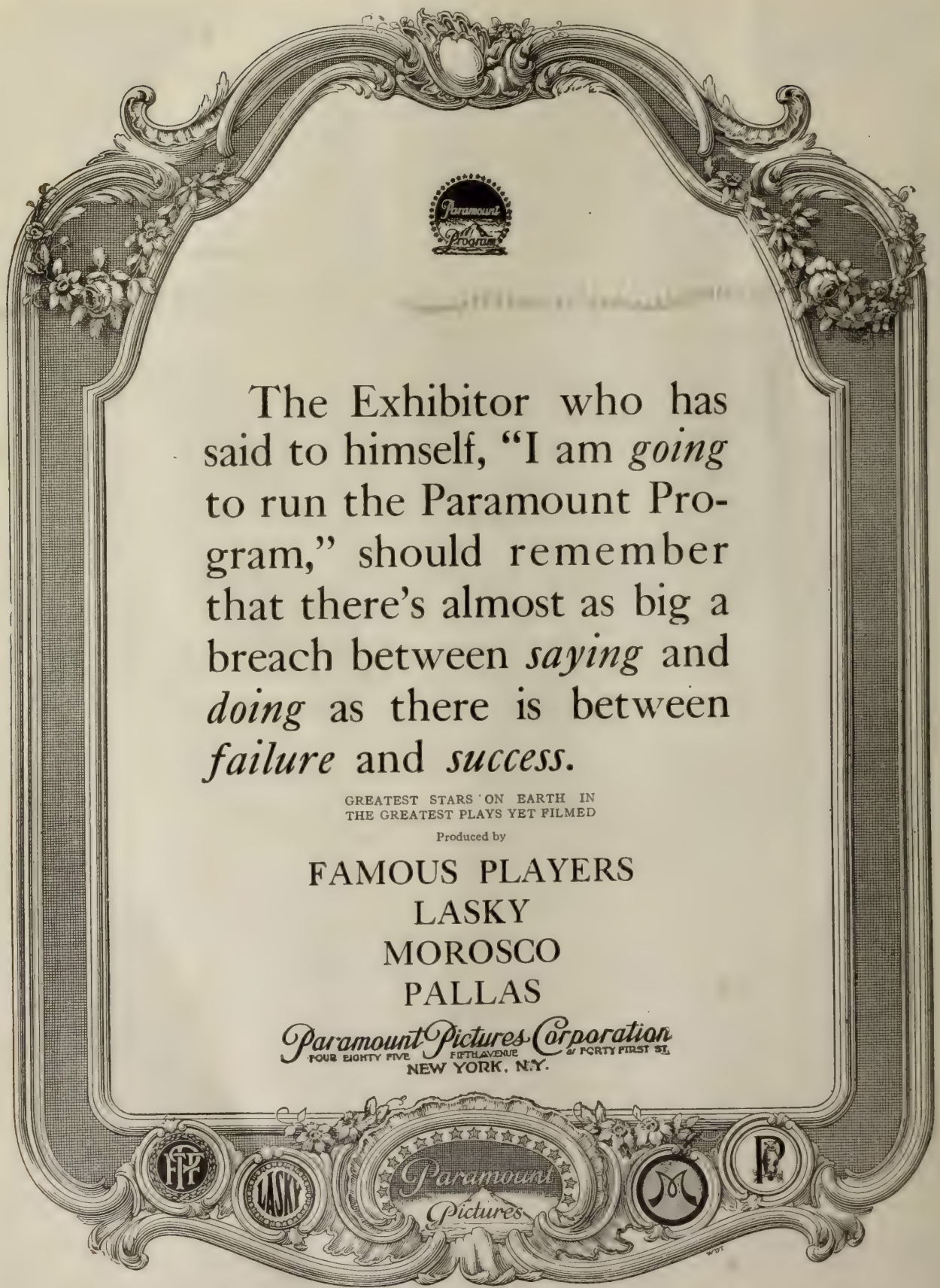
LEWIS J. SELZNICK ~ SOLE DISTRIBUTOR
NEW YORK CITY

MARIE DORO
Lasky Star

Greatest Stars on Earth Play in

Paramount PICTURES

Paramount Pictures



The Exhibitor who has said to himself, "I am *going* to run the Paramount Program," should remember that there's almost as big a breach between *saying* and *doing* as there is between *failure* and *success.*

GREATEST STARS ON EARTH IN
THE GREATEST PLAYS YET FILMED

Produced by

FAMOUS PLAYERS
LASKY
MOROSCO
PALLAS

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

LENORE ULRICH

Paramount Pictures of the Week

RELEASED MONDAY, OCTOBER 9th

LENORE ULRICH

IN

THE INTRIGUE

A story of international scheming to obtain the rights to an X-Ray gun—the invention of an enterprising young American.

The "Dramatic Mirror" says: "There is no questioning the entertaining quality of this production."

Produced by

PALLAS PICTURES

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures

VIVIAN MARTIN

Paramount Pictures of the Week

RELEASED THURSDAY, OCTOBER 12th

OLIVER MOROSCO

PRESENTS

VIVIAN MARTIN

IN

HER FATHER'S SON

A charming play of the South "befoh de wah,"
in which Miss Martin plays two roles

Produced by

THE OLIVER MOROSCO PHOTO PLAY CO.

Canadian Distributors: Famous Players Film Service, Ltd.,
Calgary, Toronto and Montreal

FPZ LASKY Paramount Pictures M P

ANN PENNINGTON
FAMOUS PLAYERS STAR

Forthcoming Paramount Pictures

DANIEL FROHMAN

PRESENTS

ANN PENNINGTON

IN

THE RAINBOW PRINCESS

A drama of circus life with a charming love story

Produced by

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, President

Special music for this production—the famous Schirmer Scores—may be obtained at your exchange

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation

FPL LASKY Paramount Pictures

FANNY WARD
LASKY STAR

Forthcoming Paramount Pictures

JESSE L. LASKY

PRESENTS

FANNIE WARD

IN

WITCHCRAFT

THE COLUMBIA UNIVERSITY PRIZE PLAY

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer
CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation

Paramount Pictures

OWEN MOORE
MARGUERITE COURTOT
FAMOUS PLAYERS STARS

Forthcoming Paramount Pictures

DANIEL FROHMAN
PRESENTS

OWEN MOORE

AND

MARGUERITE COURTOT

IN

THE KISS

Produced by

FAMOUS PLAYERS FILM CO

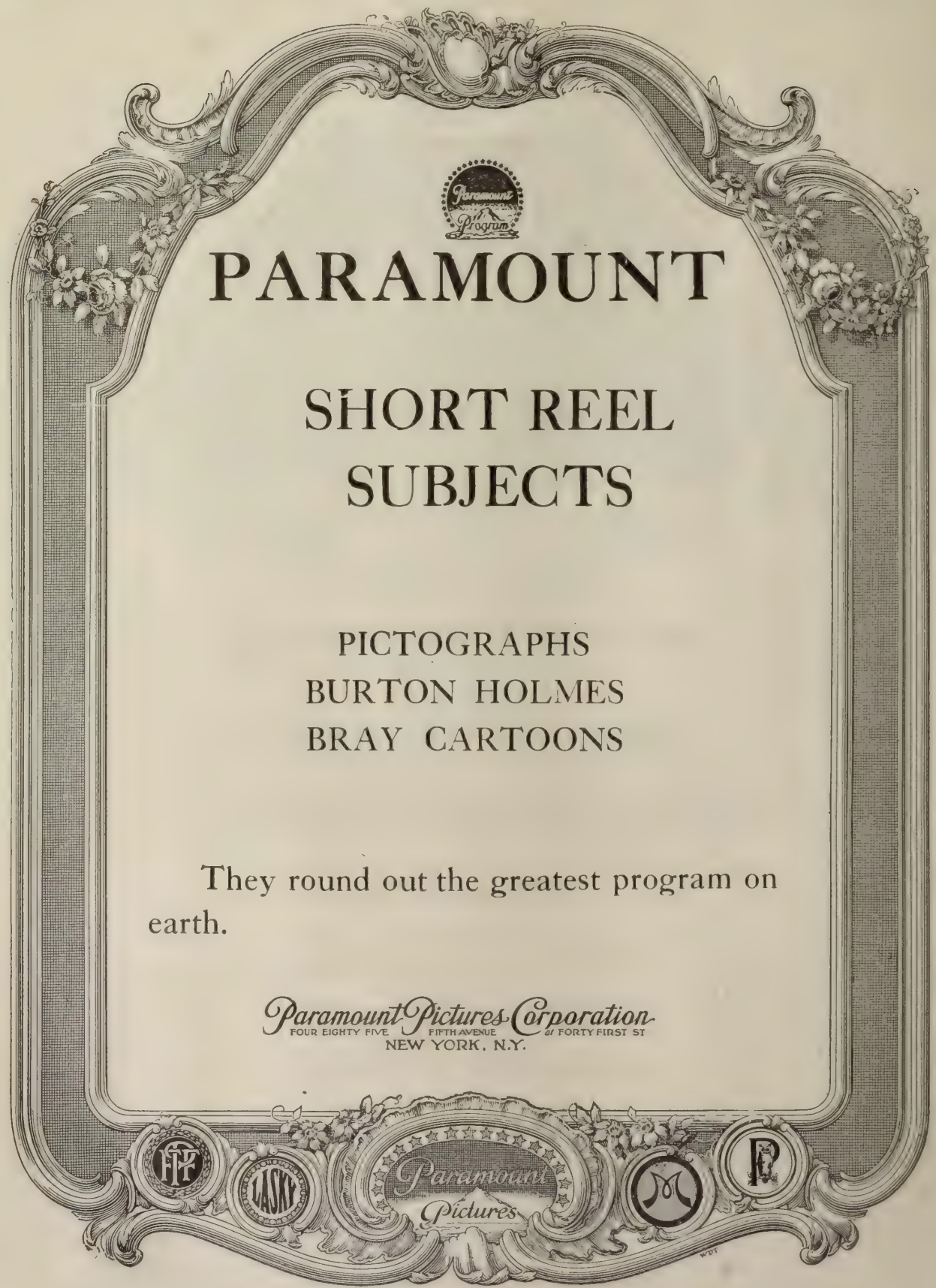
ADOLPH ZUKOR, President

Special music for this production—the famous Schirmer Scores—may be obtained at your exchange.

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation

Paramount Pictures



PARAMOUNT

SHORT REEL SUBJECTS

PICTOGRAPHS
BURTON HOLMES
BRAY CARTOONS

They round out the greatest program on earth.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

FPL LASKY Paramount Pictures

BLACK DIAMOND COMEDIES

RELEASED BY PARAMOUNT

PARAMOUNT

ANNOUNCES
THE SECOND ONE-REEL COMEDY

"BRIDGET'S BLUNDER"

PRODUCED BY

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WELSH, Pres. F. W. HARMON, Vice-Pres. D. L. HART, Treas.

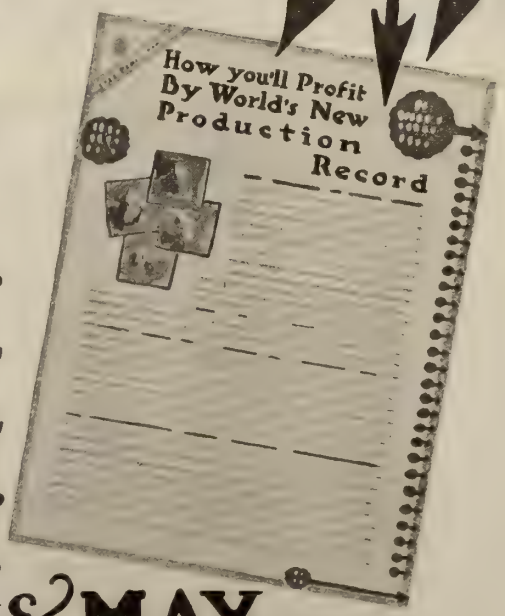
Released October 16th by Paramount Pictures Corporation

Paramount Pictures

WORLD PICTURES BRADY-MADE
WILLIAM A BRADY
in association with
WORLD PICTURES
presents
ETHEL
CLAYTON
HOLBROOK
BLINN
in
"The Hidden Scar"
Story by Mrs. OWEN BRONSON
Directed by BARRY O'NEIL

26 to 58

We are mailing every Exhibitor in America a copy of this announcement. It contains a list of FINISHED World Pictures These Brady-Mades will be released OCTOBER, NOVEMBER, DECEMBER, JANUARY, FEBRUARY, MARCH, APRIL, & MAY.



MUTUAL SPECIAL FEATURE

GREAT·SMASHING·THRILLS·PACK·THEATRES

The SECRET of the SUBMARINE

Electrifying Events of this Patriotic film novel hold audiences breathless with excitement. The weird mysteries of the plot, with the love and dramatic suspense carried from chapter to chapter, bring enormous crowds to see and follow the story.

Book It Today

—*for 15 weeks of big profits.* Juanita Hansen and Thomas Chatterton, in the leading roles in "The Secret of the Submarine," will fill every seat in your theatre.

Apply to "The Secret of the Submarine" Department of any Mutual Exchange or at Mutual Film Corporation, 222 South State Street, Chicago, Ill.

American Film Co., Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Ill.

The Hand of Destiny, and—

MAE MARSH, the Most Famous Comedienne-Tragedienne in Filmland Today

From Schoolgirl to Movie Star Overnight

David W. Griffith "discovered" Mae Marsh near the studio one morning in the midst of "sweet sixteen" tears.

"If you can sob like that before the camera," he said, "you are a wonderful actress."

And that was the start of her remarkable career—a schoolgirl, all unconscious of her genius, guided by Destiny into fame and fortune.

The Hand of Destiny May Be Guiding You Into the

People's Movie Star Contest

YOU—might be scheduled by Destiny to become as great as Mae Marsh. **YOU** may have that inherent talent, those unrealized attributes for which every director in screenland is ever searching. All you need is opportunity. **Here it is!**

The Chicago Herald offers you the opportunity of being one of 89 contest winners to take part in a great photoplay, supervised by Louella O. Parsons, Herald Photoplay critic and scenario expert, and to be directed by one of filmland's three greatest directors. These players needed are:

Four Stars—1 young woman, 1 young man, 1 little girl, 1 boy.

Five young women substars.

Five young men substars.

Seventy-five persons of both sexes for minor roles.

Already hundreds of Herald movie fans have entered as candidates, believing they have latent talent for movie acting. Begin today; the longer you put off entering the less chance you have of winning.

Full particulars, new tips and suggestions every day in the

CHICAGO HERALD

Circulation Over 200,000 Daily

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Ask Any Exhibitor

Ask any exhibitor what BILLIE BURKE in "GLORIA'S ROMANCE" has done for him. Get the facts—FACTS LIKE THESE:

David E. Russell, Manager of the King's Theatre, St. Louis, Mo., says:

"Even with our 2,000 capacity, we are unable to accommodate the crowds."

W. S. McLaren, Manager of the Majestic-Colonial Theatre, Co., Jackson, Mich., says:

"Our business has increased steadily since the first chapter".

L. H. Wilk, of the Crown Theatre, Cleveland, Ohio, says:

"Nothing in my ten years' experience as an exhibitor has consistently done so well."

J. Miller, of the Empire Theatre, New Orleans, La., says:

"I run each chapter a solid week, but the patrons never tire of BILLIE BURKE."

H. E. Ellison, showing "GLORIA'S ROMANCE" at the American and Rex Theatres, Salt Lake City, Utah, says:

"This serial has attracted a nice added patronage."

Stanley V. Mastbaum, showing "GLORIA'S ROMANCE," at the Arcadia and Palace Theatres, Philadelphia, Pa., says:

"It brought us a splendid amount of extra business."

J. T. Turner, of the Turner and Dahnken Circuit, San Francisco, California, says:

"We booked it for our entire circuit. It met with great success."

George M. Fenberg, Manager of the Auditorium Theatre, Newark, Ohio, says:

"I think so much of it I expect to repeat it."

And so on—hundreds of exhibitors who are showing Billie Burke in "GLORIA'S ROMANCE" are pronouncing this wonderful twenty-chapter feature the biggest attraction of the year. Bookings are now being made at all exchanges of KLEINE-EDISON-SELIG-ESSANAY-SERVICE.

GEORGE KLEINE
80 Fifth Ave. New York City

By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs. RUPERT HUGHES

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

"THERE'S MONEY IN IT!"

"THE COUNTRY THAT GOD FORGOT"

James S. McQuade in Moving Picture World says: "'The Country That God Forgot' tells the story of a man's great love for his wife, of that wife's nearly wrecking her own life and his by failing to understand her own heart, and of a loyal partner whose friendship is staunch and true in the face of death itself . . . As much as has been written of Western life in this country, one cannot fail to be impressed that the story is different from any that has been read and that it grips strongly at the elemental life that is in each of us."

"THE COUNTRY THAT GOD FORGOT"

William C. Esty, 2nd, in Motion Picture News, writes: "'The Country That God Forgot' is one of those rare features that practically every Exhibitor, catering to any class of patrons, can book with the certainty of pleasing one hundred per cent of his audience. The story combines every element that makes for good entertainment, and each element is present in just the right proportion. Mr. Neilan tore a slice out of life itself and spread it raw on the celluloid. The cast is remarkable. The locations used are magnificent. The photography is good."

"THE COUNTRY THAT GOD FORGOT"

"A very unusual production with a very unusual ending"—Mr. Benson in Exhibitor's Herald. "An above the average Western."—Juanita Gray, Chicago Examiner. "A fine motion picture drama"—Genevieve Harris, Motography. "A noteworthy offering"—Luella O. Parsons, Chicago Herald. "There is no better frontier type than Thomas Santschi. He is ably supported by George Fawcett. The story is big and gripping. No one has ever surpassed it in a western subject"—Cleveland Plain Dealer.

"THERE'S MONEY IN IT!"

BOOK IT NOW

KLEINE-EDISON-SELIG-ESSANAY SERVICE

SELIG POLYSCOPE CO., CHICAGO, ILL.

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

HENRY B. WALTHALL
with Antoinette Walker
is presented in
A Stirring Drama of Love and War
"The Sting of Victory"
in 5 acts
Book It Now
By Charles Mortimer Peck
Directed by J. Charles Haydon

EDNA MAYO
with Eugene O'Brien
is presented in
The Artistic and Fascinating Drama
"The Return of Eve"
in 5 acts
Released Oct. 16th
By Lee Wilson Dodd
Directed by Arthur Berthelet

ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

The Thomas A. Edison Studios

ANNOUNCE

The Heart of the Hills

A five-part feature play of mystery and adventure with a startling climax of exceptional power, adapted from David Whitelaw's popular novel, "The Girl from the East."

Featuring

MABEL TRUNNELLE

and

CONWAY TEARLE

Supported by a stellar cast of **film-trained** favorites, including Robert Conness, Bigelow Cooper, Helen Strickland and Marie LaCorio.

COMING, WEEK OF OCTOBER 30th

BOOK IT NOW

Write or wire our office nearest you

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

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SERVICE

BRYANT WASHBURN
and
MARGUERITE CLAYTON
are presented in
"The Prince of Graustark"
in 5 acts
By George Barr McCutcheon
Directed by Fred E. Wright

A sequel to the feature success "Graustark" and pronounced by all critics greater and more fascinating than the original

Released Nov. 6

Trademark Reg. U.S. Pat. Off. 1907

ESSANAY
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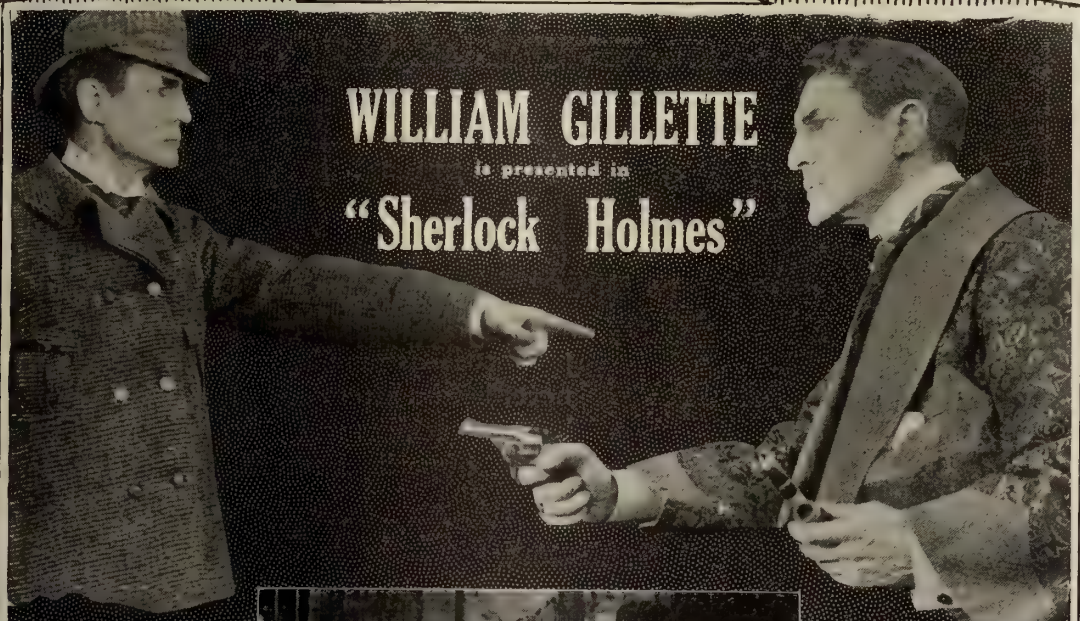

WILLIAM GILLETTE

is presented in

"Sherlock Holmes"

The Greatest Super Feature of the Year

7 Act Drama Full of Thrills and Romance

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

Grant Police Reporter

Kalem's Super-Series

The most sensational quality series ever produced—astoundingly daring thrills never before attempted, stunning the mind by their reckless audacity and fearless disregard of peril. Featuring

Dare-Devil George Larkin

and

Ollie Kirkby

In the most costly one-reel stories ever staged. By

Robert Welles Ritchie

A one-reel series soon to be the most talked of film production on the market. You can't afford to miss it. Go to your General Film Exchange today and see the first episode:

"The Code Letter"

Released October 20th

Each Episode a Complete Story

(These scenes enlarged from the film of "The Code Letter")

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Published Weekly by the

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(*Index to this issue will be found on page* 454.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 21, 1916

Facts and Comments

WHEN we advise our readers to keep pictures of the "white slave" type out of their houses they know that we ourselves keep these pictures or mention of them out of our columns. What will the exhibitors think of an editor who urges them to banish objectionable films from their screens and then cheerfully accepts money for advertising those same films? Constantly jumping from one side of the fence to the other produces mental dizziness, fatal to straight vision.

* * *

A PROGRESSIVE exhibitor in the Smoky City sends us a most interesting and instructive article recently published in a prominent daily of his town. The editor of the paper had some member of his staff interview a number of local ministers of prominence touching their opinions on motion pictures. All the clergymen interviewed declared their friendship for the picture. Some of them rather proudly admitted that they were "regulars." One of them said that he "attends motion picture shows often" and that "he finds them interesting, instructive, restful and elevating." All are enthusiastic in their appraisal of the screen as an educational agent and all unite in saying that the "film is a foe of the saloon." There is, of course, a warning against bad pictures, but we read not a word in favor of legalized censorship.

* * *

TEACHERS of high and low degree have lately been heard to condemn the motion picture "because they detract from other educational forms." We don't know just what this means; we are merely quoting from the report of a Teachers' Institute in a Pennsylvania town. Commenting editorially on this pedagogic plaint, one of the papers in the city prints a few words of admonition to the teachers. "The fault," says the writer, "lies with the schools. They don't teach the pupils to read. They don't teach them to spell. They don't teach them to write. They don't stimulate their interest in many things that are useful. How can the boys and girls be expected to read intelligently? Naturally they turn to the pictures which they can understand." We used to call that an "argumentum ad hominem" when we were at school. There isn't any better.

* * *

SOME one has asked us to define an objectionable film. It's a matter of instinct rather than a question of logic. As a rule every man and woman in the audience feels instinctively when common decency has been outraged. We turn away from certain things in life because they offend our inherited and conventional notions of decency. We may not be able to analyze these feelings, we may not be able to reduce them to the form of a syllogism, but we obey them without question. We will not attempt a general definition, but we have found that many of the films that are supposed to teach a horrible lesson belong to the category of offensive pictures. There is no need to depict prostitution at close range for the sake of an alleged lesson. As one of our Supreme Court justices said in a recent case: "The public need not be shown the advantages of proper sanitation by opening the sewers and sticking its nose in the garbage pails."

* * *

IN CITIES where the prevailing price of admission is five cents it is very hard to get decent prices for the big features. Said one exhibitor at a recent meeting in Philadelphia: "Exchanges dealing in big features, I mean productions of great length and good quality, have found out that the five-cent towns make a poor showing for them. When people are used to the five-cent idea ten cents seems like a mountain and anything above that price is resented."

* * *

ON ANOTHER page of this week's issue of the MOVING PICTURE WORLD the readers will find the substance of an address made on behalf of the motion picture men before a prominent woman's club in the East. We have printed the salient points of the address with a view of being of service to our readers. All over the country women are taking a profound and lively interest in the motion picture both as an entertainment and as a social and civic problem. American women are intelligent and are inclined to be fair. They are anxious to hear from the motion picture men. We can gain their good will if we meet them in a spirit of co-operation. They realize that they know but little about the "inside" of the industry and they want facts to form a sound judgment. Whenever they want to hear from us we ought to grasp the opportunity to make friends of them. We hope the address in this issue will help toward that end.

Big Fields Untouched

By Louis Reeves Harrison

TRUTH is so much stranger than fiction that the effect on many people who think themselves clear-visioned is that of abnormal spectacles on normal eyes. They can not see as well as those who are depending simply upon the naked eye of common sense. The man who wears the worst form of astygmatic glasses is the one who mistakes the slow-thinking processes of a large audience for ignorance. Some of us can tell what a man is going to say before the words are out of his mouth. Others reach comprehension of what is expressed by a process quite as sure, even if it is much slower than that achieved by high mental concentration.

The average audience must be addressed with great clarity—that is admitted—but a very large percentage of that audience, particularly outside of the big cities, has been educated, and the balance is willing to learn all it can be taught. To address ignorance in this country is to reveal ignorance of the people addressed. One has only to glance at the character of periodicals having a circulation of a million or two, read by five or ten millions, to appreciate that moving pictures will not lose by putting forth all that is of live interest, vital to our growth, high in quality, and addressed primarily, although clearly, to minds not primitive, stirring primitive ones to look up.

We address feeling through the pictured story in order to make the little places of entertainment a source of delight, and that must go on for the sake of mental recreation among the many whose lives are darkened with perpetual drudgery. Still, by way of piquant variety, if only as an appetizer, it would do to give some news of the kind we do not get, showing wonderful changes going on instead of fires and railroad wrecks.

A very large number of the people who attend the picture shows are so busily occupied with promoting life that they have very little time to acquire an idea of what they would really like to know. They have to pick up knowledge at random as they go along, their principal object often being to know which side of their bread is buttered. To them the new things of the world may be as entertaining as a story. For those who are younger the effect is worth the effort—"who knows nothing in his thirtieth year *is* nothing in his fortieth, *has* nothing in his fiftieth, learns nothing, is nothing and comes to nothing."

Consider the mighty reflex in this country of the European War! We are active enough as a race, but we have gone along easy lines in some departments of achievement to the disadvantage of our native ingenuity. But there is a newly aroused spirit in our industrial activity that has its picturesque and interesting side only now and then indicated. Go to the Benzol works with a camera and append to the picturing some idea of what has been done "when the Devil drives we needs must," because the devils of war compelled us to enlarge our scope of invention. Go to the coke ovens and illustrate what chemical marvels are being extracted from that by-product.

It will not do to send a man to such places whose chief accomplishment is that of turning the crank of a camera. He would surely bring the camera back, but very little of what he was sent after. What he usually photographs, to judge from "news" films, is the stuff of which we might as well remain ignorant, as it is not worth being known. It might be worth while to send along a man who knows something about what is to be described, who has the scientific vision and can reflect the facts of live interest.

One form of American ingenuity which has become highly developed from necessity is revealed in fine glassware, another in porcelain, and there is a direct application to the moving picture industry in the making of glass for camera lenses. There is another in coal dyes, now being almost miraculously produced, and many others in materials used by photographers, which became very scarce at the beginning of the European War. Most welcome, possibly, is the conversion of cotton from our tremendous fields into almost pure cellulose. Quite as welcome to publishers and lithographers will be the economic utilization for the making of paper of wood pulp now wasted in our lumbering operations.

Millions of people are directly interested in the scientific development now going on throughout the country, yet we are asked to look at purely destructive fires and railroad wrecks as "news." That kind of "news" might wisely be replaced with something that is really new and as really worth knowing. All through the realm of scientific discovery there are rich beds of dramatic material, most of them wholly disregarded, and a lack of intelligent presentation painfully obvious in those shown on the screen.

Theatrical people, in spite of all the good they have done in contributing to the development of moving pictures, are strongly inclined to stick to theatrical methods, and this tendency presents over and over again on the screen a theatrical conception of characters in a story. Take the case of the farmer. The stage portraiture of him is very much the same as it was when we grown-ups were children. Veterans of those days still survive, their ranks rapidly thinning, but those old corncobs are no longer *typical* of the American farmer. They are almost as far removed from him as a dugout is from an ocean greyhound.

The theatrical view of a farmer is merely cited as an illustration of a very weak spot in stage presentation. We should be truthful, rather than technical, in the presentation of character. Therein lies one of the great purposes of a screen story, yet this splendid field is almost untouched. Authors are at fault in not giving attention to character development—the initiative is with them—there are thousands of varieties of human beings so far as their intellectual and emotional make-ups are concerned, and this highly interesting part of the story should be determined in advance, rather than leave character development to actors of innate and temperamental peculiarities.

The American farmer of today is among our finest gentlemen, occasionally a university man, more often a highly educated and sturdy specimen of our race product, industrious, independent, intelligent, a powerful stiffener to the backbone of true democracy. To hold him up as an awkward simp is not art—it is crass stupidity. The great trouble is that screen plays are made with haste. They are carelessly written, hurriedly revised and put on under pressure. Natural consequence is a lack of consistent performance by the people of the screen story.

Two big and untouched fields are those of our marvelous industrial advancement during the past two years and the study of human character as we know it to be, a wondrous complex of conflicting traits. The great interest in any story relates to the response of its people to dramatic, or critical, situations. It is very pertinent to the story that it should bring out the latent qualities of the people concerned in the action. The greatest plots in the world lie hidden in human nature.

Our Friends and Our Foes

THE House Committee on Education consisted of fifteen members of whom eleven favored the Hughes Federal Censorship Bill and of whom four stood with the motion picture men and fought the bill vigorously. We owe the four friends on the committee a great debt. They not only worked against censorship in the committee room but they submitted a splendid minority report which has been printed in full in the MOVING PICTURE WORLD. Exhibitors have shown their power in the defeat of the champion of censorship in this state. We hope that every man interested in the exhibition of motion pictures whether as owner or employee of a motion picture theater will vote for the friends of the screen and vote and work against its enemies.

OUR FRIENDS.

William Waller Rucker, representing the counties of Carroll, Chariton, Grundy, Linn, Livingston, Monroe, Randolph, Sullivan. (Second Illinois Congressional District.)

Mr. Rucker stood staunchly by the rights of the motion picture and discomfited the contentions of the self-appointed reformers by many clever and pertinent questions.

Caleb Powers, representing the counties of Bell, Clay, Clinton, Cumberland, Harlan, Knox, Laurel, Leslie, McCreary, Monroe, Pulaski, Rockcastle, Russell, Wayne and Whitley. (Eleventh Kentucky Congressional District.)

Mr. Powers was active in fighting for a minority report against the Smith-Hughes Federal Censorship Bill.

Edmund Platt, representing the counties of Dutchess, Orange, and Putnam. (Twenty-sixth Congressional New York District.)

Mr. Platt joined in the minority report and took a most lively and intelligent part in the proceedings before the committee.

Frederick William Dallinger, representing the county of Middlesex, Mass., consisting of the Cities of Cambridge, Lexington and Melrose and the towns of Arlington, Belmont, Lexington, Stoneham, Wakefield, Watertown and Winchester. (Eighth Massachusetts Congressional District.)

Mr. Dallinger secured a re-hearing on the censorship bill which had been favorably reported by Mr. Hughes' Committee. He became the ardent champion of the freedom of the screen at every session of the committee. He fought the Federal Censorship bill as vicious in principle and fraught with danger to the American people and their liberties. To no man does the motion picture owe a greater debt than to Mr. Dallinger. The exhibitors in his district are making a great fight for him. His district is a close one politically and every vote will count. Let Mr. Dallinger find out on election day that the motion picture men have appreciated his splendid services on their behalf.

OUR ENEMIES.

We print herewith a list of Congressmen who as members of the House Committee on Education have voted in favor of the Federal Censorship Bill. We have reported the defeat of Judge Hughes in the Democratic primaries of the Twelfth District of Georgia. If any of the other members appear as candidates for re-election we hope that the motion picture men in their respective districts will do all in their power to beat them:

Robert L. Doughton, Congressional District consists of the counties of Alexander, Alleghany, Ashe, Cabarrus, Caldwell, Iredell, Rowan, Stanley and Watauga in the state of North Carolina. (Eighth North Carolina Congressional District.)

John W. Abercrombie (at large), of Tuscaloosa, St Clair County, Alabama.

Claudius Ulysses Stone, representing the counties of Bureau, Marshall, Peoria, Putnam, Stark and Tazewell in the state of Illinois. (Sixteenth Illinois Congressional District.)

John A. Key, representing the counties of Crawford, Hancock, Hardin, Marion, Morrow and Wyandot. (Eighth Congressional Ohio District.)

William Joseph Sears, representing the counties of Brevard, Broward, Clay, Dade, Duval, Monroe, Orange, Osceola, Palm Beach, Putnam, St. John, St. Lucie, Seminole and Volusia. (Fourth Florida Congressional Dist.)

Benjamin Clark Hilliard, City and County of Denver, Col. (First Colorado Congressional District.)

Horace Mann Towner, representing the counties of Adams, Appanoose, Clarke, Decatur, Fremont, Lucas, Page, Ringgold, Taylor, Union and Wayne. (Eighth Iowa Congressional District.)

Simeon D. Fess, representing the counties of Champaign, Clark, Clinton, Fayette, Greene, Logan, Madison, Union and Warren. (Seventh Ohio Congressional District.)

Robert M. McCracken (at large), Boise, Idaho.

S. Taylor North, representing the counties of Armstrong, Clarion, Indiana and Jefferson. (Twenty-seventh Pennsylvania Congressional District.)

The Programs That Pay

By W. STEPHEN BUSH.

THE one thing to be impressed upon the critics of the motion picture is this: The bad picture is the exception and the producer of the bad picture is the exception. As for the exhibitor, we know from our own observation that he is for clean pictures whenever and wherever he is successful.

A first-class residential town in Northern New Jersey, the home of many men and women prominent in the business and the civic life of New York, has a first-class motion picture theater. The other day the censorship germ insidiously attacked an estimable lady with a considerable following in the little community. Women are as liable to be visited by this miserable bacillus as men are—perhaps more so. We refer to Pennsylvania and Ohio, especially Ohio. The first symptom is a fierce desire to cut things out. It's not unlike the mania often found in young surgeons who go about with their case of instruments seeking whom they may operate upon.

The theater in question is managed by a young man who just prides himself on his ability to furnish a lively program with plenty of punch and spice and flavor and variety and utterly without objectionable films. He was stung to the quick when the censorial lady appeared in the offing. He had made a careful record of all pictures ever shown in his theater and he remembered them all.

The matter came on for a hearing before the Council of the town and our young exhibitor appeared full of wrath and replete with incontrovertible statistics of his own programs. His plea against censorship just vibrated with sincerity. Reinforced with arguments from our little "Anti-Censorship Pamphlet," he easily routed the enemy. The woman was fair-minded enough to say that she had been mistaken and our exhibiting friend continues to be the only real censor in his town.

Now this is by no means a sporadic case. Our mail furnishes ample proof. Here is a letter to the editor which speaks for itself:

Clean plays (always chosen for story interest, popularity of star) and advertising possibilities (with advertising that gets attention and gets the business) coupled with attractive houses and the best in music, have placed the Jensen & Von Herberg houses in the front—when other houses who occasionally lapsed to "No children admitted" and "What Would You Do If You Were a Poor Pretty Girl?"—have changed hands, or went into the receivers' hands.

The result of this policy, clean plays—clean advertising has been the absolute confidence of Seattle's and Portland's picture play public—business which for consistent matinee and evening houses—day in and day out—has placed them from a one-house company, four years ago, to a five-house corporation, with a sixth now building in Butte, Montana—and they get the whole family's trade. "Where the Family Goes —To See Good Shows"—one of our slogans, expresses this very aptly.

We have cooperated at all times with the local ad club, and the daily newspapers have been with us from the first in this fight for clean pictures. This "clean plays—clean advertising" policy might shed a new light on the censorship problem, for although there is a strong local board, our houses in their own strict censoring of plays have yet to disagree with the local board of censors, and we change twice a week.

Unfortunately one ill-advised exhibitor can do widespread harm. I personally know of more than one case where an exhibitor was talked into booking a film of questionable character by the glib-tongued agent. It is mostly the new man in the business who falls a victim to these persuasive gentlemen. We quote an extract from a letter written by a California exhibitor who in speaking on the subject of questionable films has this to say: "I am a small-town exhibitor and have passed up all the above plays (having mentioned a list of notorious pictures). I prefer to see them go to my competitor, who has run some of them. I think picture houses are in two classes—those who will and those who will not run these films."

Lieutenant Jourjon in Good Health

Soldier President of French Eclair Company Making Plans Against the Day of Peace—Nine Eclair Employes Fall.

LETTERS received by Claude Patin from Charles Jourjon indicate that the President of the French Eclair Company is in good health and spirits. Mr. Jourjon, who is a first lieutenant in the French army, is stationed at Badonvilliers, in Alsace, in territory taken by the French from their German opponents early in the war.

Not far from the fighting line is a great forest of pines, where the soldiers are sent for temporary rest and recuperation. Lieutenant Jourjon in his last letter to Mr. Patin said that when ordered back from trench work he found the forest an excellent spot in which to dream of what he would do when the war should come to an end. He made no secret of the fact that in these day dreams the United States figured strongly in his imagination. When the big day comes his plans will be well matured. In spite of the two years and more the lieutenant has endured the hardships of war the letters he writes to Mr. Patin reflect his cheerfulness and his determination to remain to the end, to refuse to take advantage of possible release from soldierly duties for the purpose of protecting important business interests.

Chas. Jourjon (on right) and Comrade.

Lieutenant Jourjon, in a recent letter, briefly referred to a tragedy of the trenches and by implication of his narrow escape from being one of the victims. Fifty men, including himself, had been ordered out of the first line for forty-eight hours' rest. When, at the expiration of their allotted period, they returned in the early hours of the morning, they discovered every one of their relief dead in the trenches. They had been killed in the night during one of the raids that periodically take place, first on one side and then on the other.

Mr. Patin's letters from his chief all display lively interest in what is taking place in the film world. The lieutenant receives each week The Moving Picture World, a matter Mr. Patin has not neglected since his own return from France.

Mrs. Jourjon, too, has been doing her part in the work of war. She early took up the duties of a Red Cross nurse, at one time being connected with the American Hospital near Paris. Mrs. Jourjon is the daughter of one of the great Champagne wine merchants. For a long time her old home was in territory occupied by the Germans. The retirement of the invaders disclosed, too, the fact that the summer residence of Lieutenant and Mrs. Jourjon at Epernay was in ruins.

The French Eclair Company has given of its best to the colors of France. Marcel Vandal, the first vice-president of the company, is now and for a long time has been stationed at Verdun, having participated in some of the stiffest fighting of the war. At last reports he had escaped injury. Up to September 1 the Eclair had lost nine men killed and forty-two wounded, all of whom had been or were members of the Paris, Moscow, London and Milan companies.

The outbreak of the war interfered with many plans Mr. Jourjon was about to put into execution. The end of hostilities will mark the taking up of those plans, and the field of these endeavors very likely will be the United States.

CAMERAMAN ARRIVES FROM ARCTICS.

The arrival of George H. Wilkins of the Mutual-Gaumont Company, of London, in Chicago this week, fresh from a three-year cruise through Arctic regions in the vicinity of Coronation Inlet, the habitat of the blond Eskimo, illustrates in a striking manner the world-wide range of the Mutual Film Corporation for interesting screen material.

Mr. Wilkins has been attached to the staff of the Canadian Arctic Explorers Steffansson and Anderson, who, with their sixty assistants, reached Seattle a week ago from Minto Inlet, after spending two winters among the blond Eskimos in their snow houses and two summers under summer conditions in the skin huts of the various tribes.

Mr. Wilkins describes in a vivid way the difficulties of photography in a country that depends entirely on dogs for its transportation, except where open water permits the use of kyaks, or Eskimo canoes. Often the entire impedimenta of the photographer had to be packed by members of the expedition, no other form of transportation being available. On one occasion a team of dogs broke through "mush" ice in crossing an inlet and several thousand feet of laboriously acquired film were lost.

COMMISSIONER BROWNLOW CALLS.

The Moving Picture World wishes to acknowledge a visit from Commissioner Louis Brownlow of Washington, D. C., who dropped in to pay his respects to the editor while in New York the other day. Commissioner Brownlow has immediate supervision of motion picture theaters in Washington and all complaints of obnoxious pictures come to him. He says that complaints have been so numerous of late that something is going to happen soon to exhibitors of the Capital city if the showing of improper pictures does not cease.

ROLAND BLAISDELL A FATHER.

Roland E. Blaisdell of the executive offices of the International Film Service is busy shaking hands these days and saying "Thank you." It's a boy, and its birthday is October 5. Mrs. Blaisdell and her son are said to be O. K.

President Against Censorship

By W. Stephen Bush

To a Delegation of Film Men He Conveys Strong Impressions of His Stand—Masterly Speech By Walter W. Irwin—The President in Fine Spirits Before the Camera

AT "Shadow-Lawn" on the third day of October, Woodrow Wilson, President of the United States, made it clear to a delegation of film men that as a scholar and a statesman he looked with extreme disfavor upon the principles of censorship. It was an historic occasion. For the first time in the annals of our great art and industry a President of the United States was asked to express his views on legalized censorship. The etiquette of the occasion forbids me to quote the President, but the liberty of recording impressions gained during the conference has not been abridged in any way. All of us came away from the conference with this very distinct impression: If any such measure as the Crafts-Smith-Hughes-Hodkinson Bill reaches the White House while the present occupant holds office, its chances of becoming a law are far from bright.

The Film Men Are Received By the President.

The National Association of the Motion Picture Industry had selected the following men as members of a committee to call upon the president and to ask him frankly about his position on censorship: William A. Brady, president, National Association Motion Picture Industry, World Film Corporation; Walter W. Irwin, chairman executive committee and general manager Vitagraph-V. L. S. E., Inc.; P. A. Powers, treasurer Universal Film Manufacturing Company; Carl Laemmle, Universal Film Manufacturing Company; J. A. Hallberg; William L. Sherrill, president Frohman Amusement Company; William A. Johnston, of the Motion Picture News; W. Stephen Bush, of the Moving Picture World; Fred Hawley, of Motion Picture Directory Company; Wid Gunning; Frederick H. Elliott, executive secretary National Association; Randolph Lewis, director of publicity National Association; Adam Hull Shirk, of The Morning Telegraph; B. N. Busch, World Film Corporation; W. K. Whipple, Universal Animated Weekly; L. T. Rogers, Fox Film Corporation; Samuel H. Trigger, Exhibitors' League; Henry Branson Varner, secretary North Carolina Exhibitors' League.

The delegation which traveled on a special car on the Pennsylvania Road, arrived at Shadow Lawn shortly after two o'clock in the afternoon. Shadow Lawn is in the heart of the beautiful Long Branch section. In a region of charming villas and splendid estates it is pre-eminent by reason of its spacious and well-kept lawns, its pretty groves, and its trees. The visiting party came in autos and reached the presidential summer residence in a few minutes after leaving the station. The summer mansion in which the President has taken up his abode is a marvel of light and comfortable architecture in which the element of beauty has not been neglected. The film men were on the steps of the mansion without encountering any questioners and after being filmed were ushered into the presidential presence without more than a minute's delay.

The President received his visitors most courteously, apologized for the "impeding furniture" of the reception room, and after shaking hands with all he invited his visitors to make themselves at home, motioning them to various chairs and settees. Mr. Wilson sat down himself and signified his willingness to listen to whatever we had to say.

Everybody felt at ease by this time and when President Brady took his stand before Mr. Wilson and began to talk everybody felt it was going to be an agreeable party. Mr. Brady was brief and much to the point. He spoke of the growth and importance of the industry and the dangers by which it was beset, especially the danger of censorship. He then introduced Walter W. Irwin as the spokesman of the delegation. The President nodded very pleasantly and invited Mr. Irwin to remain seated, as he looked upon the whole conference as quite informal. Mr. Irwin, however, preferred to talk on his feet. Mr. Irwin is at all times a forceful and convincing speaker, but he was in particularly fine form upon this occasion. In the matter and the manner of his speech he rose to the great opportunity before him. As a summing up of the argument against harrassing the industry through legislative folly his speech was a masterpiece. Mr. Irwin spoke as follows:

Irwin's Masterly Argument to the President.

Mr. President: In behalf of the motion picture industry, permit me to express our appreciation of your consideration and courtesy in granting to us this privilege.

The picture in motion has become one of the most, if not the most, important mediums of thought transmission. Twenty millions of people in the United States daily view the motion picture. To them it has become the chief means of entertainment and education. Five hundred millions of dollars are invested in this industry, and our employees number nearly a million. And yet the very existence of the industry, together with the fundamental principles of our democratic institutions are threatened by the un-American principle of censorship. As a result, the industry has at last organized for its own protection and for the protection of the American people. It now possesses a National Association comprising representatives of every branch of the industry, and many of those who do business with one or more of the branches. Today the industry, through this association, stands as a unit against the principle of censorship.

In Pennsylvania, Ohio, Kansas and Maryland censorship statutes exist, by which we are compelled to submit our product, prior to publication, for the approval or disapproval of a political board. Next winter thirty-eight state legislatures meet, and it is our information that this industry is to be the chief target of various small minorities who seek to determine what their brothers shall see or think.

Last winter a similar censorship bill, known as the Hughes Bill, was introduced into Congress and approved by a majority of the Educational Committee. It is our understanding that this bill will be re-introduced at the next session of Congress. If the Hughes Bill is passed and signed, and if similar procedure is taken in a number of the various states, we will virtually be legislated out of existence.

We do not seek privilege. We desire only the same liberty enjoyed in this country by the press, the drama, art and other mediums of thought transmission, but with full responsibility for our acts. We seek to obtain our day in court—equal rights under the law.

Last winter we had introduced in Congress an amendment to the Federal Penal Code, which would impose heavy penalties for the transportation in Interstate Commerce of any improper film. This amendment failed of passage.

We recognize our full responsibility to the people, and we want to be held strictly accountable. What we ask, Mr. President, is an expression from the President, of his views upon the principle of censorship which we deem so important, not only to ourselves, but to the people.

We know that with your love for American freedom, you cannot countenance censorship in this country, and we likewise know that an expression from the President will go a long ways towards preventing the re-introduction of the Hughes Bill and of similar bills in the thirty-eight states whose legislatures meet next winter.

Inferences and Impressions.

The President had listened with evident interest and scarcely less evident sympathy. In reply to the spokesman he delivered himself in his usual lucid and concise fashion. I cannot quote his language, but there is no embargo on inferences. A statement of the conference authorized by the private secretary of the President is given here:

The attitude and utterances of President Wilson plainly indicated that to his way of thinking the presumption was against the principle of censorship, and that an overwhelming strong case would have to be made out in favor of censorship before his support could be enlisted for it.

The motion picture delegation felt from the President's manner and his informal observation on the subject in the future legislative action in relation to moving pictures that he would extend a guiding hand—a hand of entire justice to the industry. It was also manifest that the President fully recognized the danger of serious abuses, consequent upon the arbitrary exercise of private judgment, where public judgment alone ought to sway the matter.

The President's words indicated that he believed if you have a friend whom you think is a fool you should let him hire a hall—and permit the public to be the judge. Throughout the impression gained by the delegation was that President Wilson could not see how censorship could be considered safe since it is so largely a matter of taste, environment and prejudice. The President intimated that he found himself frequently shocked by things which others were able to digest with ease and vice versa. In brief, that it all a matter of personal equation.

As a conscientious chronicler I am bound to add that this statement is far from doing justice to all that was said at the conference. The hearers of Mr. Wilson's remarks gained the further impression that the whole subject of motion picture legislation was utterly novel to the chief executive, that he was loath to express any opinion as to legislation passed or attempted in Congress, as such an attitude on his part might be deemed to be unfair to the members of Congress, who are very human and who like to be consulted on things which they have interested themselves in. Mr. Wilson evidently thinks that leadership of a great political party means constant and friendly consultation with the national legislature.

The President in Splendid Condition and in Jovial Mood.

All of us gained the impression that the President is in tiptop physical condition and, although he is a candidate for reelection and only a few weeks separate him from the fateful verdict, he is just bubbling over with good humor. He obviously laughs at cares and worries, else he could not display such an exquisite almost rollicking sense of humor. Apropos of this, here is another impression: Mr. Wilson is much surer of the short session of Congress than of the long, and it's not going to ruin his happiness no matter how the thing

goes. In the course of some particularly emphatic utterances, I gained the impression, amounting almost to a conviction, that the President said "Damn." My memory tells me it was in connection with the feeling of a candidate who does not care a "damn" who is President so long as he feels that he is right. I took away another impression to the effect that the President believes in public censorship as the best safeguard in every free community and that private arbitrary censorship is not only oppressive, but might lead to graft.

President Jokes With Film Men.

When the confcrence was over I followed the President's movements closely. He got up and mingled with his visitors, going to the front of the mansion in the direction of the rustic rostrum from which he delivered his speech of acceptance. He looked as if he anticipated something rather usual but not unpleasant. The camera was waiting for him. Cameraman Whipple of the Animated Universal Weekly is a most excellent cameraman, and in addition he is a prettv good diplomat. The President obeyed him good naturedly, but very promptly too.

As he was fussing around the camera putting in a new lens and asking the President to step closer, the latter wanted to know what for. Whipple replied he would be pleased to explain later on, but for the present he would suggest that the President keep in natural and animated conversation with the innocent bystanders. Mr. Wilson immediately complied and turned to Brady, pointing to the place "where I commit my speeches." Brady assured him that the present picture would be better than the one the Republican campaign committee put out. Mr. Wilson enjoyed this very much, saying: "Yes, I have heard of that; they say it was bad, but I understand that the fellow that played me 'reneged.'"

Another direction to step closer to the camera, another question as to the why and wherefore. The camera man says: "Mr. President, now the whole film shows just your face." The President looks just a trifle unhappy. He gazes around for a look of sympathy. Some one reminds Mr. Wilson of his famous limerick. The President smiles and says: "I tell you I go home a very sad man every time I see myself in the 'movies.'" The direction to the President is to continue in animated conversation. A faint protest. "Aren't you fellows ever going to be satisfied?" asks Mr. Wilson. Whipple reminds the President that only the other dav he faced a battery of cameras. The President tells us how "foolish" he feels when he was to "act" like that, whereupon some one in the crowd says: "Oh, you are not such a bad actor." The President asks a question about projection and immediately falls into the hands of Electrical Engineer Hallberg, who tries to make things plain to him. By this time Whipple has enough film and he thanks the President, who is very agreeable about it all, and excusing himself for taking a short cut back to the house, disappears with one of the best screen smiles I have ever seen.

The delegation, very well pleased with the result of the conference and with themselves, motor over to Asbury Park for a chat with Tumulty and then go back to New York. There was not a Democrat among them who did not glow with partisan pride at the showing his candidate made.

KNICKERBOCKERS FOR OCTOBER.

The Knickerbocker Star Feature announces the following changes in the October schedule of releases. The release of October 6 will be Jackie Saunders in the "Better Instinct" —two reels. For October 13 the release will be Joyce Moore in "From the Deep," as previously announced. For the last two weeks of the month a two-reel feature will be released on October 20 featuring Frank Mayo and Joyce in "Treading Pearls," a story of the sacrifice of one sister in an effort to keep the other on the straight road.

The last feature of the month will be released October 27 featuring Marie Empress, the famous stage star in the "Chorus Girl and the Kid." This will be in three reels and it is a strong drama.

President Wilson and Delegation of Motion Picture Men at Shadow Lawn, October 3, 1916.

The Motion Picture Exhibitor

PHILADELPHIA LEAGUE HAS MEETING.

Show Membership Is Growing Rapidly—National President Addresses the Gathering.

THE Motion Picture Exhibitors' League of Philadelphia held a special entertainment and meeting on Sunday, October 1, in Mr. Bradfield's Family theater, 1311 Market street. The meeting was well attended. For the benefit of the guests and the ladies who had been invited a very fine program of motion pictures was shown. Between the showing of the pictures speeches were made by W. Stephen Bush of the staff of The Moving Picture World, and Lee A. Ochs, the national president. Mr. Bush recounted the efforts at organization made in the early days and recalled some interesting and some amusing incidents. He urged the exhibitors to stick to the league, which he was glad to learn had grown in a short time from a membership of 39 to 108.

Mr. Ochs said that any conditions which were injurious to the Philadelphia exhibitors would receive his immediate and earnest attention. He declared that the National League would stand back of any step made by the exhibitors to break any unjust monopoly which worked harm to the exhibitors. He added that the air in Philadelphia seemed full of fear and that some of the very exhibitors who were suffering from the effects of monopolistic booking systems were afraid to speak out because they dreaded the enmity of the combination.

Mr. Ochs was heartily applauded when he said he would come back on Friday, October 13, to initiate practical steps for the emancipation of the Philadelphia exhibitor. "Friday and the 13th sounds like an awful combination," he said, "but I think we will accomplish something worth while just the same."

The officers of the league recently elected are: President, Morris Spiers; first vice-president, John O'Donnell; second vice-president, A. Fisher; secretary, Charles H. Goddwin; Treasurer, Harry Green. The board of directors consists of M. Spiers, Charles Segall, M. Rappaport, T. Bagley, George Naudascher, Marcus Benn, John O'Donnell, William Butler, Harry Berman, M. Stiefel. The league holds its meetings every Friday at 12 o'clock noon in the auditorium of the American Photoplayer Co., Parkway Building, Broad and Cherry streets. The following theaters are now in the membership of the Philadelphia League:

Aurora theater, Aroade theater, Alma theater, Amber theater, Apollo theater, Bell theater, Broad Street Casino, Broad Street Palace, Becker Bros., Benn theater, Broadway theater, Belmont theater, Brunswick Palace, Crystal Palace, Cambria theater, Clearfield theater, Cayuga theater, Casino theater, Frankford; Columbus theater, Columbia theater, Century theater, Colonial Palace, Colonial Palace, Cedar theater, Coliseum theater, Cohocksink theater, Connie Mack's, Dreamland theater Drury theater, Dazzleland theater, Empress theater, Manayunk, Empress theater, Eureka theater, Franklin theater, Fairhill Palace, Fifty-second Street theater, Forrest theater, Frankord theater, Gladstone theater, Globe theater, Garden theater, Grand theater, Girard Palace, Globe theater, Gem theater, Great Southern theater, Haverford theater, Hamilton theater, Holmesburg theater, Hippodrome theater, Ideal theater, Imperial theater, Imperial theater, Irish theater, Jumbo theater, Jefferson theater, Keystone theater, Locust theater, Lincoln theater, Logan Auditorium, Lafayette theater, Leo theater, Liberty theater (Tacony), Liberty Bell theater, Lehigh Palace, Model theater, Mammoth theater, Majestic Palace, Norris Palace, Olympia theater, Owl theater, Oxford theater, Ontario theater, Orthodox theater, Overbrook theater, Parkway theater, Paschall theater, Palm theater, Point Breeze theater, Penn theater, Premier theater, Pastime theater, Plaza theater, Ridge theater, Ridge theater, Rex theater, Royal Palace, Star theater, Star theater, Star theater, Strand theater, Susquehanna theater, Somerset theater, Southern theater, Tioga theater, Tivoli theater, Verdi theater, Washington Palace, West Allegheny theater, Wayne Palace, Wayne theater, Windsor theater, Walton theater, York Street Palace, Harrigan's theater, Darby; Holt's theater, Clifton Heights; Nace's theater, Quakertown.

ALAMEDA EXHIBITORS AGAINST STARS.

The Motion Picture Exhibitors of Alameda County, California, in assembly this 21st day of September, 1916,

Do hereby resolve that the members of this organization hereby declare themselves as being opposed to the individual "Star System" being exploited by certain promoters, whose sole effort is to disrupt the organized program exchanges by drawing away from the producers certain star players by offering fabulous salaries, expecting to charge extortionate rentals from the exhibitors. That by encouraging the individual "Star System" we believe will weaken the daily program exchanges by drawing from their company the best drawing card, and whereas it is necessary for the exhibitors to have a daily consistent program in order to maintain a steady average of patronage.

We are further opposed to the present method of districting theaters as to the price of pictures per day, believing that the confidence of the exhibitors can be better maintained upon a flat rental based upon the age of pictures.

Therefore, be it resolved, that the secretary of this organization be instructed to send copies of this resolution to all trade journals and film exchanges of the Pacific Coast.

Motion Picture Exhibitors' League of Alameda County, California.

H. L. BEACH, President.
WILL F. KRAHN, Secretary.

NEW JERSEY EXHIBITORS IN STATE CONVENTION

A Splendid Gathering at Newark Markes a New Era in Jersey History of Organization.

OVER a hundred motion picture theatres were represented at the state convention of the Motion Picture Exhibitors of New Jersey, which was held Thursday, October 5, at Achtel-Stetter Hall, 842 Broad Street, Newark. A list of the theaters given out by the secretary contains the following names:

JERSEY CITY.—Benjamin Berkowitz, The Strand Theater, Fairmount near Bergen Ave.; F. Blumenthal, Auditorium Theater, 299 Central Ave.; H. Charles Hespe, Hippodrome Theater, 390 Central Ave.; F. H. Mertens, Regent Theater; W. W. Raleigh, Danforth Theater.

NEWARK.—Mrs. L. H. Webbe, Goodwin Theater, Broad St.; Jacob Amsterdam, Plaza Theater, Springfield Ave.; J. E. Metzger, Avon Theater, 7 Avon Ave; Dolo Anspach, Scenario, Orange St.; H. Austerman, Playhouse; George Stone, Berger Theater, Berger St. and Springfield Ave.; Ph. Bernstein, Criterion Theater, 519 Central Ave.; M. L. Lebowe, Walnut Theater, 214 Walnut St.; Miss Dussin, The Star Theater, Berger St.; John J. Howard, Clinton Square Theater, 215 Clinton Ave.; Henry Rebreaht, Royal Theater, Broad St.; Martin Singer, Garden Theater, 304 Market St.; Philip J. Knobloch, New Lincoln Theater, Bloomfield Ave.; Grand Palace Theater, Market St.; Joseph Stern, National Theater, 182 Belmont Ave.; Putman & Jacobs, Paramount Theater, 929 Broad St.; J. G. Crawford, Crawford Theater, Orange and Broad Sts.; Gold & Hennessy, Liberty Theater, Ferry and Van Buren Sts.

The convention was called to order promtly at 11:30 o'clock by Joseph Stern, the president of the Essex County organization. After Mr. Stern had welcomed the delegates in a brief speech he introduced T. L. Raymond, the Mayor of Newark.

The Mayor bade the delegates welcome to the city of Newark and then declared his appreciation of the work done by the exhibitors of the city of Newark who, he said, had helped to make the motion picture popular and respected. He praised the motion picture theater as an amusement which appealed to every member of the family, and for that reason alone was rendering a service to the community. He assured the delegates that in his bailiwick at least motion picture men would always be treated on the principle of a square deal.

The response to the Mayor's words of welcome was delivered by W. Stephen Bush, of the staff of the Moving Picture world. Mr. Bush said the motion picture men appreciated the warm words of welcome uttered by the Mayor. All the motion picture men had asked for at any time was a square deal. "We are not asking for license or immunity," said Mr. Bush, "but we do want to be met in a spirit of fairness and without prejudice." Mr. Bush asked the Mayor to throw his influence against censorship if another attempt is to be made at Trenton to revive censorship agitation.

After these preliminaries the convention took a recess and filed into a large dining room where a luncheon was waiting for them. After the delegates had been shown to their seats a prayer was pronounced by the Rev. J. T. Howard, the pastor of a local Methodist church. He was not the only clergyman present. The Rev. A. B. Diefendorf, also a minister of the Methodist church, was an invited guest and sat by the side of his colleague.

Louis Blumenthal acted as toastmaster, calling upon the Rev. Diefendorf as the first speaker. Mr. Diefendorf made a most eloquent plea for the "American Sunday", urging the exhibitors present to keep their houses closed on Sunday. Mr. Diefendorf was followed by Walter W. Irwin, who spoke at some length on the need of co-operation among the different branches of the industry. He took exception to some of the remarks of the previous speaker in declaring that the question of Sunday opening ought to be left to the decision of the majority in every community.

The next speaker introduced by Mr. Blumenthal was Lee A. Ochs, the National President. Mr. Ochs spoke briefly saying, he would reserve his real speech for the executive session when only exhibitors could hear him. He dwealt with great emphasis on the need of co-operation among exhibitors saying, that organization to him meant nothing if it did not mean co-operation. He spoke of the organization of the exchange men in New York City, which, he said, under the guise of a social club had started on a policy of antagonism to the exhibitor. Their first social function, he said, was to make the exhibitors pay return express charges. Mr. Ochs was followed by W. Stephen Bush of the staff of the Moving Picture World, who spoke in a lighter vein.

EXHIBITORS CONDEMN "WHITE SLAVE" FILM.

Massachusetts League Supports Action of Boston Authorities in Suppressing Picture.

THE Motion Picture Exhibitors' League of Massachusetts has taken a firm stand in their condemnation of so-called "White Slave" motion pictures. A film called "Is Any Girl Safe?" was debarred from the Majestic theater this week after four performances. The Boston board of censors suspended the license of the theater and decided that the film was not safe, to say nothing about the girl.

This action of the city censors brought a vigorous letter of approval from the Motion Picture Exhibitors' League of Massachusetts. The league denounced the film as a sex problem picture, crudely and clumsily treated and beyond the limits of decency. The league sent a letter addressed to Mayor Curley, Judge Bolster and Police Commissioner O'Meara, who constitute the municipal censorship board. It read:

"Dear Sirs: The Motion Picture Exhibitors' League of Massachusetts, Inc., desires strongly to commend your action taken this day in suspending the license to exhibit the picture 'Is Any Girl Safe?'

"The members of this league are engaged in the exhibition of motion pictures as a permanent business, have large investments therein, and are ready to forego immediate financial gain for the ultimate welfare of the industry. They have studiously avoided offending against the high standard, not only of good morals, but of good taste. They have thereby earned and enjoyed the confidence and patronage of the public.

"Because the public has not the means of distinguishing readily between the permanent and legitimate exhibitor and the transient and unscrupulous, the burden of public indignation aroused by such exhibitions is unjustly borne largely by such exhibitors as our league represents. We disapprove the transient exploitation of sex problem pictures, crudely and clumsily treated, haunting the very border line of obscenity in their exhibition, and plainly transcending all limits of decency in methods of publicity resorted to.

"The league desires to support such efforts as yours and to cooperate in eliminating the offensive exploitation of which the suppressed picture is an offensive type.

"By unanimous vote of the members present this communication is directed to be sent to you.

"Motion Picture Exhibitors' League of Massachusetts, Inc.
"By Harry I. Wasserman, Secretary.
"Ernest H. Horstmann, President."

PROPAGANDA IN KANSAS.

Secretary Green in on the Job Urging Exhibitors to Make a Strong Fight on Censorship.

OUT in Kansas the Exhibitors' League and the Kansas Amusement Association have cut out a large contract for themselves in the effort they are making to have the censorship law of that State repealed. Secretary E. W. Green, of Herrington, Kan., is hard at work arousing the members of the organization to the necessity of making themselves heard if the object of the campaign is to be accomplished at the next meeting of the State Legislature. A circular stating the particulars of the campaign has been sent to all exhibitors accompanied with a petition in blank form for signatures of all persons willing to express themselves against censorship, together with an application card for the use of those exhibitors not members of the League. Here is the text of the circular; it is a good one:

Brother Exhibitor: This is one letter you cannot afford to throw away unread. It means "good iron dollars" to you. Please read it carefully.

First.—Are you a member of the Motion Picture Exhibitors' League of Kansas? If not, why not? Do not confuse this league with the Kansas Amusement Association. The M. P. E. L. is for exhibitors ONLY. The K. A. A. is for Exhibitors and Representatives of the different exchanges.

Second.—It is only through organization that we Kansas exhibitors will get the desired legislation this fall. It takes your individual membership to complete an organization. As long as we say "let the other fellow do it," just so long will we be the "easy marks" for anybouy s whim.

You ask, "what is the league doing for me?" Read a few items: As a National body we have legislated against and stopped a bill which was for putting a tax of ½ of 1 per cent. on your GROSS window receipts. In other words, a Government run business.

At the present time, the Kansas M. P. E. L. is bringing suit to recover from the State of Kansas most of the money paid by yourself as excess Censor Fees. It will be prorated back to you finally. Who benefits?

We are fighting to have the Censorship Law repealed this coming session of the Legislature. We will have the moral and financial support of the National Motion Picture Exhibitors' League behind us. As a body, the Kansas League voted at the Topeka Convention to join the National League, thereby securing this support.

The enclosed petition speaks for itself. Put it where it will do the most good. Attach paper for signatures. Get as many as you can. We will notify you later where to send them. These petitions will be presented by the Legislative Committee of the League in person to the Legislature. We will have a Lobbying Committee on the job throughout the session.

We further ask you to personally get an expression from your own Representative and Senator as to the stand he will take on this question. If he does not know now, get him to find out. We intend to support the ones who support us. If you do not see them, write them and send the answers to the Secretary of the League.

If this sounds good to you, get in the band wagon with us. Fill out the enclosed membership card and send your check for $5.50. It's the cheapest insurance on the biggest Protective Policy you ever invested in. We need your financial and moral backing right now. We will appreciate a letter with your views. Respectfully,

E. W. GREEN, Secretary.

Foreign Film Conditions

W. R. Sheehan, General Manager for Fox Films, Discusses the Situation from His Company's Angle.

W. R. SHEEHAN, general manager of the Fox Film Corporation, has just returned to the United States after an eight months' stay in England and in Continental Europe. Mr. Sheehan visited every important city in England, Scotland, Ireland and Wales during his trip. In the British Isles alone, he organized completely a total of sixty-seven exchanges for William Fox photoplays. Mr. Sheehan reports that the pictures are proving as great a success abroad in every way, as they are in this country.

One of the first things Mr. Sheehan did after his arrival in London last February was to make a long term lease of a building at 76 and 78 Old Compton street to serve as headquarters for the Fox English offices. The building is located in the heart of the film and theater center of London. The general manager found that it was necessary to make several alterations. Then he discovered that it was nearly a superhuman task to get the men needed for the work, because mechanics, carpenters, painters—all were at the front. After headquarters wer eestablished, Mr. Sheehan proceeded to lease buildings in Manchester, Birmingham, Leeds, Cardiff, Liverpool, Newcastle, Glasgow and Dublin.

"We now have the most modern and efficient equipment in the world," said Mr. Sheehan. "The main offices in London are the meeting place for England's leading motion picture exhibitors. In this Compton street branch we maintain our London Exchange, scenario and film editing departments, a thoroughly outfitted projection room, contract and sales departments, and a supply room.

"In the basement are fire and burglar-proof vaults for the storage of films, and a complete film repair room."

Although only one picture has been released each week, in Great Britain, in accordance with the policy in the United States, the vogue for Fox photoplays is so great in the British Isles that the two-a-week release will soon be inaugurated.

The entire staff in the Compton street offices consists of Englishmen. Ernest Reed is managing director; W. Horace Biss, previously with Bioscope, the trade weekly, is in charge of the publicity; and Harry Engholm is scenario editor. It is worth noting that the Fox pictures are re-edited and titled anew in Great Britain.

"The Fox Film Corporation covers the world now," Mr. Sheehan continued.

"We have circled the globe by our central agencies in Rome, Paris, Moscow, Sidney, Melbourne, Wellington, Rio de Janeiro, and a half-dozen other cities in South America."

Mr. Sheehan spent more than a month in France and was impressed quite favorably by the films made there. He sailed for the United States direct from Bordeaux.

KOPFSTEIN JOINS B. S. MOSS.

Jacques Kopfstein, who has been connected with the Ivan Film Productions, Inc., for some time in the capacity of director of publicity and advertising, has resigned to take the position of general manager of the B. S. Moss Motion Picture Corporation. He is now making a tour of the various independent exchanges of the country in the interest of the Moss productions.

Hughes Against Censorship

By W. Stephen Bush

In a Masterly Address He Defines His Statesmanlike Attitude Toward the Motion Picture —Exposes the Fallacy of Federal Control.

FOLLOWING closely upon the visit to Shadow Lawn, the details of which are found in full in this week's issue of The Moving Picture World, a delegation of film men strong in numbers and representative in character sought out the Republican candidate for President and obtained from him statements of so satisfactory a nature that all went home congratulating the industry upon the result.

The delegation assembled at the offices of the National Association of the Motion Picture Industry in the Times Building, where the entire party was assigned to an array of automobiles ready for the journey across the river. Shortly after 11 o'clock on Saturday, October 7, the cavalcade set itself in motion, being composed as follows: J. H. Hallberg, F H. Elliott, executive secretary, National Association of the Motion Picture Industry; Frank T. Elliott, assistant secretary; Walter W. Irwin, chairman executive committee; Benjamin B. Hampton, Greater Vitagraph Co.; William M. Seabury, William A. Johnston, P. A. Powers, Adolph Zukor, Hiram Abrams, Jesse Lasky, Richard A. Rowland, J. A. Berst, Arthur James, W. Stephen Bush, Lee A. Ochs, Louis F. Blumenthal, Samuel Trigger, L. Levine, H. Charles Hespe, Isaac Hartstall, representing the exhibitors.

There was a police escort on both sides of the river and every thing went well until after the party left the City of Newark. The meeting between the film men and Mr. Hughes was to occur on the lawn of the Essex County Country Club, West Orange, N. J., and the time set was 1 p. m. Here they were cordially received by Ex-Senator Everett Colby, Senator Walter E. Edge, the Republican candidate for Governor of New Jersey; Mayor Thomas L. Raymond of Newark, and Ex-State Senator Joseph Frelinghuysen.

In the big but home-like dining room of the club house, one of the prettiest in the metropolitan district, the delegation was introduced to Mr. Hughes, whose cordiality and simplicity put every one at ease. The delegation gathered around the hospitable board and Mr. Hughes was about to sit down when Senator Colby exclaimed: "Why this is all too formal, let's go out on the lawn and have our talk there." Everybody was ready to comply with the suggestion

Mr. Hughes, who looked far more tired than Wilson, but who was just in as splendid a humor and who kept smiling and joking in a charmingly unrestrained manner, had listened to Mr. Irwin's words with the most evident interest and sympathy. He plainly weighed the significance of every syllable uttered by the spokesman of the film delegation.

The former Governor of New York spoke with striking fluency. He covered the subject of the motion picture and its status in our civilization throughout, judiciously and sympathetically. He made it plain at the outset that he was speaking informally and that no remarks of his should be construed as a final expression of opinion. He also made it clear that he has definite and clear ideas as to both the importance and the future of the motion picture industry and the question of censorship. He pronounced an eloquent eulogy of the motion picture, the possibilities of which, to his way of thinking, were even now but faintly appreciated by the people.

Mr. Hughes, in vigorous language, expressed himself on the question of Federal control of the subject, qualifying everything he said with the emphatic declaration that he was only stating his opinion as a lawyer and that he was not speaking in a formal or final manner.

He described the pursuit of the idea that Federal control where there is no Federal exigency as a "will-o-the-wisp." The gathering which listened to Mr. Hughes was impressed by his wide-visioned appreciation of the motion picture as an intellectual, moral and educational force and characterized the future of the motion picture as one that defied prophecy in its wonderful and ultimate development. He drew a very sharp and clear distinction between regulation of the motion picture and censorship of the motion picture. Regulation founded on responsibility he believed in, but censorship he viewed with the greatest misgiving. He did not for a moment suppose that there was any motion picture man who wanted license to produce indecent and harmful pictures, for such pictures would never be tolerated by the American public.

The film men received a last cordial handshake from Mr. Hughes, who departed for Montclair to show himself to an expectant multitude. All of us were invited to resume our places before the hospitable board of the Country Club, which regaled us all in the most generous and amiable fashion. The delegates returned to New York feeling that the Republican candidate for the Presidency occupied the same sound and thoroughly American position as the Democratic candidate. To sum up: Both candidates are typical of a progressive type of statesmanship to which the very idea of censorship is abhorrent as a deadly menace to free institutions.

Candidate Hughes Receives Motion Picture Men at Essex County Country Club.

Another Combination of Picture Companies

Morosco and Pallas Pictures Merge With Famous Players-Lasky Corporation—Paramount Producers Under One Management

ANOTHER affiliation of important motion picture producing companies was effected last Thursday, announcement being made that the Oliver Morosco Photoplay Company and Pallas Pictures, productions of both of which appear on the Paramount program, have merged with the Famous Players Film Company and the Jesse L. Lasky Feature Play Company in the Famous Players - Lasky Corporation. The last named company, organized more than a month ago, is capitalized at $12,000,000.

Adolph Zukor.

This new alignment of film interests represents the completion of plans the consummation of which has been contemplated for nearly two years. Together, the producing companies named represent the forces of photoplay production constituting the entire Paramount Program, which releases 104 feature plays annually, or two every week.

The identities of the several companies represented in the Famous Players - Lasky Corporation will continue to be distinct in the productions seen on the screens of theatres throughout the world.

The negotiations tending to this affiliation began in Los Angeles and were terminated last Thursday in New York. These conferences were attended by Adolph Zukor, President of Famous Players-Lasky Corporation; Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; E. J. Ludvigh, secretary; Oliver Morosco, president of the Oliver Morosco Photoplay Company; Miss Melodile Garbutt, president Pallas Pictures; Frank A. Garbutt, vice-president; William G. Demorest, Frederick G. Lee and Daniel Froham. Miss Garbutt and Mr. Garbutt came to New York from Los Angeles recently to attend the conferences.

This combination will bring under one banner the greatest number of popular stage and screen stars ever assembled in a single organization, including Marguerite Clark, Pauline Frederick, Marie Doro, Fannie Ward, Lenore Ulrich, Blanche Sweet, Mae Murray, Myrtle Stedman, Louise Huff, Owen Moore, Marguerite Courtot, Jack Pickford, Vivian Martin, Cleo Ridgely, Lou-Tellegen, Dustin Farnum, Ann Pennington, Sessue Hayakawa, George Beban, Wallace Reid and many others.

The photoplay productions bearing the names of "Morosco" and "Pallas" in the future, as in the past, will be produced at their big studio in Los Angeles. The merging of the resources of this extensive studio with the Lasky studio at Hollywood, California, and the Famous Players studio in New York, will probably bring about a higher and more artistic standard of motion picture production than has obtained in the past history of the industry.

Jesse L. Lasky.

President Zukor Sees New Opportunities.

President Zukor, in commenting upon the amalgamation of these interests, said: "This latest coalition unites under one government and one system of operation all the producing forces that create the Paramount Program. While these individual companies formerly co-operated with complete harmony toward the maintenance of the highest possible standard of motion picture production, under the new arrangement the opportunities for common artistic endeavor will be more numerous and extensive. This is the aspiration of all the factors in the Paramount group of producers, and undoubtedly the results that will accrue will be as beneficial as are all the effects of a unity of purpose. The interchange of stars, plays and studio equipment among the four plants will also constitute a more elastic and expensive producing force."

Frank A. Garbutt, of the Pallas-Morosco companies, said: "This amalgamation of interests is the logical outcome of plans which have been in contemplation ever since the formation of Paramount two years ago. Each company will retain its individuality and will go on manufacturing pictures as heretofore. The individual companies will, however, have a direct interest in the welfare and success of the other producers, thereby tending to provide the Paramount Program with pictures of increasing excellence in quality and with service that is truly 'Paramount.'"

Oliver Morosco.

Mr. Garbutt indicated that he was highly pleased with the merger, adding that any step in this direction which tends to present to the trade a united front and unified interests would have only beneficial effects in rendering permanent the confidence of the exhibitors and the public in the Paramount Pictures which are to come.

Oliver Morosco, President of the Oliver Morosco Photoplay Company, in speaking of the affiliation, said: "The merging of our interests with those of the Famous Players and the Jesse L. Lasky Company is the natural tendency of the times towards the quality of photoplays. The photoplay industry is gradually undergoing parallel changes to those in the theatrical business, namely, the survival of the fittest. To this end the coalition of the four Paramount producing companies is a step in the right direction. The advantages to the producers are economy in operation and increased efficiency; to Paramount this new step means a pronounced increase in the merit of the pictures; to the exhibitors it is an insurance that Paramount Pictures will keep pace with the demands of the day."

Hiram Abrams, president of the Paramount Pictures Corporation, upon being advised of the culmination of the merger, congratulated the factors involved and made the following statement: "At last the complete unification of the producing interests of Paramount has been accomplished. The combination under one management of the four producers may be expected to result in both a greater variety and a greater consistency of merit in the productions to appear on the Paramount Program."

Reviews of Current Productions

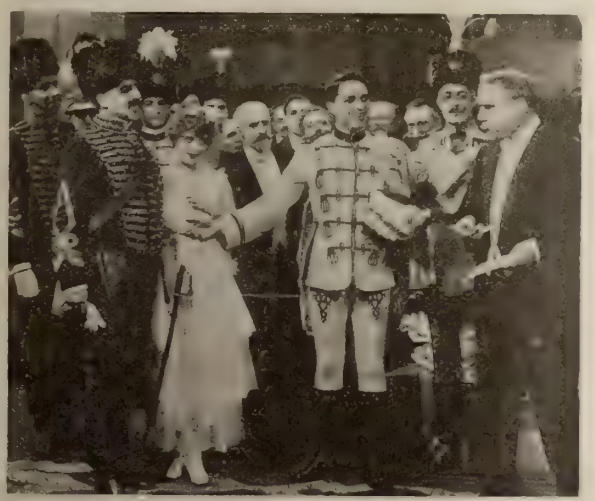
EXCLUSIVELY BY OUR OWN STAFF

"The Prince of Graustark"

Geo. Barr McCutcheon's Sequel to "Graustark" Filmed by Essanay—The Cast Includes Bryant Washburn, Marguerite Clayton, Ernest Maupain, Sydney Ainsworth and John Cossar—Adapted and Directed by Fred E. Wright.

Reviewed by James S. McQuade.

ESSANAY'S "Graustark" was released in April, 1915. Its popularity is still fresh in the memory of photoplay theatergoers, and the sequel gives fine promise of similar favor. In this instance the Prince of Graustark visits America to borrow millions of dollars to rescue his impoverished realm from the clutches of Russia; whereas, in the first instance, a



Scene from "The Prince of Graustark" (Essanay).

young millionaire American visited Graustark and married its princess, in the face of great odds and difficulties. The prince of this story is the son of that young millionaire, and prides himself on his American lineage.

The young Prince of Graustark would have been advanced the money required to save his country from bankruptcy had he been willing to marry the Princess of Dawsbergen, whom he had not seen since she was three years old; but had refused, preferring to choose a wife for himself. It happened that when the young prince set out for America, the Princess of Dawsbergen, unknown to him, was already visiting friends there, and it also chanced that she closely resembled in face, figure and stature the only daughter of William W. Blithers, the ruling money king of America at the time, and the man who finally loaned the Prince of Graustark thirty millions of dollars. Owing to the remarkable likeness between the two girls, the spectator will be as badly puzzled in following the story intelligently as was the prince in distinguishing one girl from the other, unless the subtitles and certain telegrams are attentively observed.

The story in films possesses strong interest, and Director Wright has clothed it with very appropriate settings.

The principal characters are all happily cast. Bryant Washburn as Prince Robin of Graustark, is lighthearted, generous and handsome, and a persistent lover. The prince's manner in dealing with a serious question before his Cabinet reveals at once his sunny temper and disposition, while his enjoyment over the reception given him at the Blithers' home shows his fine sense as a man of the world, who makes himself at home anywhere without losing his dignity.

The scene showing the prince jumping into the pool to assist the Princess of Dawsbergen in landing the fish she has caught —though he mistakenly believes her to be Maud Blithers, with whom he had played tennis a few hours before—is a pretty introduction to the love story of their lives. And the scene in the Graustark palace, later on, which reveals the identity of the girl who had won his heart, is a romantic and fitting close.

Miss Marguerite Clayton's Princess of Dawsbergen is a winsome, haughty creature when she first meets her future husband in the "pool" scene; but we see her gradually soften before the ardent love of the man, whom she is convinced loves her for herself alone, though that self in his mind is Maud Blithers. Her happiness is complete when, in the Palace of Graustark, before the assembled Court, she learns that her title means nothing, but that she and love mean everything to the man who has chosen her.

Ernest Maupain has drawn an extravagant type of American for the money king, Blithers, but he has only followed the McCutcheon book. We laugh at the extraordinary man, but we can never take him seriously. There is a fine contrast between the Blithers' type of man and that of Count Quinnox, chief of staff of the Graustark army, who is impersonated by Sydney Ainsworth. One thoroughly enjoys the horror and great annoyance of the Count when Blithers throws court etiquette to the winds, and does things in his own outrageous, American way. The Baron Douglas of John Cossar is another fine characterization, and Mrs. Blithers is well sustained by Florence Oberle.

The release date is November 6, through the Kleine-Edison-Selig-Essanay service.

"Prudence the Pirate"

Gladys Hulette Has Leading Role in a Thanhouser Made Pathe Gold Rooster Comedy That Makes Good Entertainment.

Reviewed by George Blaisdell.

IN "Prudence the Pirate" Gladys Hulette has a youthful role finely fitted to her tender years—surely as Prudence she looks not more than sixteen, and it is a more or less commonly accepted fiction that a female is only as old as she looks. The story is by Agnes Johnson. It is a craftsmanlike piece of work, especially that part of it which is devoted to the draughting of the leaders. These have more than a distinct comedy flavor; there is always present the literary touch. Miss Hulette is supported among others by Flora Finch and Riley Chamberlin. These two unusually clever character actors

Scene from "Prudence the Pirate" (Pathe).

prove to be just the team that one knowing their individual capacity for mirthmaking would be led to expect. The general result is worthwhile. "Prudence the Pirate" will make good entertainment.

Miss Hulette as Prudence shows marked skill in comedy interpretation. She has the pep and abandon of young girlhood. Prudence is romantic, with a leaning to the piratical. She imposes her pranks on relatives and servants alike. Her misadventures have the natural effect of indefinitely postponing her formal debut in society even while her feminine ways are hastening the ensnaring of the smitten Astorbilt.

Miss Finch is seen as the prim aunt who unsuccessfully tries to keep her niece within the bounds of conventionality; but who likewise finds her matchmaking ambitions gratified when Prudence in her own way secures the hand-picked prize. Mr. Chamberlin is Meeks, the family butler. Meeks loses his standing as a temperance advocate when on the invitation of

Prudence he looks on the punch when it is red; his position is placed in still greater jeopardy when the hastily gathered pirate crew of the Bucket of Blood kidnaps him and carries him away to don a pirate's garb. Barnett Parker is Astorbilt; he does a good bit of character drawing of the wealthy young man none too strong in his masculinity. Yet he does not overdo the part. The remainder of the cast gives satisfactory support.

Two Biograph Reissues

"The Battle at Elderbush Gulch," a Spectacular Two-Reeler, and "The Science of Crime," also Two Reels, for Early Release Through General Film.

Reviewed by Ben H. Grimm.

"The Battle at Elderbush Gulch."

"THE Battle at Elderbush Gulch," is a spectacular two-reel "Western" being reissued by Biograph. Action is the keynote in the film—action of the sort that made David W. Griffith, who produced this picture, famous. In fact, there is so much action crammed into the two reels that one can hardly

Scene from "The Battle at Elderbush Gulch" (Biograph).

grasp it all. Several hundred Indians and white men in battle, and scenes in which the lens of the camera transferred to the film happenings taking place on half-mile-square areas furnish thrills aplenty. A whole street is burned during the course of the battle, as are also several detached cabins in which the white men take refuge.

The story has its human-interest appeal, too, and in the cast are Mae Marsh, Robert Harron, Lillian Gish, Henry B. Walthall, Albert Paget and Charles Mailes. The big battle between the whites and Red Men is precipitated by two little pups—pets of a young girl and her sister, who have come to live in their settler-uncle's cabin. The little dogs are stolen by the chief's son so that he may take part in the Indians' dog feast. The Indian is shot by the girl's uncle, and the entire tribe is aroused and attacks the settlement. Here the battle scenes occur, and the few remaining white men are succored by the soldiers just as they are making their last stand.

Excitement is kept at a high pitch throughout, and this picture is sure to go well. It will be released through the General Film Service on October 24.

"The Science of Crime."

"The Science of Crime," a two-reel Biograph reissue, although it has for its basic idea a rather old theme, compares favorably with some of the short-length subjects of more modern publications. The story is melodramatic, and deals with crime and the underworld. The young son of an eminent criminologist wins his first case as prosecuting attorney by proving a prisoner's criminal tendencies to be hereditary. A gangster who has been sent away by the young prosecutor's father is released after serving his sentence. The young prosecutor goes slumming and the gangster sees his chance for revenge. In a dance hall a fight is started, during the course of which the youth is shot in the head. He is brought to the den of the gangster and his gang, and when he recovers consciousness it is found that he has lost his memory. He becomes a skilled criminal, and at a social function steals a necklace from the girl he was once engaged to. His father, the criminologist, is put on the case. The gangster betrays the youth, who has grown a beard, and his father is the main witness against him. His father's words as to hereditary criminality bring back the young man's memory, and the story ends happily.

The cast is made up of William Jefferson, Franklin Ritchie, Louise Vail and George Morgan.

"The Hidden Scar"

Five-Part Picture Produced for the World Program by Peerless Features Ethel Clayton and Holbrook Blinn.

Reviewed by Margaret I. MacDonald.

AS A BASIS for a screen production, Mrs. Owen Bronson's story offers an oft-repeated but interesting theme. Ethel Clayton plays the role of an attractive and pure-minded young woman, according to the synopsis of the story handed to the writer, who falls a prey to the wiles of a once wealthy but now degenerate man, who upon being mortally injured by thugs, dies, leaving his home and an annuity to the young woman and the nameless child she bore him. Later she marries a clergyman whose parents live next door to her new home, and to whom the skeleton of her life becomes known through a cohesion of circumstances, a remark innocently dropped by his friend and physical trainer, and the unearthing of a photograph of the dead man by the child, at an inopportune moment.

As we see the story presented on the screen there is nothing to lead us to suppose that the once wealthy derelict is the father of the child. On the contrary, the impression given as he sits beside her at a table at the cabaret where she makes a living by dancing, and says to her "Dear little girl, you seem to be in trouble; is there anything I can do to help you?" or words to this effect, is, that in the heart of the derelict there still smoulders a spark of manliness, and that the leaving of all his worldly goods to the fallen woman is merely a posthumous act of charity. This false impression is no doubt due primarily to a poorly constructed scenario, as well as lack of foresight on the part of the director, all of which could have been modified by explanatory subtitles.

While Ethel Clayton has been allotted a role in which there should have been opportunities, Holbrook Blinn has been given a comparatively small part, the value of which could be summed up in one heroic bit wherein he points out to the clergyman the fallacy of preaching one thing and practising another. The result is that in place of turning his wife, who

Scene from "The Hidden Scar" (World).

has degenerated in his sight to the Magdalene class, from his door, he practises the forgiving spirit of which he has preached.

Much could be done to improve the action of this production which in its present shape carries too little significance.

A Trio of Kalems

"The Yellow Hand," Eleventh Episode in "The Girl from 'Frisco" Serial—"A Daring Chance," a "Hazard of Helen," and "A Sauerkraut Symphony," Latest Ham and Bud Comedy.

Reviewed by Ben H. Grimm.

"The Yellow Hand."

THE eleventh two-reel episode of "The Girl From 'Frisco" series, titled "The Yellow Hand," is pure melodrama, and is sure to go well with audiences that like their thrills dealt out raw. Director James W. Horne has gone the limit in order to get the proper atmosphere into the visualization of Robert Welles Ritchie's story, particularly so in the acquisition of a score of Chinamen, who, in the picture, are members of the Dragon Brotherhood. Plenty of fighting occurs during the action of the plot, and its element of mystery centers attention on the screen throughout. Not once is the spectator's curiosity as to the identity of the owner of the "yellow hand" satisfied—all that is seen is the work of that mysterious being, who controls the nefarious operations of the Dragon Brotherhood, the strongest Chinese Tong.

A murder committed in an office across the court from the office occupied by Barbara Brent's father leads to her obtaining the "death seal" of the Tong. The seal is seen by her Chinese servant, who is a member of the Dragon Brother-

hood. Through the servant, who tries to strangle her, Barbara learns the location of the Brotherhood's headquarters. It is when she, together with her father and John Wallace, goes to investigate the den that all the fighting occurs. The owner of the "yellow hand" eludes the trio and sinks out of sight into a sewer. The murder is explained by a white man who has been smuggling Chinese women into the den, and who was the murdered man's accomplice.

Marin Sais and True Boardman play the leads in this episode,

Scene from "The Yellow Hand" (Kalem).

and are supported by Ronald Bradbury, Frank Jonasson, and Edward Clisbee.

"A Daring Chance."

In this number of the "Hazards of Helen" railroad series, Billy Boy, a youngster of tender years, takes as much chance with his young life as does Helen Gibson with hers. The reel is refreshingly lacking in the deeply villainous themes seen in this series heretofore. Excitement reaches a high pitch when the little boy, through a series of circumstances, is left alone on a racing gasoline-driven handcar. He is traveling to certain death through collision with a stalled train, when Helen is notified of the little fellow's plight. She boards the engine of the special and starts after the boy. The engine and the hand car race side by side. Just as the handcar is about to collide with the stalled car Helen reaches down from the cab of the engine and swings the boy to safety. This scene is exciting. Beside Helen Gibson and Billy Boy, there are in the cast: George Routh, P. S. Pembroke, and G. A. Williams. Directed by E. W. Matlack.

"A Sauerkraut Symphony."

"A Sauerkraut Symphony" is more humorous than many recent Ham and Bud releases. The humor is rather broad, though, and it is the work of the comedians themselves, rather than the story, that cause the laughs. Ham, Bud, and Ethel Teare are assisted in this reel by Henry Murdoch. Most of the action of the story takes place in a sauerkraut factory, where Ham and Bud work, and if sauerkraut is made the way these two make it we don't blame them for wanting to go on strike because their wages are paid in sauerkraut. Ethel is the daughter of the sauerkraut magnate, and Henry Murdoch is the anarchist who wants to blow up all sauerkraut factories.

Triangle Program

"A Corner in Colleens," Amusing Irish Comedy with Bessie Barriscale, presented by Thomas H. Ince; "A Sister of Six," Stirring California Drama of the Fine-Arts, with Bessie Love; Both Five Reels and An Amusing Two-Reel Keystone, "She Loved a Sailor."

Reviewed by Louis Reeves Harrison.

"A Corner in Colleens."

"A CORNER in Colleens" deals with the sweetly wild Irish girl so charmingly portrayed by "The Dutchess" in her many novels and a close kin of our American tomboy. She is the composite product of vigorous health and warm sympathies, the former stirring her rampant blood to rebellion, the latter, a native characteristic, reaching out like the tendrills of a flower toward those within reach of her womanly pity, causing her to be a delightful admixture of feminine and boyish qualities often misunderstood.

Bessie Barriscale impersonates one of a bunch of Colleens raised by a humerous old lady of combative tendency, intent on proclaiming the greatness of the Irish, another native characteristic, and Bessie gets it over with astonishing vivacity, although she plays the part better than she looks it. She is at her impish tricks, a happy child of the open, when the owner of the property on which she lives, a young American who has inherited it from his grandfather, comes to inspect his inheritance, and the two fall in love, he with simple and direct sincerity, she with all the indirectness and contrariness of her sex in its extreme expression.

Not until he gets mixed up in a political mess, however, and proves himself every inch a man in the face of danger, does the colleen really soften, and then she gives herself to him in wifehood, with all the fervor of her proud and pure young heart.

"A Sister of Six."

"A Sister of Six" is the story of California life in all its picturesque variety over a half century ago, and it is both finely typed and admirably handled. It relates to a violent dispute over land on which there is a vein of gold, between the rightful owners, seven little orphans headed by Bessie Love, the others entirely too near of an age to be considered brothers and sisters, but that is a matter of minor consequences. They are active and amusing in their small roles. The children are legally defended by an old sailor uncle of wealth, most astonishingly conventional for a sailor, and physically by a manly young head vaquero in love with Bessie. The action is stirring in the battle between men attacking the ranch and those defending it, but there is practically no element of suspense and only a limited attempt at characterization during the early scenes.

Some of the latter are very pretty. Without them the story would fall to one of mere movement. Action amounts to practically nothing unless deep human interest and sympathy are stirred by the adequate portrayal of interesting and sympathetic human qualities in the principal characters. Miss Love does full justice to her role, as do all members of the cast, but the sun of human interest in the story of action that subordinates characterization has long passed the meridian.

"She Loved a Sailor."

"She Loved a Sailor" has the vim, the ingenuity, the thrill and the sparkle of the Keystone comedy at its best. It will be a winner with the audience wherever shown.

"Love Never Dies"

Bluebird Photoplays, Inc., Presents Five-Part Production Inspired by Mendelssohn's "Spring Song."

Reviewed by Margaret I. MacDonald.

A STORY to be a good story must be inspired by reason as well as sentiment; and one reputed to be inspired by a musical composition such as Mendelssohn's "Spring Song," which is merely a tone picture of the composer's conception of the awakening of spring, is apt to be of impoverished consistency and overbalanced by sentimentalism. In the present instance the story reflects so slightly the conception of the great composer that one wearies of a production that boasts not even a substantial moral basis.

Ruth Stonehouse, beautiful, graceful and talented as we know her to be, is cast in the role of a young girl who at the loss of her mother is adopted by a rich and heartless uncle, and later runs away with a former sweetheart and lives with him for some time unmarried. The uncle, infuriated at discovering the girl in this compromising position, has the man, a musician, by the way, arrested, while he seizes the girl to drag her back to his gloomy home. A friendship formed with another musician who has been appointed musical director at

Scene from "Love Never Dies" (Bluebird).

the Paris Grand Opera, forms a loophole of escape for her. Leaping from her uncle's carriage at an opportune moment she flees to the apartment of said director, and hurries away with him to Paris. Here she becomes a famous dancer, and eventually injures one of her feet so seriously that she is obliged to be carried from the stage at the moment when her former lover discovers that an opera which he has written has been stolen by the musical director, and comes to denounce her as an accomplice. A happy reunion of the pair is arranged for at the close of the picture.

Some very beautiful locations have been chosen in staging this picture. The interior settings are also pleasing. The dancing, as is frequently the case in moving picture productions is unprofessional and apt to elicit ridicule.

Playing opposite Ruth Stonehouse is Franklyn Farnum. Others of the cast are Dorothy Clark, Kingsley Benedict, Maurice Kusell, Arthur Hoyt, Mrs. Witting, Wm. Canfield, Wadsworth Harris, and T. D. Crittenden.

"Her Father's Son"

Oliver Morosco Picture of Befo' de War and During It—Vivian Martin Has a Charmingly Pretty Role.

Reviewed by Hanford C. Judson.

ANY picture attracts mostly because the cloth of its fancy seems to the spectator to be of like material with his own dream fabrics. The most recent Morosco film for the Paramount, "Her Father's Son," is a picture for young women. Its prettiness flatters the spectator. The scene painter and

Scene from "Her Father's Son" (Morosco).

builder, the camera with the director behind it, the players, every one a courtier for the spectator's favor, succeed in persuading him that he can appreciate how gracious is the life the soul would like to live, if the soul could have its way. It tells a befo' the war story, and is set in some glorious plantation of Virginia. There is nothing ugly in it at all, and the tale is attractive rather than strong.

Lacking a good heroine, it would have lacked almost everything; but Vivian Martin has the lead, and she is as good a leader as Stonewall Jackson when there's a pretty story to be carried through. It really is no easy job she has here, but she gets away with it in splendid shape, and every last jovial and kindly-hearted nigger in the cast helps her in the big job of pleasing the audience. Helen Jerome Eddy is also very good in the pleasing line. Herbert Standing plays an old Virginia fire-eater after the correct tradition. Alfred Vosburgh as a Union lieutenant, and Jack Lawton as a Confederate, are what they should be. And we mustn't forget Mammy Cloe by Lucille Ward, or Mose by Tom Bates, "dem colored folks," who are helped out by excellent subtitles.

Director William Taylor deserves more credit than any of them. He had a first class camera man in Homer Scott, and made good use of his talent. He knew that his leading suit in this picture was romance and not reality, and he put his efforts into making the scenes thoroughly romantic with great success. That he didn't bother to be letter perfect at every turn of the action, leaves a few chances for the experts to be critical—these are few. Romance can go only just so far—it needs to believe in itself. The plot gave the director one or two hard places. He and his heroine have done good work getting over them.

"The Black Sheep of the Family"

Five-Reel Red Feather Production Tells Story of Erring Youth Redeemed by Sorrow and Tribulations.

Reviewed by Robert C. McElravy.

IT WOULD be impossible for a production so full of incident as this by Frank M. Wiltermood and Jay Hunt to fail in holding the interest to some degree. But the wealth of incident is after all the chief weakness of the story. Vital happenings are permitted to occur in the most casual manner, losing much of the force that would have been given them by preparing the mind of the observer in advance.

The story concerns four young people, a brother and sister from two families, with two love affairs resulting. The parts are taken by Francella Billington, Jack Holt, Paul Byron and Helen Leslie. Bert, portrayed by Paul Byron, proves to be a weak character. He gambles away the fraternity funds at college and later is falsely suspected of the murder of a girl in a cabaret. His friend, Kenneth, in love with Esther, tries to raise money to save Bert's honor, and when the graver crime is committed still remains true to his friend.

A detective named Collins plays an important role, the part being taken by Gilmore Hammond. Collins is Kenneth's rival for the hand of Esther. He also comes to Bert's aid during the college scrape, but only on condition that Esther will marry him. The girl consents and the marriage occurs. The character of Collins is not sharply drawn; he is a villain one minute and a hero the next. This is one of the weak features of the story. Another weak feature is found in the closing scenes when Bert is cleared of the murder charge, but is allowed to remain under a cloud as regards his financial transactions.

The cast is an agreeable one and the story value is quite strong, but the faults of construction almost overbalance these merits.

"Charity?"

Initial Subject of Frank Powell Productions Reflects in a Dramatic Way Recent Revelations as to the Care of Juvenile Wards.

Reviewed by George Blaisdell.

THE first subject to issue from the studio of Frank Powell Productions, Inc., is "Charity?" a picture reflecting in a strongly dramatic manner recent controversies over and investigations into the care of New York's wards of tender age. It is a story with a moral, a plea for the conservation of child life, physically and otherwise. It shows how the channels of crime, of thievery, of prostitution, may be fed by recruits from orphan asylums—through the connivance of those whose interests are financial while seemingly benevolent. The story was written by Linda A. Griffith and adapted and produced by Mr. Powell. In a foreword the producer states that it is not the intention of the author to represent the story as reflecting conditions in all institutions devoted to the care of children, but that the basic facts were derived from actual occurrences described in existing reports.

The main incident of the story is the trial for murder of a young woman charged with the death of her infant. On the witness stand she tells what has happened in her family since her birth. Dissolving views reveal the apology for a home, the drunken father, the mother working in a sweatshop, the increasing family, the death of the parents, the taking over of the children by a "home," the treatment of the children, including neglect, abuse, scant feeding; the running away of the brother and the sister, the false imprisonment of the former, the hardships of the latter, the release and rehabilitation of the brother and the acquittal of the sister when she convinces the court that her child died of starvation.

Creighton Hale has the role of Jimmie Fleming, the brother. His youthful face well fits the character of the boy who is eventually rescued from the slough and converted into a successful lawyer. Linda Griffith is his sister Mary, whose dramatic recital on the stand holds all under its spell. Sheldon Lewis is the father, Marie Bruce the mother. Veta Searl is the "little orphan girl," a first performance and a distinct "find."

Scene from "Charity?" (Powell).

Morgan Jones is the counsel for the defense—a real pleader—and Henry Hallam is the prosecuting attorney. A long and strong cast support these players. The picture is well staged as well as finely acted.

No time is lost in the beginning in getting into the atmosphere of the story. Scenes of New York, of "east side, west side," are shown.

The subject is a powerful one; it holds and it moves. While

the major portion of the tale is in shadow, nevertheless there is a denouement which "sends them away happy." It is a story with a purpose, a great purpose, the purpose of making men and women think, and should induce them to act in the direction of making lighter the burdens of the little unfortunates who are thrown upon the care of the community.

"The Iron Woman"

A Popular Players Feature from the Book by Margaret Deland—Distributed by the Metro Pictures Corporation.

Reviewed by W. Stephen Bush.

NANCE O'NEIL takes the leading part in this feature, which is built on the novel by Margaret Deland. It may be doubted whether the novel ever possessed enough dramatic materials to spin into five thousand feet of film without endangering the interest and attention of the audience.

The novel's chief merit has always been considered to be the cleverness of the narrative rather than the strength of the

Scene from "The Iron Woman" (Metro).

plot. With these difficulties to contend with the director has created some strong scenes; he has succeeded in producing the atmosphere, a matter of much importance in a film play of this kind; he has given us good settings throughout. Miss O'Neil gave as good a characterization of the "Iron Woman" as possible. The light and shade in her acting is always strong. There is a certain appeal in her work, but the subtle shades of character and emotion sometimes escape her.

There are two great moments in the play. One is the scene where a mother recalls her son who is engulfed in a consuming passion to his better senses by revealing her own weakness and frailty. The other comes in the scene when the Iron Woman realizes that her kindness to the son has been fraught with evil consequences.

Mutual Program

"The Waster," With Richard Bennet, a Decided Success; "A Woman's Daring," a Good Story; Both Five Reels.

Reviewed by Louis Reeves Harrison.

"The Waster."

"THE Waster" steps out to the front with a characterization so perfect that incident is a matter of secondary consequence, as in all fine plays. We remember Shakespeare by Hamlet, Othello, Shylock and all the rest, not by the plots. The same is true of all great novels. Yet our producers have been clinging to the decayed theatrical idea, an inheritance from melodrama, that "action" is the thing. Action, plot, story interest and all that arrests and holds attention grow out of human nature. The characterization is that of a man absorbed in a congenial literary pursuit which pays him well at times, enough for a comfortable living, and at other times finds him overdrawing his bank account. The joy of his life, work far removed from drudgery, lies in the release of what his creative imagination formulates.

The leading character, impersonated with great skill by Mr. Richard Bennet, is that of the author, popularly regarded as impractical by gentlemen who depend upon the ups and downs of the stock market because they get theirs in large blocks with small effort, while the literary worker earns single-handed all he receives. The well-submerged theme is that common human egotism, such as we all possess, causes the easy-money man to regard the brainy fellow who earns his, with a good-nature tolerance not unmixed with disdain. The author sympathizes and sweetens human weakness—the "business" man preys on it. But this theme is most carefully hidden in a bouquet of story interest. The author falls in love with a banker's daughter, squanders his entire bank account in the courtship and is brought face to face with the necessity of earning money to support his wife, at a moment when he is deeply engaged in a work that may not pay him for some time to come.

He is advised to go at the problem in a "regular" way and is induced to abandon his perilous profession for something promising greater returns. He is refused opportunity to work in the offices of old and wealthy friends—his profession has given him social entree among the rich—and he finally markets some worthless mining stock on a commission, his commissions being paid in stock. Here is where the business man's chance comes in. The mine proves to be a melon instead of a lemon, and the author, who has possessed plenty of brains all along, suddenly turns them to account, aided by chance and makes scoop after scoop in the stock market, catching the banker himself short and winning the daughter.

Mr. Bennet's impersonation is one that gradually warms the spectator into a condition of kindly sympathy until the story might be almost anything, developed in any one of a thousand ways, and yet hold strongly to the last. Therein, not in old theatrical tricks, lies the essential element of success.

"A Woman's Daring."

"A Woman's Daring" sets forth the unusual case in drama where a supposedly intelligent woman attempts to exercise some common sense in revealing what has the appearance of being an error in her past, and which often becomes one through secrecy. The heroine, very charmingly portrayed by Winifred Greenwood, is a country girl led into a false marriage with an adventurer, one who has a wife living, who is arrested shortly after the ceremony at the instigation of his first and only lawful wife. The betrayed girl has a child, but a large inheritance from a miserly uncle enables her to cover the mistake and raise her child to the age of five as a widow. She then marries a fine fellow, an investment broker, and becomes the object of his devotion, while secretly loved by a friend of his, a physician who is made coroner. Her betrayer reappears and is hired by the husband as a chauffeur. In this capacity the father of her child enters upon a systematic blackmail.

The wife and mother does not appear to be daring until the chauffeur is discharged and threatens exposure. She goes to her husband's office to make a confession, meets the chauffeur bent on a mission of exposure and accidently kills him while struggling to defend her own life. Her husband is arrested for murder—he has threatened the chauffeur and is found with the body and the case comes before the coroner, secretly in love with her. It is at the trial that she exhibits courage to save her husband. The coroner thinks better of a scheme to get rid of the husband and discharges him without implicating the wife. The story is handled faultily at times, and the characterization is not always strong, but it ends consistently and happily.

"A Prince in a Pawnshop"

Five-Part Vitagraph Blue Ribbon Feature Presents Barney Bernard in the Title Role.

Reviewed by Margaret I. MacDonald.

THE play by Marie de Sarlabous and Andre de Segurola has had trouble in adapting itself to the lengthy accounting required in five reels of moving picture film, as evidenced by the production made by the Vitagraph Company featuring the noted actor Barney Bernard. While it is possible that the adapter had his troubles in making the goods fit the design, still we have reason to believe that he might

Scene from "A Prince in a Pawnshop" (Vitagraph).

have handed the director a better script than that from which the picture was made.

Barney Bernard as David Solomon, a Hebrew of marvelous philanthropy and original philosophy of life, is inimitable. The Hebrew character as he interprets it in David Solomon is particularly lovable; and the philosophy attributed to David Solomon, that the poor must pay for the rich, and that there is no reason why he should be the loser because he helps the poor, we must admit is somewhat convincing. There seems to have been difficulty in telling the story on the screen without a monotonous series of exits and entrances from bank to

pawnshop and vice versa, on the part of David Solomon, all of which is made bearable by the colorful acting of Barney Bernard. The early part of the picture in which most of the fine moral teaching of the play is revealed is forceful and interesting, while the latter part becomes more or less tiresome with the obvious effort to stretch the story out to the desired length of the film. The anticipated birth of a child to the downtrodden woman, Mary Brown, the cast-off sweetheart of David Solomon's frivolous son, presented in allegory, is not particularly effective, and could easily be dispensed with, as could also the spirit of poverty which has been introduced by means of double exposure.

"The Lash"

A Lasky Production in Which Marie Doro Takes the Leading Part With Striking Ability and Success.

Reviewed by W. Stephen Bush.

THIS is a big picture. The plot may be improbable and not entirely consistent, but the part of Sidonie, the leading figure in the play, is rendered by Marie Doro in such fine fashion, with such consummate camera skill, that the audience is more than willing to forgive minor defects. Nor is the acting of Marie Doro the picture's only claim to pre-eminence even in the Lasky school.

Here was a plot which afforded much room for daring action and stirring events on the turbulent sea beating against a rockbound coast. The director wisely subordinated the magnificent and overpowering effects of the landscape to the main theme of the story and as a result all the great realistic superiority of the screen over the stage comes into fullest play. The little shell of a boat is tossed and upset after many perils of thrilling realism, of which the passage through a marvelous natural gateway and arch above the sea is not the least exciting. The Breton atmosphere is reproduced in a way that commands my unreserved admiration; costumes, manners, types, even the least detail of the crude architecture of the fishing village are all there. They give the picture its extraordinary background and its almost stereoscopic perspective. Any word in praise of the settings and of the superb photography seems fully deserved. I know of no recent picture which offers so much to the eye and the mind at the same time.

"It May Be Your Daughter"

Moral Uplift Society's Five-Part Subject Is An Unadorned Tale of Man's Villainy Against Womanhood.

Reviewed by George Blaisdell.

THE Moral Uplift Society of America has produced a five-part subject entitled "It May Be Your Daughter." The aim of the picture as set forth in introductory leaders, is to warn the young against the dangers of the city and the parents against folly of violent antagonism to rather than calm reasoning with girls inclined to be wayward. With these premises there will be little disposition to quarrel. It is in the working out of the story, however, that friends of the motion picture will find ground for criticism. The treatment is frankly melodramatic, accentuating the sensational.

There will be strong inclination on the part of many who witness the production of the picture to feel that its general theme does not square with the morality and the uplift implied by the corporate name of the maker; that its tendency is not uplifhting. The good men and the good woman portrayed are submerged by the unspeakably vicious representatives of mankind. It is not a subject that can be considered as either wholesome entertainment or good amusement and, as already intimated, is sure to offend many in every audience.

"It May Be Your Daughter" is one of those pictures that the careful exhibitor will prefer to see for himself before exhibiting on his screen.

Aeroplanes in "Grant" Episode

Spectacular Views Secured for "The Missing Heiress"—Other Late October Kalem Releases.

THROUGH the daring of George Larkin, star of Kalem's new series, "Grant, Police Reporter," and Cameraman Zangrelli, that company secured what is declared to be the first "close-up in an aeroplane" for "The Missing Heiress," second episode of that series.

Screen productions in which aeroplanes have been used in the past have usually suffered because it was possible to show the flyers only in distant views, while studio scenes were necessary to show close-up views of the character in the aeroplane. To overcome this weakness Kalem shipped two Dunn hydroplanes to the Jacksonville studio when production was started on "The Missing Heiress." When the scenes were taken the two hydroplanes were flying side by side, less than twenty feet apart, with Larkin in one and the cameraman in the other. The scenes have a gripping effect, especially since the animation and bustle of life on solid earth may be seen many hundreds of feet below.

Considerable argument was necessary to induce the professional aviators in charge of the aeroplanes to take the risk incident to flying so close together. These air scenes form the climax to the episode of the newspaper series released Friday, October 27. One of the most thrilling scenes shows Dare-Devil Larkin leaping through the air from the moving hydroplane to the rope ladder of an ocean liner.

In addition to Ollie Kirkby, co-starred in this Kalem series by Robert Welles Ritchie, the cast in this episode includes Robert Ellis, Arthur Albertson, William McKey, Mary Taylor Ross, Bessie Dial and G. Chira. The story finds Grant solving the mysterious disappearance of an heiress.

"The Bogus Booking Agents" is the "Ham Comedy" listed for release on this week's Kalem schedule, being issued Tuesday, October 24. Ham, Bud, Ethel Teare and Henry Murdoch are seen in a lively comedy in which all four members are supposed to be stage-struck.

Marin Sais and True Boardman, stars of "The Girl from 'Frisco," make their bow in this closing week of the October schedule in "The Harvest of Gold," twelfth episode of that two-reel series. The plot of the story is laid in the orange groves of California, that industry of the Golden State furnishing a picturesque background for the adventurous action.

Ronald Bradbury, Frank Jonasson, Edward Clisbee and Hart Hoxie are others in the cast of this episode. The direction of the series, which is also from the pen of Robert Welles Ritchie, is in the capable hands of James W. Horne.

"A Daring Chance" is the latest "Hazard of Helen" scheduled for October release. In this episode, issued Saturday, October 21, Helen Gibson contributes a daring feat in saving Billy Boy, the Kalem youngster, from a runaway electric speeder.

World Films in Advance

Schedule of Productions Shows Releases Completed Up to Next May.

UNDER the direction of William A. Brady, the World Film Corporation continues the policy of completing its output far in advance, and now finds itself in a position to announce all of its releases up to and including May 29, more than seven months ahead.

There are several points of unusual interest and significance about this situation in addition to the main feature, which is that no other such feat has ever been accomplished in the motion picture business, so that the present performance sets a record which seems quite likely to stand for some time.

The completion of a large number of photoplays in this manner will naturally have the effect of stabilizing the World product, acting as an assurance to exhibitors and the public that the pictures are not hurriedly made in order to connect with an imminent release date, and that by the time they are due for delivery there will have been ample opportunity for the polishing process wherever needed.

Another and still more potential angle of this accumulation of picture plays, which seems to have escaped general attention, is that the World Film Corporation is increasing its actual, substantial assets at a rapid and important rate. The mere possession of so many completed and paid for plays, for which there is a large and increasing market demand, is a matter of very considerable commercial interest pointing to singularly far-sighted sagacity of management.

The list of World-Brady pictures now complete and awaiting release is as follows:

October 16, Ethel Clayton and Holbrook Blinn, in "The Hidden Scar"; October 23, Gail Kane, in "The Scarlet Oath"; October 30, Lew Fields, in "The Man Who Stood Still"; Nov. 6, Robert Warwick and Gail Kane, in "The Heart of a Hero"; Nov. 13, Ethel Clayton and Carlyle Blackwell, in "The New South"; Nov. 20, Alice Brady, in "Bought and Paid For"; Nov. 27, Gail Kane, in "The Men She Married"; Dec. 4, Robert Warwick, supported by June Elvidge and Mollie King, in "All Man"; Dec. 11, Clara Kimball Young, in "The Rise of Susan"; Dec. 18, Marie Dressler, in "Tillie's Day Off"; Dec. 25, E. K. Lincoln and June Elvidge, in "The World Against Him"; Jan. 2, Alice Brady, in "A Woman Alone"; Jan. 9, Gail Kane and Carlyle Blackwell, in "On Secret Service"; Jan. 16, Robert Warwick, supported by Doris Kenyon, in "A Movie Romance"; Jan. 23, Gail Kane, in "Her God"; Jan. 30, Ethel Clayton and Carlyle Blackwell, in "The Wall Beyond"; Feb. 6, Robert Warwick, in "The Man Who Forgot"; Feb. 13, Alice Brady, in "The Girl and the Wager"; Feb. 20, Marie Dressler, in "Tillie's Divorce Case"; Feb. 27, Alice Brady, in "Darkest Russia"; March 6, Ethel Clayton and Carlyle Blackwell, in "Infatuation"; March 13, all star cast, in "The Honor of the Waynes"; March 20, Robert Warwick, in "Lafitte, Pirate"; March 27, Marie Dressler, in "Tillie's Love Affair"; April 3, Alice Brady, in "The Madness of Helen"; April 10, Lew Fields, in "The Castaway"; April 17, Ethel Clayton and Carlyle Blackwell, in "The Evil Way"; April 24, all star cast, in "Shall We Forgive Her?"; May 1, Alice Brady, in "Sinners"; May 8, Marie Dressler, in "Tillie's Elopement"; May 15, Robert Warwick, in "The Page Case"; May 22, Ethel Clayton and Carlyle Blackwell, in "Girls Astray"; May 29, Alice Brady, in "Fifi."

FOREIGN RIGHTS TO "THE YELLOW MENACE" IN DEMAND.

The Atlas Film Company closed negotiations during the past two weeks, whereby they acquired the rights to "The Yellow Menace" for South America and India, and this company has already begun the exploitation of this serial in their newly acquired territory.

Numerous bids have been received from applicants for other foreign countries, but are being held in abeyance until a disposition of the rights has been made for England and the British dependencies.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Banners.

POSSIBLY on account of the infantile paralysis scare, which is particularly bad in Brooklyn, local exhibitors seem to have stopped hiring banners and use instead home-made banners done on manila paper. Probably the condition is the same in other parts of the country. Manila paper is less expensive than canvas, but it is not the material, but the lettering that makes for cost, and if the lettering can be done around the house, there are many schemes than a paper foundation over boards. If the banner can be given protection from the direct drive of the rain, a water color paint on a white varnished surface can do as well, or perhaps the sign can be framed behind glass. The initial cost of the glass in a single strip will be large unless the exhibitor can pick up a sheet of glass wide enough at some plate glass place. Here the lettering can be done on white boards in water color and washed off, two boards being used, one for the current sign and one in progress of preparation. Where there is no direct drive, but some moisture, the pigments can be mixed with linseed oil and applied and removed with little difficulty if the surface to which the paint is applied is made glossy with a waterproof varnish. There are so many schemes for avoiding the makeshift appearance of manila paper signs that something should be done to present the appearance of real show work or the signs would better be omitted. There are some signs made with black letters that can be fitted into frames, and where these are not procurable they can be made by any local painter with tin or block wood letters. We passed once the hand-lettered "poster." Do not let us get back to those primitive days.

At It Again.

Jay Emanuel, of the Ridge Avenue, Philadelphia, sends along a certificate for "sixteen shares of good photoplay," the same being "The Yellow Menace." This is the sheet, which is 7 by 8½ inches.

No. 173436

...YELLOW MENACE...

Good Photoplay Assurance

In Consideration of Seeing

THE YELLOW MENACE, The Ridge Avenue Theatre

1734-36 RIDGE AVENUE, PHILADELPHIA, PA.

Hereby Assures MR. PROGRESSIVE PATRON or PATRONESS

for Sixteen weeks of Good, Clean, Exciting and Instructive Dramas for a period beginning with the First Episode and ending with the Sixteenth on these premises located at Ridge Avenue & Eighteenth St., and known as The Ridge Avenue Theatre.

"The Yellow Menace" deals with the fanatical ambition of Ah Singh, portrayed with masterly art by Edwin Stevens, to combine all the yellow races Chinese, Japanese, Hindus, Malays and Polynesians, into one mighty army to conquer the United States Ah Singh invades America and laughs scornfully at the traps set for him by the secret service and other governmental agencies and terrorizes the land This forms the substance of the 16 episodes, throughout the course of which however, there runs a tender love story The first half of the first episode is taken in the Orient. The scenes of the entire balance of the serial are laid in this country

Thousands of U. S. Soldiers Engaged in Numerous Battles and Mob Scenes.

In Witness Whereof, The Ridge Ave. Theatre has caused this assurance to be executed at 1734-36 Ridge Avenue, Philadelphia, Pa. But the same is not binding until the Patrons have seen the First episode on Thursday, September 14th, 1916.

RIDGE AVENUE THEATRE

SEAL _____

SEAL Jay Emanuel Manager

The cut gives the general idea, the copy can be altered to suit whatever serial you are running. Jay doesn't say he got it anywhere in particular, so probably he wrote it himself.

Colored to Match.

The Garfield, Chicago, does all its printing for "The Yellow Menace" on yellow stock and starts off with "Your country calls!!!" and adds "on you to enlist at 2844 Madison street, on Friday, September 15, to see the first episode of 'The Yellow Menace.'" This works well with the nature of the production. As usual school children tickets are given out for the first episode, for the management knows the value of the children as press agents.

Be Careful.

A theater starts off a recent program with "If you knew that by coming to the theater every remaining day you could win the Overland contest, would you come? Of course you would. Somebody is going to win. It is pure chance." Then it mails out the programs to its patrons with this admission that the contest is a lottery and nothing more. If the Post Office Inspectors ever got hold of one of those programs—!!! Be careful and frame your contests so that they do not violate the lottery law. It can be done and generally can be made to yield a better return if you make it a voting contest. If you run a lottery the provisions of the law are clear. To admit so boldly that it is a matter of chance is foolish in the extreme. It is a virtual plea of guilty.

A Three in One.

Hunt's theaters, Wildwood, N. J., seem to be all over the place, for the Casino, Comique and Crest Pier run all summer, and the Avenue starts in for the winter season when they close. A single vest pocket with pages 2½ by 5½ covers the three shows, and does it adequately because an eight point is made the display type. The cut shows one in red on white, and they get a geranium red that works well. Another program is black printed with white ink. Held in certain lights you can read it, but it looks horribly like an undertaker's advertisement, though its novelty will win through for it once. But just once.

HUNT'S CASINO THEATRE

Program from Aug. 21 to 27

Four Shows Daily at 2, 4, 7 and 9 o'clock

Monday, 21

Sessue Hawakawa, the noted Japanese actor in Alien Souls.

Tuesday, 22

Marie Dore in Common Ground. Peg O' The Ring, Chapter 12.

Wednesday, 23

DeWolfe Hopper in Casey at the Bat.

Thursday, 24

Hazel Dawn in The Feud Girl

Friday, 25

Special Return Date

By request, Mary Pickford in Hulda from Holland. Burton Holmes Travels.

Saturday, 26

Frank Keenan in The Phantom.

Sunday, 27

Bessie Barriscale in The Sorrows of Love

Monday, 28

George Beban in Pasquale.

Each night a number of other interesting subjects are shown.

Hunt's Comique Theatre

Program from Aug. 21 to 27

Four Shows Daily at 2, 4, 7 and 9 o'clock

Monday, 21

MARGUETITE CLARK in Molly Make Believe.

Tuesday and Wednesday, 22-23

Continuous shows from 2 to 11.30 both days.

FANNIE WARD, with Sessue Hawakawa, in the greatest photoplay ever produced by any company

The Cheat

This picture will be shown each day at 2.30, 4, 5.30, 7, 8.30 and 10.

Thursday, 24

MARGUERITE CLARK in Wild-flower.

Friday, 25

MARY PICKFORD in The Eternal Grind.

Saturday, 26

PAULINE FREDERICK in Audrey.

Sunday, 27

MARGUERITE CLARK in Mice and Men.

Monday, 28

DUSTIN FARNUM in The Virginian.

Each night a number of other interesting subject are shown.

All Type But Strong.

D. B. Baker, of the Rex, Ottumwa, Iowa, sends in a striking advertisement for "The Battle Cry of Peace," a half page up and down instead of across, and all type, and yet, through the layout, it is more striking then many advertisements with cuts would be. He cunningly plans to have a full half of the advertisement, giving the essential facts in a large type. Further details are in as small as leaded eight point, but interest has been gained with the larger matter and attention is held. Mr. Baker makes a half apology for a current vice picture, also lavishly advertised, but we cannot see that "great moral lesson" stuff. It's bunk no matter how many fool clergymen endorse it.

Meet Mr. Madden.

Pretty soon we hope you are going to get pretty well acquainted with C. L. Madden. He is doing the press work for the new Stillman theater, Cleveland, Ohio. The management turned the advertising over to Fuller and Smith, and Mr. Madden has been put in charge of the account. He has been put in charge for these advertising agents. He is going at it in the right way and promises to keep us posted. He reports that the scheme from P. T. A. of having a daily bulletin on the protective fence has worked well and promises to send in some photo-

graphs soon. All press matter for the papers goes out on a special sheet for newspaper copy and the set of stationery he sends is pretty to look at. As soon as he gets under sail you are going to get to know him pretty well, so watch.

Programstuff.

If you can live up to it, try this from the Victoria theater, Buffalo.

OUR LITTLE LESSON IN ADVERTISING.

"Bunk" is a boomerang!

If the VICTORIA boosted a picture to the skies, and you paid your dime to see something worth-while and in return spent a wretched hour viewing a second-rate film, you'd become vexed.

The VICTORIA would suffer. You'd shun us.

Thus would "BUNK" prove a boomerang!

The VICTORIA cannot afford to be untruthful in its advertising. Glance over the program for this week, and then figure out whether or not the VICTORIA has a right to crow like Chantecler over its features. There is Norma Talmadge in "Going Straight"; Mary Pickford in "Hulda from Holland"; Mary Fuller in "The Strength of the Weak"; Wallace Reid and Cleo Ridgley in "The House of Golden Windows" and a host of other Paramount and Triangle productions of the first rank.

Even though we should let loose and emitted a lot of redfire in telling you of our programs, we would not be handing you "bunk." VICTORIA advertising can be relied upon, for the programs of the future are just as good as those of the past. Just remember that the week of September 10th, Francis X. Bushman is coming in "The Private Officer," Pauline Frederick in "The Woman in the Case," Marguerite Clark in "Little Lady Eileen," and Marie Doro in "Common Ground." Each one is so good that it would be folly for the VICTORIA to boost them beyond their worth.

The above is why the VICTORIA has always been a 100 per cent. sucessful house. It's unparalleled success has been firmly built on

VICTORIA IDEAS — VICTORIA QUALITY
VICTORIA STANDARDS — VICTORIA NOVELTY
VICTORIA SELECTED PLAYS — VICTORIA MUSIC
VICTORIA METHODS.

THE VICTORIA
IS NOT MERELY A FAVORITE THEATER
It is a Standard Buffalo Institution. A Leader by Right.
A Guide to Others.

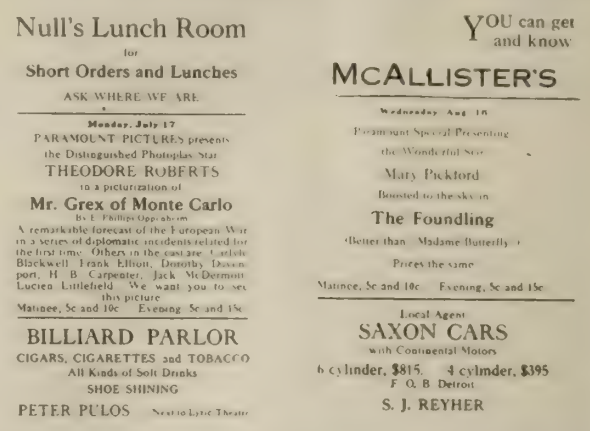
This is not alone good program copy, but it is a lesson in house management. They live up to their creed, too, by avoiding sensation and giving the best.

We'll Fool Him.

We are going to fool L. K. Burkitt, of the Lyric, Morrison, Ill., for he writes:

> Please find several weeks of my program enclosed. I am back asking questions again.
>
> What is your idea of the pink stock? I liked it well enough to give orders to use the white, and nothing else.
>
> You will also notice that I have done away with most all the composition in the later issues. It seems to bring better results.
>
> I put out one thousand of these every week, and the advertising more than pays for them. If I told you how much I made on them you would not believe me. I know you will say I have too much advertising. I have four bill peddlers, and two men that do nothing but go right with the peddlers. One of them is myself. I make sure my programs get just where I want them. What is your idea of so much composition? Do you think it is necessary?

Mr. Burkitt has a twelve page three by five inch program which he splits about 50-50 between the house and the outside advertiser, but with twelve pages he has plenty of space for the house and the other fellow as well. That is the point wherein he is fooled. So long as he does not permit the outside advertising to overshadow the house stuff, there is no reason in the world why he should not take this outside advertising and make the program better than self supporting. If he needed all the space for his house and instead used it for the outside stuff, then he would be doing himself and his house an injury, but he gets all he needs for himself and then sells the rest, and unlike some timid exhibitors, he makes a price for this outside stuff that makes him a profit. It is the same idea as though he sold his lobby billboards to national advertisers to the exclusion of his house bills. If he did that, he would be a fool, but if he papered his lobby attractively, there would be no reason in the world why he should not sell his side wall space to some cigarette or breakfast food concern. He has it, he does not need it, he makes it show him a profit. But if he needed the space himself and then sold it to someone else, he would be the loser. It is the same with the program. He takes what he needs *first* and sells the rest, and that is better than filling up the rest of the space with a lot of press agent junk that would interest few, if any. Program advertising is popular and profitable. Down where we sleep and stay Sundays a little house, the Homecrest, put out a weekly program with too much advertising, or rather too much intrusive advertising. Then they changed over to a better form and when the house closed for the summer, they actually kept the program going for the benefit of the outside advertisers, filling it with local stuff. It is not the advertising but the way it is handled that is objectionable, and Mr. Burkitt makes his visitors keep in their proper places. These two program pages will show what Mr. Burkitt has reference to in the matter of composition. One page shows a rather full announcement and the other less detail. The precise relative value of type and display is a matter of locality *and* ability. If you can tell about the subjects attractively and authoritatively, then we are inclined to favor more type than a bare announcement, but if you do not know just what the subjects are and write non-committally, then it is a waste of composition costs. It does not pay to spend


Null's Lunch Room
for
Short Orders and Lunches
ASK WHERE WE ARE
Monday, July 17
PARAMOUNT PICTURES presents
the Distinguished Photoplay Star
THEODORE ROBERTS
in a picturization of
Mr. Grex of Monte Carlo
By E. Phillips Oppenheim
A remarkable forecast of the European War
in a series of diplomatic incidents related for
the first time. Others in the cast are Carlyle
Blackwell, Frank Elliott, Dorothy Davenport, H. B. Carpenter, Jack McDermott,
Lucien Littlefield. We want you to see
this picture
Matinee, 5c and 10c Evening, 5c and 15c
BILLIARD PARLOR
CIGARS, CIGARETTES and TOBACCO
All Kinds of Soft Drinks
SHOE SHINING
PETER PULOS
YOU can get and know
McALLISTER'S
Wednesday, Aug. 16
Paramount Special Presenting
the Wonderful Star
Mary Pickford
Boosted to the sky in
The Foundling
(Better than "Madame Butterfly")
Prices the same
Matinee, 5c and 10c Evening, 5c and 15c
Local Agent
SAXON CARS
with Continental Motors
6 cylinder, $815. 4 cylinder, $395
F. O. B. Detroit
S. J. REYHER

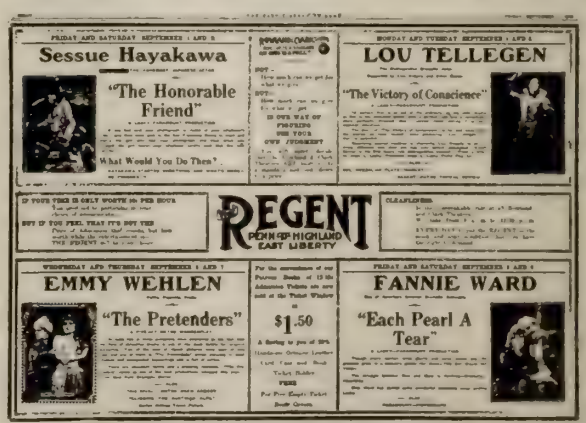
money on glittering generalities that read as though you do not know what is coming yourself. Mr. Burkitt does know and we think that it will pay to talk a little; not so much, perhaps, but three or four lines of the six point, opened with two point leads. The printer could do his part of the job better. He does better work on the advertisements than on the program, but this is because he is more familiar with straight job composition. It would be a good plan to get the foreman over to the theater now and then and permit him to glance over the reproductions in this department. If he is a good printer he will be interested and he will do better work.

Mr. Burkitt's pink is not half as bad as some other pinks we know of, but the all white program is better. The title page is well laid, the feature being a large T of parallel rule. In the cross bar is set "Quality Photoplays," while the upright carries the "Lyric" in heavy capitals, the only heavy type on the page. Here the pritner has shown good judgment. He can do better with the program proper in time.

In one program Mr. Burkitt lifts the Public Health Notice from Picture Theater Advertising. It does not make bad program matter, but it is too good a throwaway to be wasted in the program when there is so much good program material offered in the same volume.

For a Change.

We have said a lot about the Rowland and Clark theater programs, in Pittsburgh, but for a change they send in a newspaper half page for the Regent that is a nice thing to look at. They say a lot, but you get it a dose at a time and not all at once and you can read it all because it is cut into slices. It's about as nice an arrangement of a four feature advertisement as can be asked for, and please note the house talk that not only helps the house directly but which serves to keep the four announcements apart. If you cannot get the type easily, note that the lower part of the cross is an advertisement of



ticket books, twelve fifteen cent admissions for a dollar and a half. Five empty ticket book covers entitles the holder to a leather card case and book holder—which is the new part of the wrinkle. And we'll bet it is a nice cover, for what they do, they do well.

Real Music.

The St. Denis, Montreal, has put in a thirty piece orchestra, and Manager Eugene L. Perry is shrewdly making capital of the fact that

it is the largest permanent orchestra in town. He calls it the Montreal Symphony Concert Orchestra. Of course this is part press work, but any musician knows that a real orchestra is one that is composed of men used to working together under one leader. A scratch orchestra can never take the place of a well trained body of men who work together every day, and Montreal really has reason to be proud of the formation of such an organization. It means something to musical Montreal.

Be Brief.

Do not run your contests too long. There is a theater in the northwest that has been running an automobile contest so long that we forget when it started, but it seems to be some time last year, and just when it was about time to quit the management announced that the contest had been extended a few months, but that the machine would be a 1917 model instead of a 1916. For months they have taken their advertising space to boom the car to the exclusion of house talks, and we fancy that everyone is heartily tired of the whole thing by now. If you have a contest, have it short and snappy. An eight weeks contest for a talking machine is better than a four months contest for an automobile. Select a prize that will get you through quickly.

No Outside Stuff.

Bert Hilburn, manager of the Columbia, Anadarko, Okla., does not believe in foreign advertising in his program for a new reason. He does not want to antagonize the local papers. We do not believe that a newspaper can honestly claim that the house sheet will take its business, and if the house sheet can take from the newspaper, the newspaper should be too much ashamed of itself to admit the fact. Mr. Hilburn writes:

> Enclosed you will find copy of our weekly program, which we have just lately commenced putting out. Realizing that there is considerable room for improvement, I am sending you this copy hoping that you will be able to give me some good suggestions. You will notice that we are not taking in any advertising, notwithstanding the fact that we have nad several bids for space. We have two reasons for not doing so, namely: First, we wish to make our programs as interesting as possible, and think that advertsing detracts from the general attractiveness of a house organ, and, second, we do not want to antagonize or enter into competition with our local newspapers for the sale of advertising space.
>
> We are receiving compliments, abundantly, for keeping advertising out of our program, and our business has increased about thirty per cent. in the five weeks that we have been issuing the programs. However, the increase cannot all be attributed to the house organ, as cooler weather has had considerable to do with it. But we have great hopes for our little sheet, and hope to improve it with each issue. Already a large number of our patrons call for the programs at the box office on Saturday nights, being too impatient to wait for our delivery on Monday morning. We issue the program every Saturday, for the week following, and deliver the program to every house in the city on Monday morning.
>
> I am a constant reader of the World, and usually turn to the Advertising for Exhibitors page first. We are located in a small city of about 4,000 inhabitants, there being two houses.
>
> I am also inclosing two copies of a newspaper ad. and have marked each one, and in case you comment on them please mention each one separately, so that I may show each publisher what you think of his work.

The sheet is four pages, 8 by 11 inches, on pink paper. The head carries a cut of the house and rather large "ears" on either side, the real title drops an inch and three-quarters below the top lines. It would be better to drop the cut and run the title at the top, using the cut in the body of the first page, if desired, though the cut is too fine a screen to work well with the press work possible. The front and back pages are broken through the center by a column of heavy type program, three days to each page. This should be replaced by a general program, all on the front page and taking less space than the three day program now runs. It can be done if only the printer can be shown that smaller type, if it has nothing larger to fight, gives a better display. Something on the lines of the Theater Louisiana would be better in every way. It would get all of the program together, would be more sightly and more informative. It would be better to set this double column in the lower right hand corner and run the straight matter around it. Inside are two display house advertisements, one on each of the two pages. The rest is type matter telling of the coming stories and telling too much of the story. There is no surprise left.

If we had this sheet we would first change the head as suggested and get the general program. We would use the rest of the front page for a running story about all the films of the week. We would start the second page with an editorial head, and then run about a column and a half of house talk, a leader and some snappy paragraphs. The rest could be local gossip. The third column of this page and the first column of page three could be given to advertising—outside advertising at that—and the other two columns of the third page could be brief and brisk comment on the coming stories mixed with some good chat of the players, carefully selected and not the first stuff that comes to hand. If possible it would be about people in the coming subjects and be given a local twist with a "John Jones, who has the title part in 'The Shield of Love,' to be seen here Wednesday, is completing his tenth year in photoplay." This gives John what the editors call a news value and makes the paragraph more interesting. We would have the back page carry an underline, some outside advertising and at least a column and a half of readable stuff, about the business rather than about the players. Get the patrons interested in films rather than film favorites to the exclusion of the films. Tell them what is doing in the rest of the country. Tell of the educational value, of the film cities, of new wrinkles. Be chatty and entertaining. At present the sheet is held too closely to the bill for the week, and tells this in too great detail. It helps business, but a more general sheet would make for a more permanent interest. And we would have a column of house stuff that was readable if we had to spend all day Sunday writing it.

The two newspaper advertisements are both for "The Ne'er Do Well," but they cannot be compared typographically because the copy and layout are different. Both are well set from the copy provided, but the Tribune is better printed and this layout is better than the other save in that the essential date line is not given proper space. The Democrat makes the better showing of the next most essential fact commencing "While attending the big celebration." Here the compositor is at fault, for he could have used a larger type, for this is vastly more important than a later line that reads "One of six best photoplays." That does not mean one-tenth as much to the reader as the fact that this is the celebration feature, but the line falls so that it makes a better typographical display and the printer sacrifices value of statement to prettiness of appearance. Stand over the man and make him give the important lines the important showing. On the whole the Democrat's compositor makes the better showing and the Tribune's pressman deserves the greater credit. It is not easy to train compositors to appreciate the proper display lines. They are printers, not showmen. They must be trained. If they know, they might be managers, too, instead of printers.

This is something often brought out in the department and elaborated in Picture Theater Advertising. It is up to the manager to either mark his lines for importance or else—and better—to indicate the size of the type for each line. It is the only way to get real results, and it is not as difficult as many suppose to learn about types. It is the printer's business to know how to set type, but it is the advertiser's part to indicate the lines to be given the heaviest display.

We've Noticed.

"Totem Squaw(k)s" is a parasite on V-L-S-E Pals, one of those miniature newspapers of the sort invented by Franklin P. Adams and copied by most everyone else. It purports to be edited by Augusta Wind, but it seems to us that the editor is too thirsty to be a lady—a perfect lady, at any rate. Augusta asks Tom North to call our attention to her, but we'll beat him to it by admitting it is bright and breezy and wholly readable. In the same issue Augusta asks:

> Axes and Guns
> Guns and Axes
> Do they throw it in the gutter
> Or put it in their sackses?

If Augusta really wants to know, we'll admit knowing a Judge in similarly afflicted Maine and to the best of our knowledge and belief they do neither, at the moment, but put in down in their cellars. And not wanting to hurt Augusta's feelings, the word "parasite" is used purely in a definitive and not an offensive sense. Augusta is all right even if she is not a member of the W. C. T. U. and she helps to make Pals even better than ever.

And from the same issue of Pals we take this helpful hint:

> WHAT COLORS MAKE A GOOD WINDOW?
>
> The colors having the greatest attention-getting powers are red and green. Red and green when used together appear at their brightest brilliancy—one is the complement of the other. They should never be used in great quantities together. If your window is trimmed in green a touch of red in one or two spots will add to its attractiveness, but if the red is used in large quantities the window loses its refined effect.
>
> The following contrasts of color are good:
>
> Normal red with blue—Yellow with violet—Scarlet with turquoise—Scarlet with blue—Orange red with turquoise—Orange red with violet—Yellow with purple—Greenish yellow with purple—Greenish yellow with blue—Blue green with violet.
>
> Good and strong: Normal red with blue green—Normal red with green—Orange with blue—Yellowish green with normal green.
>
> Poor: Normal red with violet—Scarlet with violet—Orange with purple—Yellow with green—Green with turquoise—Blue green with blue—Blue green with green—Red with yellow.

You may need this some time. Specially note what is said about the proportions.

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Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

One Reason.

LATELY a clever author wrote a friend who had become editor, asking what he wanted, and he replied that he wanted "clean, strong, modern stories." He wrote it because it sounded well and because he didn't know enough about his job to know what he did want. The author went to the theater and saw one of the clean, strong, modern stories, and this was the table of constituents:

Two murders.
One accidental death.
One bank robbery.
One run on the bank.
A dope fiend.
An attempted burglary.
One seduction.

Now the writer is wondering what an unclean story must be. And yet perhaps clean stuff may be what the editor does want, and the story on the screen may not represent the present needs. Companies are hard up. They are taking down from the shelf the filmed stuff put up there a year or two or three years ago. They are taking from the safe the manuscript they bought and set aside for something better. It may be two or three years old—too old fashioned to be good, but it saves the payment of from $25 to $300, and to save money they waste a larger sum on production of a story that is foredoomed to failure. To this writer's own knowledge one company is releasing stories made into negative from twelve to twenty months ago, and did not then have the nerve to put out, and several companies are using up stories bought for trifling sums two and three years ago. It is a short-sighted suicidal policy. It is a waste of money and waste of opportunity, but they are doing it, so if you see stories that seem to lie contrary to the present dictum, wonder how old they may be.

You cannot go by what you see on the screen, and not always by what the editor says. Right now it is pure gamble, and not very pure, at that.

Revision Stuff.

As showing the type of persons who are encouraged to write by the revision bureaus, Phil Lang, of the Kalem company, offers in evidence a letter accompanying two scripts which bore the stamp of one of these frauds. The writing is a spidery, unformed script and the text runs:

> Dear sir—am sending you two Photo Plays Ritten by my self Please look them over and see if they are anything you can use I am a new Writer in the field the Script titeled (an Outlaws Heart) Has Been submitted once and that was to the Vitagraph Company of America, but they could not use it at this time, But the other script titled the Spider and the Flie) have never Been submitted Be fore if You find that you can use eighther or Both of them please make Best offer.

And people out of jail take money from such incompetents on the plea that they can reconstruct their plays and make them salable. Perfect spelling is not always the hallmark of good authorship, but absolute iliteracy is something else, and it is not alone the spelling that makes this letter impossible. The handwriting is even worse. It is plain robbery to coax such people along, and yet revision bureaus are within the law. It's a shame.

Ones and Twos.

Do you remember what a rush there was a couple of years ago to get aboard the feature wagon? For a time they used book adaptations and play arrangements, and all of a sudden it was discovered that original plays were better adapted to the screen. Overnight there was a demand. Some morning we are going to wake up and find that there really is a market for one reelers at a hundred dollars each in cash. And there will be few with a stock on hand.

Suppose.

Suppose that you had your name up as a star writer and suppose that some time an editor offered you an even better price for full action, and suppose that you either had to confess or show in your writing that you did not know the first thing about writing real photoplays? Wouldn't you feel small? Even if short-sighted editors do prefer the synopsis only, until they get fired, don't make that an excuse for laziness. Learn to write continuities, too, and learn to write them so well that your stories on the screen will be even better when they are all your own.

Filing Schemes.

Lately we have adopted a new filing system for scripts and ideas. We got some loose leaf covers to take the standard 8½ by 11 inch paper, and sent a sample sheet over to the printer with a couple of boxes of carbon second sheets and had him punch the holes. The punching costs about twenty cents a thousand holes. This is used for carbon copies of continuities and synopses. Both are numbered consecutively, but the numbers are not the same. If an idea on synopsis sixty is worked up into play 653, then the new number takes the place of the old. When the story is developed the used synopsis is transferred to another binder. In time this last will show a record of all stories written, while the original synopsis book will show the stories yet to be done. The sold stuff, when there is enough, will be sent to the binders for permanent covers, while the old binder will be put to use again. We are sorry now we did not put just this scheme into practice years ago. Start in now and in time your files will be invaluable to you.

Running Easy.

Now and then what may be called a cumulative idea will occur to a writer. This generally takes the form of a series of incidents, no one of which by itself is important but which, in the aggregate, precipitate a climax. Perhaps Smith and his wife move to the country. Jones and his wife run out to visit them. They are made welcome. But Green and his wife and child, Brown and his wife and children, White and his family and a few others drop in until Smith gets angry, blows up the cottage with dynamite and goes back to town. This reads well, but this type of story requires the most extreme care in development if repetition is not to be avoided. If the action is merely a succession of arrivals, the same business is apt to be repeated over and over again. Jones and his wife come up the walk, are greeted and taken into the house. Then Green and his wife and child go through the same performance and in turn are followed by the others until the tired spectator prays for relief. Then the explosion comes and the man who is squirming in his seat is glad that it is all over. He has not been amused, but merely bored. There is nothing amusing in a parade that lasts too long. It is better to avoid ideas of this type, but where they are handled, the aim of the author should be to take the main theme and make the arrivals seem to be as incidental as possible. The main theme, in a case like this, would probably be the joy of Smith in his new-found rural happiness That, and not the arrivals, should be played up and each new arrival must not be made the signal for a formal entry of the new players, but must be made to seem merely a fresh blow struck at Smith's happiness. In this way the story may get over, but it should be born in mind that the theme is not the arrivals but the anticipations of Smith, and the arrivals should be subordinate.

On Disguise Plots.

"Disguise Plots in the Elizabethan Drama" is the title of a treatise on the use of disguise as a means of obtaining or enriching plots that lists in brief several hundred plots of that period and their original sources. The chapter on the technique of the disguise is decidedly good and will be helpful to modern authors. The book is to be found in most large libraries and is worthy of study. It is by Dr. Victor O. Freeburg, of Columbia, and is published by the Columbia University Press, New York.

Doing Your Best.

If a thing is worth doing, it is worth doing the best you know how. What is done to it afterward is not your concern.

The other day our sole remaining pupil sold a "kid" play. He was surprised to the point of shock, but started in to write some more, and he turned out stories without plot or reason. He thought they were simple and easy and he slapped down any old thing. He knows better now and is doing his best, but others probably feel the same way about it, when there is nothing more difficult to write than a good child story. Another author—a woman—found that a certain type of play was wanted. She does not like that style of play, but she is doing the very best she knows how and so she is filling the demand. Because the stuff wanted is not strong and gripping, she does not let down tension. She knew beforehand that she was likely to, so she guarded against just that and her second story was better than her first acceptance. Write all stories with your whole heart and all your brain and then they will be none too good.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 159.

Has the mercury arc rectifier or motor generator set the higher efficiency?

Roll of Honor on Question No. 148.

The Roll of Honor on Question 148 consists of Joseph H. M. Smith, Fort Worth, Texas; M. M. Moon, Sherman, Texas; F. F. Bell, Palestine, Texas; Wilson Hays, Barton, Md.; C. E. Linstruth, Carthage, N. Y.; Leon Pagenhardt, Westernport, Md.; D. A. Snyder, Bangor, Pa.; G. A. Yager, Anadarko, Okla.; M. Capobianco, Roseto, Pa., and George H. Hopper, Jacksonville, Ill.

I think the reply of Brother Moon covered the matter more completely, supplemented by reply to the last half of the question by F. F. Bell.

Reply to Question No. 148.

By M. M. Moon, Sherman, Texas.

The Question:

What do you regard as the best safety guard or guards against panic in case of fire? When the law prescribes minimum age at which a man may operate moving picture apparatus, what age do you favor? Give your reasons in full.

The Answer:

The best safety guard from fire is: First, an experienced operator and high grade projection apparatus; second, wall shutters so constructed that they will drop within three seconds of the time of the starting of a fire, the slots at the bottom of the shutter to be packed with material to deaden the sound of the falling shutter, so that the audience will not be alarmed; third, the turning on of the emergency lights, and the signaling to the manager if the fire gets started and gets away from the aperture; fourth, help that is cool-headed and well drilled for such emergencies; fifth, audience accustomed to using exits; sixth, seats 32 inches between the rows, aisles four feet wide, and even wider near the exits; seventh, exits plainly marked; eighth, piano player or orchestra which will keep its head and start up some popular music the instant there is a sudden stop in projection, which may or may not mean serious trouble; ninth, thoroughly fireproof operating room; tenth, an ample vent flue so that all smoke and gas from a film fire may escape.

As to the age limit of operators, the minimum should be twenty-one years, because you cannot put a man's head on a boy's shoulders, and a boy is more likely to become excited and do things which should not be done.

F. F. Bell, Palestine, Texas, replies to the last half of the question as follows:

As to the age question, why, some fellows eighteen years old know more and have cooler judgment than the average man of twenty-five or even thirty, but they are the *exception*, and the exception must suffer for the rule. The moving picture business is becoming more and more complicated, and I believe the final limiting of the age of operators to twenty-one years is inevitable.

Moisture in Slide Gelatine.

J. B. Middleton, manager Home Telephone & Telegraph Co., Portland, Ore., says:

> On August 25, 1914, I wrote you with regard to trouble we were having with moisture in slides. I have anaylzed this difficulty as follows: The heat forces the moisture to evaporate out of the gelatine and the mat, and this moisture is deposited on the inside of the cover glass. I have tried every way I know to to get the gelatine and mat dried so they will not steam, but there seems to be no way. The residual moisture left in the gelatine and mat will not dry out when left in the open air. If there is anything you know of which will remedy this evil so that one will not be thus annoyed, I will be glad to learn of it through the columns of the paper.

I have never experienced the trouble you speak of, except what might be termed semi-occasionally. Possibly the condition might be due to some peculiarity of the atmospheric conditions in Portland. I don't know. I should suppose, however, that the moisture could be evaporated by laying the slide glass on a tolerably warm metal plate, which could readily be heated by gas. I would, however, respectfully refer this matter to our readers for further comment.

Would Take It to Bed.

John H. Reents, Dillon, Mont., certainly is a live wire. He has found that the itinerary of my western trip does not include Dillon, and that Pocatello, Idaho, will be my nearest point. He is trying to make arrangements to have me change the route to include Butte, Mont., and says: "If this cannot be done I will guarantee your expenses from Pocatello to Dillon and return, for I am interested enough in my work to hear what you have to say." Now the expenses from Pocatello to Dillon, Mont., and return would not be anything in the nature of a joke, even for a good-sized union, yet here is an individual operator offering to assume it. Therefore it must be conceded that Brother Reents is not a man who could be classed as among the dead ones. In another part of the letter Brother Reents says: "With regard to the third edition of the Handbook, if there was any danger of losing it I would take it to bed with me, but as it is I always keep it locked up—safety first."

Very Good Indeed.

The Chicago Evening News, dated April 3rd, heads an article, "Some Film Men Still in the Slapstick Age: They Speed Up the Reel and Thus Spoil the Picture from Pure Greed." Portions of the article are good enough to bear reproduction:

> Certain theaters in Chicago still possess the idea that motion pictures are "chasers," if one may judge from the way they put on some modern cinema dramas. In the olden days, when pictures consisted chiefly of chases and slapstick humor, the variety theaters concluded their performances with a short reel of film designed to empty the houses of their patrons. When the lights illumined the house after the completion of the picture the audience was mostly conspicuous by its absence, and what few were left were for the most part making their exit. The "theatres," improvised hurriedly from barber shops, butcher and tailor stores to accommodate the frantic "movie" fans of that period, gave a speedy performance of one or two reels, and emptied the seats of their occupants hurriedly to permit the waiting throng to get in. It was thus the movies earned the name of "chasers" from the theatrical profession. But today the system has changed. Vaudeville theaters recognizing the importance of the motion picture, give it the same consideration as headline acts, while on the other hand many modern moving picture theater managers retain the habit of filling and emptying their houses by speeding up their pictures to an incongruous degree, apparently to crowd more performances into a day's business. The unwary "fan" has no redress except to refrain from visiting the theatre a second time. Frequently a spectator condemns the producer for the faults of the exhibitor. At times the screen results suffer from the failure of the operator to attend to his business, but when the performance looks hurried the theater man himself is to blame if he has speeded up the projection. Not alone does the production suffer by the grotesue appearance of the players, but *the eyes of the spectators are strained trying to follow the rapid action.* This fault is discernible in outlying theaters principally. Recently a grumbling lot of spectators left one of the north side theatres where they went to enjoy Anna Pavlowa's performance in "The Dumb Girl of Portici." Except that the characters and situations were the same as when the Universal presented it at a down town theater, the play could barely be recognized. It looked more like a ragtime edition of the famous opera than the artistic conception Lois Weber and Anna Pavlowa produced. In a south side theatre one evening last week Lena Baskette, a juvenile interpretative dancer, gave an exhibition in a single reel picture. Were it not for the assistance of the sub-titles, which announced that her performance was called "The Dance of Love," a casual observer would be under the impression that he was witnessing

a remarkable contortionist at work. Many in the theater audibly complained of the rapidity of the action; others laughed outright at the grotesqueness of the thing, while still others questioned the youth of the dancer, who is credited with only eight summers. Even more grotesque was a well remembered incident in a play in which one of the characters was shown to be descending a flight of stairs. Because of the speed of the film the descent looked as though the actor were sliding down on his heel, Charlie Chaplin fashion. The scene was intended to be melodramatic, but it was greeted with an outburst of laughter. *This is bound to have a bad effect upon the public.* Motion picture theatergoers will either refrain from attending the picture theaters as frequently as in the past, or they will shy from houses where this practice prevails. Painstaking theatre managers, who respect their patrons' privileges, allow approximately fourteen minutes (You mean 18, Mr. Moving Picture News Editor. Ed.) for each 1000-foot reel of ordinary subject, or a little less for fast comedies. Where pictures are presented expressly for the personal profit of the manager, and not necessarily for the spectators' entertainment, a reel of film is given in as little as eight minutes.

This is indeed an excellent article. I congratulate the Chicago News in having told some of the Chicago managers a little bit of good, plain TRUTH. I am told by operators, and others in Chicago, that fully 80 per cent of the Chicago theaters practice over-speeding in greater or less degree. What the Chicago News says about the final outcome of this insane practice is, in my judgment, absolutely true. There ought to be some way of stopping the outrage. As I have repeatedly pointed out, producers have an absolute right in this matter, and it seems to me it would be possible for exchanges to combine on at least this proposition, and refuse absolutely to furnish service to theaters who outrage the productions by shooting them through like a comet. And the worst part of it is that the practice is not altogether confined to low class theaters. Amazing as the statement is, there are those who lay claim to being among the foremost exhibitors of the country who overspeed the films, and in some instances overspeed them to a ridiculous and outrageous degree.

A Serious Error.

Two or three weeks ago the department contained an editorial entiled "At Last," in which the editor was made to assume a position he did not intend to. This particular article was written quite some time ago, was put in type, and when the proof reached me I marked it "kill," because meanwhile something had come up which caused me to doubt the correctness of my position. Of course, Brothers Martin, Griffiths and Deutsch lost no time in whetting their scalping knives and getting out their heavy artillery. I suppose I will be accused of crayfishing. Well, I can only give you the facts as they were. The article was published by mistake. Here is what Friend Griffiths has to say in the matter, and, broadly speaking, it is about the same position Deutsch and Martin take. Also it is the very thing that caused me to mark the article "kill." Brother Griffiths says:

> Here is where the Ansonia battery opens on your fortifications. Now the proposition is this: Standard E. F.; standard crater position; standard throw, and standard spot, although the white flag is over the crater position, so we will not try to hit that, though it will be difficult, because the crater diameter is close alongside. In order to make the argument more clear, we will assume the aperture to be the crater, the objective to be the condensers, and the screen the aperture. Now what would happen if you varied the size of the aperture? Why naturally the screen image would vary in proportion, so that if we got a 1½-inch spot with a 5-16 crater, then with a ½-inch crater the spot would be 2.4 inches in diameter. Now, owing to the fact that spherical aberration is present in the condensers, it is possible to withdraw the large crater without materially affecting the light quality. Thus you see we have had to change one condition, viz: the position of the crater. It is, however, much better practice to change the E. F. of the condensers in order to reduce the enlargement of the crater than to retard the crater and thus have the film cut a section of the condenser beam where the light may not be so even. With a 16-inch distance between condenser and aperture, using an aperture lens, there would be very few condenser difficulties. The E. F. of the condenser need only vary with the amperage, but it is absolutely necessary that the crater distance vary with the size of the crater (amperage) in order to get the same size spot, because we cannot get away from the ratio of enlargement without changing the type of lines.

Quite right, Brother Griffiths. That is the one thing I overlooked when I wrote that article. But would it not be possible to maintain all these conditions by using a fixed amperage with an E. F. condenser to suit, understanding that, of course, any variation of the amperage would necessitate the changing of the focal length of the condensers, since with a fixed distance two 6½s would give a smaller spot than would two 7s or 7½s.

Nothing Doing.

Frank McManus, Corvallis, Ore., says:

> Enclosed find 4 cents, for which send me carbon copy of department reply to the following questions: I wish to build a transformer for my operating room, same to be adjustable for say 30, 40, 50 and 60 amperes. What will be the size of wire? How many turns? My current is 110. Will iron clamp bolts effect the core? Please give me all the information you can. I have one of your Handbooks which gives the working principle, but as I wish to build a transformer, this information is not sufficiently explicit. Enclosed find sketch of what is supposed to be a transformer, or choke coil, which same is operating in one of our theaters. It is a home-made affair, and I would like to know if it is constructed on the right principle. You speak of an aperture lens. Can I purchase one of these?

Sorry, old man, but I cannot help you out on this particular matter. The building of a transformer is a matter which requires very close calculation and an exact knowledge of the metal which is to be used in the core, the thickness of the same, the insulation, the cycle of current, and the size and turns of the wire. The sketch you sent, if it is a correct diagram of the instrument, shows what might be termed a freak choke coil. It is, in effect, two choke coils hitched together in series. The bar at the end of each one of the coils does not cut any figure at all, except that it might cause each coil to set up a slight magnetic influence over the other, and that would not, I think, be good.

Of course, I could very easily tell you how to build a transformer, and you could build one that would work, but the chances are about ten to one that the home-made transformer would not be as efficient as a rheostat, and I do not care to give instructions which I know will not produce satisfactory results. I could, of course, dig up all the data you want, and prepare precise instructions, which would give you a transformer just as good as any of those on the market, but that information, my dear Mr. McManus, would cost you, not four cents, but nearer four hundred dollars. Sorry, Friend McManus, but it cannot be did.

As to aperture lens, why that matter is not yet settled, and they cannot, as yet, be procured.

Drinks Nervene.

George H. Hopper, Jacksonville, Ill., writes:

> Have just drunk a bottle of nervene, which accounts for this letter. I have been operating for about eight years, and have been an interested reader of the department for the past two of them. I am the proud owner of a new Handbook and the Hawkins' Electrical Guide, which no one could separate me from either with love or dynamite. Have been working here for nearly a year, and am a member of Local 323, I. A. T. S. E., Springfield, Ill. Had the pleasure of meeting and shaking hands with you when you were in Sprinfield, which was quite a treat, as I consider you to be the "daddy" of them all. I am working for a real boss, and don't have to ask twice for anything I need. When I came here he told me he was a crank on projection, and proposed to have the real article, to which I replied that I was some crank on that subject myself, and projection was the thing I was there to deliver. Suppose I made good, because I am still here. The boss has spent about $800 on the operating room since I have been here, and I think you will agree with me that that is going some. Am enclosing answers to a couple of questions.

I am very partial to the boss who is a "crank on projection," always provided he is willing to supply the necessary things to enable the operator to deliver good results on the screen, which is the case with your manager. An operator is always a crank on projection if he is a *real* operator. The Oh-it-is-good-enough operator is not really an operator at all—just a mere imitation, the height of whose ambition is and must be either the union scale, or, if there is no union, then considerable less. Glad to hear from you, Brother Hopper. The latch string is always hanging out for "cranks on projection."

Good.

Dasher—"I don't believe the war films we saw last night were taken at the front."

Mrs. Dasher—"Of course they were; didn't you notice the bullet-holes at the end of each reel?"—Puck.

The foregoing is respectfully referred to the meal ticket operator and his little punch.

Regarding Objective Lenses.

Louis Phillips, New Haven, Conn., says:

> This is my first letter to the department. If it is worth publication well and good, if not give it to John, the junkman. I have tried to educate myself in the construction of condensers and lenses.
>
> The diameter of projection lenses is governed by the curves of the individual lenses—in other words, the combined focus of the series of lenses composing the objective. For instance, in a short focus lens the curves are more pronounced than in a lens of longer focus. If you were to project a large picture at a short distance the requirements of the objective would be more exacting than in a lens that would project the same size picture at longer distance. Cheap objective lenses are not corrected to project a picture entirely sharp from center to extreme edge. It requires an enormous amount of labor and grinding to thus correct a lens, and this is side-stepped somewhat by reducing the diameter of the cheap lens. In a highly corrected lens the diameter may be increased.
>
> There are many kinds of optical glass. Some grades absorb more light than others. The color of glass, both in condensing and objective lenses, is extremely important. Certain chemicals used in making lenses have tendency to discolor when exposed to heat. In the manufacture of lenses the glass is brought to a liquid state by heating gradually and pouring into a mold the shape the finished lens is to have. These molds are allowed to cool gradually, the cast is inspected for imperfections, and the perfect ones are selected for annealing. The cheaper lenses are ground to diameter and focus immediately after cooling, and are then ready to be sold. The better grade lenses, which are free from imperfections, are again heated almost to the melting point, this for the purpose of annealing. They are

then slowly cooled in ovens of varying temperatures. The annealing process, however, applies more to the condensing lenses, although the objective lenses of higher quality are annealed to a certain extent when you look at a picture that is being projected by a cheap lens from a distance it looks quite sharp, but come up closer and you will discover that each line appears to have a border of different colors covering the entire length of the spectrum. This is chromatic aberration, which is not present in the high class lens.

Well, Brother Phillips, most of your letter concerns things which have already been discussed in the department many times, but some of the processes you describe may nevertheless be of interest to our readers. I am obliged to take issue with you on one point, however, and that is that while you may be correct in saying that a high class lens may be made in larger diameters, still, as a matter of fact, I find it very difficult to get high class lenses except in comparatively small diameters.

Another Answer.

J. H. Graff, Jr., Philadelphia, Pa., says:

Regarding "Interesting Problem," August 12th issue, it is not so much of a puzzle as one would think, if we take into consideration the number of different ways film may be torn and injured. If the operator is careless this particular thing will happen, regardless of what make of machine he may have. I know from experience that this can be avoided if proper care is taken in the rewinding of a film. If you rewind the film loosely, so that it sags on the reel, the reel will not run evenly, and there is going to be a succession of heavy jerks, and this is likely to break the sprocket holes in the manner shown, particularly if the projector is being overspeeded. This sort of injury will pass the top sprocket, but won't pass the intermittent. I have had the above happen on account of the assistant operator not doing as he was told when rewinding the film. After an experience or two of that kind I learned to examine all the reels myself before I put them in the magazine. This is a little extra work, but the success of every operator depends on the way the films are put on the screen.

Well, all those who have answered this question agree that the damage is done by a jerk at the top sprocket, due to the reel not working properly, though they don't all agree as to the exact cause of the reel not working right. As a matter of fact all the different causes named by various correspondents would produce the same result, and the same damage.

Position of the Dowser.

Fred J. Merklein, Brooklyn, N. Y., writes:

In the past few weeks I have been called upon to act as relief operator in various houses, and the experience has taught me that we have overlooked one small, but, to me, a seemingly important point in the construction of projection machines, namely; position of the dowser. An operator works, for instance, for an extended period of time with a Power machine, late model, in which the dowser handle is placed below and between the cone and the slide carrier. He is then suddenly called upon to take charge of a Simplex, whereon the dowser is placed in front of the cone, with the handle above. Now in case something happens and the film stops at the aperture, in order to prevent a fire he, through force of habit acquired through using a Power machine, reaches back and below for the dowser handle, but don't find it there. Naturally he may, for an instant, be confused, and by the time he does locate the dowser the film is quite probably ablaze. This danger is greatly intensified when using high amperage. It seems to me the position of the dowser should be standardized. This would be a very good matter to take up with the proper authorities, and as you are the only man who seems to be able to effectively dispose of such matters, I present it for your consideration.

Yes, Brother Merklein, you are absolutely correct. The dowser position should be standardized, and that is not the only thing which should be standardized; there are literally hundreds of others. What you set forth might very easily happen. When the film stops in front of the aperture the first, instinctive movement is to yank the dowser shut, and habit is a hard thing to break, therefore, as you say, if you have been working for a long time on a machine with the dowser handle in one position, your hand will automatically reach for it there, and since seconds count in a case of that kind, failure to find the dowser handle where the hand expected to find it might easily prove to be a serious matter. A simple, little thing of this kind might be at the bottom of a fire panic. As to taking it up with the authorities, yes, I could, and doubtless could get action on it too, but such an action on my part would result in a lot of hard feeling on the part of machine manufacturers, who very naturally would resent being compelled to make costly changes. I have hope that there will, in the near future, be some authoritative body which will be able to compel standardization of this and other matters.

Thirst for Knowledge.

J. P. Whitney, McPherson, Kans., says:

Will you kindly answer the following, thus satisfying our thirst for knowledge, besides settling a dispute. In a lamphouse that we know of, the current is 500 volts D. C. This is run through heavy resistance to reduce it to arc requirements. Is the voltage at the arc 500, or is it more or less?

It seems to me that entirely too little attention is paid to reels on which the films are rewound. From my own experience I know that a poor reel can, and often does materially injure the film, especially the last one hundred feet. I have seen reels so badly out of shape that they would have jerked the film apart at the upper sprocket if placed in a projection machine in the condition they were received. This is caused sometimes by lopsided cores; some times by sides of reels catching on the film or the side of the magazine, and sometimes by the reel binding on the magazine spindle. All this places too great or too sudden strain on the film at the upper sprocket, sometimes breaking out the sprocket holes.

Probably the most troublesome type of reel is that known as the "all-metal" reel, made, I think, by the Taylor-Shantz Company, in which the metal core may, and sometimes does collapse, which makes the film rewind "lopsided" and jerk when run the next time. These reels are also usually narrow in the core, which, on a Powers at least, keeps the tension off the upper reel, and has a tendency to make the jerk worse. The "Globe" brand reel, also an all-metal reel with pressed metal sides, is a little thin in the center, but its chief trouble is in the tendency of the pressed metal sides to spring out of line and catch the film, or rub on the side of the magazine. The Sharlow Brothers' reel with the square openings for threading, and the film clip placed opposite the square opening, is a very good reel. They are of good width and the sides are not usually warped out of all semblance to flatness; also the core is true, but the type with the patent clip placed between the square openings give trouble, because the heavy clip throws the core out of true, and the reel winds lopsided. It seems to me if these points were incorporated into red letter "Don'ts" for manufacturers and exchanges there would be a great deal less damage to films for which we operators are often unjustly blamed.

I would respectfully direct the attention of exchange managers to the foregoing. It seems to me it is nothing short of crass stupidity to place a film which is worth $125 on a reel which in the first place only had one thing to commend it, viz.: its *absurd* cheapness, and which is, as Brother Whitney says, all too often bent all out of shape, or has a hub which is uneven and untrue. I have often seen new films worth $125 wound on reels of this kind, and what is more, such a reel may very easily cause damage to one film equal to several times the first cost of the reel, or more than equal to the cost of a really first-class reel.

The reel is, as Friend Whitney intimates, a very important item, and an item to which altogether too little attention is given. Cheap reels are an abomination, and a mighty expensive thing in the long run. I would most emphatically advise film exchanges to not only get better reels, but to pay a great deal more attention to the condition of the reels.

As to the voltage question: Yes and no. When the arc is burning normally, pulling its full amperage, the resistance reduces the voltage to approximately the 50 volts required at the arc, but if you gradually lengthen the arc, thus adding to its resistance, hence to the total resistance of the circuit, the amperage is lowered and the voltage at the arc automatically rises and when the arc breaks, and no current at all flows, the carbons will be charged at the full 500 volts. A 110 volt test lamp will burn at full C. P. when placed across the carbons of a projection arc lamp when the arc is not burning (110 volt supply), because the amperage is so small that the rheostat sets up practically no resistance.

An Interesting Road Equipment.

The Picture Theater Equipment Company, 1604 Broadway, New York City, report that they have supplied to Mr. James F. Sargent of New Haven, Conn., a special road outfit consisting of a Powers No. 6 mechanism with a specially constructed stand, a Six-A lamp and lamphouse, a circular rheostat that can be readily adjusted for either 110 or 220 volts, and a complete set of their Piteco lenses.

A notable feature is that, where electric current is not available the No. 6A lamp may be removed from the lamphouse at a moment's notice and a special attachment inserted in the 6A lamphouse, so that a calcium burner can be used in conjunction with a "Model B" gas outfit.

From Martin.

Ralph W. Martin, Los Angeles, Cal., says:

I have noted Friend Griffiths' remarks, August 5th issue. His criticisms of my drawing in issue of June 24th are perfectly correct, but my original drawing was also correct and agrees with his criticisms. The whole trouble seems to have been caused by reducing the drawing for publication to such an extent that the lines at the shutter position appeared to run together and intersect at a single point, hence the incongruity of the drawing with the text matter. Being the draftsman, however, I will have to be the goat, but I am going to elucidate that particular point shortly in a better way, for I think I will bring out an important point with reference to spherical aberration.

I have tried Griffiths' experiment with the cardboard in the slide carrier, and agree that it does indicate the amount of spherical aberration in the condensers, and judging from the distance the crater image can thus be moved sidewise, the amount of spherical aberration is considerable, and is, I believe, responsible for a large, juicy volume of light being lost to the screen. I even venture the assertion that a condenser practically free from spherical aberration would give as good results on the screen with 40 amperes D. C. as are now secured with 60. Griffiths' experiment would produce an appreciable movement of the spot only when a small screen is placed at a position such as the true crater image, but if the screen be moved back toward the condenser until it comes to the location

of the white spot, the movement produced by shifting the cardboard slide will be very little, which fact further substantiates my claim that the white spot should be placed at the aperture, because it is the position of least aberration. In the Handbook, page 119, Figures 47 and 48, Griffiths' experiment is shown with the aperture placed at the white spot, but even with this condition the loss at the colling plate, through spherical aberration alone, not including the necessary loss at that point, is considerable, as shown in Figure 46. The "fuzzy-type" philosophy about the danger of the harsh effect by placing the crater in exact focus at the aperture is one too many, particularly since a condenser that will give an exact focus has never yet been produced.

For the information of readers the white spot referred to has to do with the tables and drawing published on page 1244, August 19th issue. I would suggest that it would be of distinct interest and value if a number of operators would test out the tables on page 1244, and report results. The proof of the pudding is always in the eating, and if the ordinary operator can get better results through the use of the table in question, then that table has distinct value. Let us hear from you.

From Australia.

C. B. Wynn, Lidcombe, New South Wales, Australia, says:

I am enclosing $5.00 for which please send me a copy of the third edition of the Handbook.

The Handbook has gone forward. I would suggest to Friend Wynn that a letter setting forth conditions in his vicinity would be of interest. Don't be so stingy with your ink, Neighbor Wynn. We would like to know what is doing over in the land of the kangaroo, so come across with a good long letter.

Lots of Trouble.

D. E. Anderson, Spokane, Washington, writes:

I would like to call your attention to things which make for unpleasant feeling on the part of the operator. Why is it that some manufacturers print the titles so dark that it is impossible to see and frame the picture when threading? I find that in some features it is necessary to use the framing lever pretty constantly if the picture is to be kept in frame, due to differing relation of the sprocket holes to the picture, or to different width of dividing lines. Why could there not be a standard for such things, so that these annoying things would not occur? I also object to the plain, transparent tailpiece used with many films. The tail piece of the film should be opaque, so that if you run the scene clear through the white light won't show on the screen. When the white light is flashed on the screen by reason of the tail piece, it is bad for the eyes of the audience; also it destroys the illusion.

All of which is quite true, though it is the first time I have heard of titles being printed so dark that one could not see to frame them. I think, however, what Brother Anderson probably needs is a framing lamp. By the way that reminds me that this is the first letter I have had from Spokane for quite some considerable time, though that city used to be pretty well represented in the department. For why, gentlemen, did you crawl back into your hole and pull the hole carefully in after you?

Another Opinion.

From Port Huron, Mich., comes the following:

The article recently printed concerning projection in Port Huron seems to have been from the pen of someone connected with the Maxine Theater. The facts in the matter are that the best projection in Port Huron may be seen at the Bijou; also it is the most beautiful house in that city. The next best is at the American; after that comes the Family. At the Maxine the music is good, though I, myself, prefer the Bijou music rather than that of the pipe organ in use at the Maxine. I cannot agree that the projection at the Maxine is good. Sarnia, Ont., which is near Port Huron, has two picture shows, viz: the Princess on Front street, and the Crescent on Christina street. The Princess is a very pretty little place on the outside, though not quite so pleasing inside. However, the interior is neat, and above all I have never seen pictures projected better anywhere. The Crescent is very much after the style of the Bijou at Port Huron. The picture is well projected only for the speed, which is pretty close to nine or ten minutes. Of course, under that condition, the picture jumps a lot. The writer is in no way connected with any Port Huron or Sarnia house.

Well, of course, I don't know, and cannot know the exact truth of the matter, but some times I am tempted to cut out all reference to local projection, because there generally seems to be a dispute over it, and there is always the possibility that the report is made by interested parties.

Lens Cleaning Compound.

L. B. Neuman, Bucyrus, Ohio, says:

I noted not very long ago that you recommended some kind of cleaning compound for lenses. Wish you would let me have the adress of the firm who handles it. I have your latest Handbook. Was surprised when I found it was to be sold at four dollars; thought it certainly would be five or six.

I don't remember the article you refer to, Brother Neuman, nor do I know of any lens cleaning compound that is being sold at this time. I would suggest that there are two methods of cleaning lenses which are inexpensive and, I believe, very effective. (a) Make a solution of 1-2 alcohol, either ordinary or wood alcohol, and 1-2 water. Wash the lens with this and polish afterwards with a perfectly clean, soft piece of cloth, or a perfectly clean chamois, but let us place emphasis on the *"perfectly clean."* (b) Another very effective method is to get a cake of bon ami, which may be had at any grocery store for five or ten cents, wet a soft, clean cloth, rub it two or three times on the bon ami and then, without using any pressure, wash the lens. Don't wipe the lens off, but let it dry, whereupon you will find upon its surface a thin white film. Wipe this off with a perfectly clean, soft dry cloth, or a perfectly clean piece of chamois. I think either of these methods will prove entirely satisfactory, and if properly carried out will not work the slightest injury to the lens.

A Question of Health.

From a Minneapolis, Minn., operator comes a letter containing a clipping taken from the Minneapolis Evening Journal, August 11, 1916. The correspondent seems to be an operator who is asking certain questions of some department in the paper. He first sets forth the fact that he is working in a room 4 feet 6 inches in height, lined with tin, in which there was a window 18x30 inches, and a hole two feet square in the floor which serves as an entrance. In summer the temperature registers 90 to 100. The question he propounds and answers given thereto by the Evening Journal are as follows:

"1. What effect does the carbon dust have on the occupant of the room? Six months ago I was examined and tubercle bacilli were found in my sputum. I have had an operation. In spite of this I am much better.

"2. What are my chances?

"3. When will it be safe for me to play tennis and row?

"4. What precautions should I take?

"5. What should my weight be? I am 21, 5 feet 8 1-2 inches in height, and weigh 134 pounds."

1. The combination of hot air, poor ventilation and carbon dust is bad on the lungs. It leads to consumption, pneumonia, colds.

2. Your chances seem good if you really will go in a sanitarium or otherwise take care of yourself.

3. The physician who sees you is the best judge of that.

4. For one thing, you must not work as a motion picture operator now or ever. You should have a nurse or physician instruct you in detail just what precautions to take.

5. One hundred forty-eight. Get up to that weight by resting and eating.

The answers are interesting. It will be noted that the Journal man condemns the combination of hot air, poor ventilation and carbon dust as being "bad for the lungs." He says it "leads to consumption, pneumonia and colds."

Well, we knew all that long ago. But if the conditions set forth obtain in any Minneapolis operating room it seems to me it is high time the Minneapolis union got busy and called the attention of the Board of Health thereto. Very likely, however, the room spoken of is not in the city. In fact I very much doubt that the Minneapolis men would tolerate anything of that kind.

They Kept on Coming.

Edward Marshall, Vancouver, B. C., writes:

I find I have derived a great deal of benefit from the questions. When they first came out I did not read them. I thought, Oh, what's the use! But they kept on coming, and after awhile I began to read and then study and answer them. I was not content with only studying, but somehow felt I should try harder and get on the Honor Roll, in which I have succeeded quite some few times. In other words, the questions set me studying. I have both of your Handbooks—some books, my boy—Hawkins' Electrical Guide, and others, and I intend sending for "Optic Projection." I wish you would draw up another set of 150 questions.

Well, as regards another set of questions, supposing operators send in questions they think ought to be asked. Don't send questions, however, merely with a view of sticking someone; also don't send catch questions. Questions should be only such as will bring out points which the operator ought to know.

Richardson's

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Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

How to Make Positives Direct.

The problem of making positives direct in the camera without the expense of making the extra negative film where only one copy is desired has occupied the attention of many experimentors.

Many samples of each process have come to this department from time to time but many of them were jealously guarded as secrets by those who sent them and even those who seemed willing to divulge their formulas were generally so vague that others were unable to duplicate the results claimed.

The followiug method will enable anyone familiar with the ordinary lim manipulations to make good projectible positives direct in the camera.

To the camera owner who takes pictures for his own amusement, or the man who makes a single picture for his local theater, this method will prove a great saver in cost of materials.

It is really a means of making a negative on a strip of film and then printing that negative on the same strip and destroying the original negative by a chemical process leaving the positive print.

It requires a particular style of developing apparatus, that is a drum of metal or wood painted with black Probus paint or other similar black photographic enamel which is is resistant to the action of photographic chemicals. This developing drum must be smooth and tight, the skeleton type with ribs will not do, as we shall see presently.

Negative film may be used but positive film is much preferable where the strength of the light permits. Positive film gives much clearer, brighter, snappier results. Negative film having a tendency to flatness and greying in the high lights. As positive stock is very much slower than negative stock a much larger diaphram opening must be used and if interiors or badly lighted exteriors are to be taken negative stock must be used. In either case the exposure must be rather full so that the image may penetrate well into the bromide of silver film.

A very contrasty hydroquinone developer is the best to use although the usual formula for positive titles works very well. The following is a very good formula:

Hydroquinone, 1 oz.
Sulphite of soda (dry), 11 oz.
Carbonate of soda (dry), 7 oz.
Potassium Bromide, 1 oz.
Water, 1 gallon.
Alcohol, 1 pint.

The alcohol may be omitted but enables the developer to be used at a higher temperature thereby giving greater contrast.

Development should be slow with dim red light so as to give a brilliant snappy negative with pure whites and deep blacks. Developments must be continued until the high lights have fully penetrated to the other side of the film and the picture is plainly visible from the back. This kind of development is the chief condition of success. After development, wash for five minutes or more to thoroughly remove all traces of developer.

The development has probably caused the film to swell and lengthen and it is necessary to cinch it up close to the drum for the next operation which is that of printing the positive picture. The drum is carried to a window which admits diffused light and turned for ten to twenty seconds before the light. The white positions of the film, usually of creamy white or greenish shade, soon become grayish. This indicates sufficient exposure and the drum is carried back to the dark room and rinsed.

In this process the negative on the film is printed on the remaining silver bromide in the emulsion which has not previously been acted upon by the developer. We now see that only a tight drum can be used on which the film is tightly wound or the resulting positive would be light struck by light penetrating from the back of the film.

The tight drum has the advantage of being very economical of developer as a shallow semi-circular trough in which the drum is revolved will develop a two hundred foot drum of film with only a gallon or two of developer.

*Copyright, 1916, by the Chalmers Publishing Co.

The negative image is now destroyed or dissolved away in the following solution:

Water, 1 gallon.
Bichromate of potash, 1 1-2 oz.
Nitric acid, 3 oz.

This bath, compared with other formulas for the same purpose, is very weak; but as a matter of fact a very small quantity of bichromate is necessary to oxidize the silver of which the image consists. This bath is allowed to work until the negative image has been entirely dissolved away and only the creamy white of the remaining silver is visible. This remaining silver bromide carries the yet undeveloped positive image from which the bichromate solution must be thoroughly washed before immersing it again in the developer to materialize the positive.

The same developer may be used in which the negative was originally developed although softer results may be obtained by using the regular metol-hydro or some other softer working developer for the second development.

After the second development the positive should be fixed for five minutes in a fixing bath containing acid hardener or if fixed in a plain bath hardened afterwards with formalin solution or a five per cent solution of chrome alum.

The two developing solutions and the reversing solution all have a softening effect on the film and care must be taken that the temperature does not rise sufficiently to cause the film to frill.

If trouble is experienced with softening of the film the following developer may be substituted for the one given above:

Hydroquinone, 2 oz.
Sodium Sulphite (dry, 2 1-2 lbs).
Formaldehyde, 2 oz.
Water, 1 gallon.

This developer works very contrasty indeed, and has the smarting, disagreeable odor of formaldehyde; but will absolutely prevent frilling. This is distinctly a hot weather developer and must not be used under 70 degrees Fahrenheit.

Do not forget that a thorough development of the negative is essential to the success of this process. If this is not thoroughly done, then the lower strata of the emulsion will still contain undeveloped bromide of silver which has not been reduced to a silver negative image by the negative development and which in the following second development will be reduced in the high lights of the positive, clogging them with a veil of negative which has not yet been destroyed because it must be developed before the bichromate solution can dissolve it away.

Do not attempt this process on a valuable exposure until you have made a number of test pieces successfully and are fully convinced that you can trust yourself to conduct the entire process with the same success that you would the ordinary developing and printing processes.

Recent Motion Picture Patents.

The following are condensed descriptions of patents recently granted relating to motion picture photography. A number of correspondents have written asking information about various patents relating to inventions and processes on which they were working and there are doubtless many others who like to follow the trend of progress in the art.

A list of recent patents was given with short descriptions in the issue of August 26th. The following are patents which have been granted since then. As there are such a large number of patents granted for instruments and processes relating to cinematography, it is not possible to give them all; only those of direct bearing and interest to the motion picture photographer being included in the list.

These abstracts are made by the staff of the Research Laboratory of the Eastman Kodak Company and contain only the meat of the Patent claims minus the legal phraseology. If you are particularly interested in any U. S. Patent you can obtain a complete description with explanatory diagrams by sending five cents for each copy wanted, giving the number of the patent, to the Patent Office, Washington, D. C.

1187929— D. E. Reid.

Non-flam film. An apparatus for forming a sheet continuously from an aqueous solution of viscose. The viscose is fed in a thin stream onto the top of a large rotating drum. It is surface-hardened by passing under a steam heated plate over which hot air is drawn by a vacuum device. The surface-hardened film is then carried into a bath of coagulating liquid and thereafter is stripped off the drum as a continuous sheet, which is conveyed over suitable rollers to other treating apparatus. Between the point where the sheet is stripped off the drum and the point where the viscose is fed to the drum there is located a cleaning and drying apparatus for preparing the surface of the drum.

1188612— T. H. Blair.

A two-color motion picture machine in which the color screens,

which are carried by a rotating disc, may be reversed or relatively adjusted while the machine is in motion. The whole color screen mechanism may be moved from one side to inoperative position while the machine is running.

B. Boubnoff.

1190095—

A method for producing pictures in natural colors by photographing through color filters placed together in strips (three 0.2 mm. wide), and from the negative so secured making relief prints. The relief is made to actuate, by electrical means, an airbrush which sprays the respective complementary colors onto paper according to the height or depth of the relief; three colors superposed in this manner reproduce a subject in natural colors.

P. D. Brewster.

1191941—

A Process of Color Photography. A colored negative film is made by exposing through but one side of a film composed of a transparent support having on one side an emulsion sensitized chiefly for green and on the other side an emulsion sensitized for red. After exposure it is developed, fixed, and the green selection negative stained green while the red negative selection is stained red. This colored negative is then printed upon positive film substantially like the negative film, said positive film being developed, fixed and stained in the same manner as the negative. This is British Patent 3435 of 1914.

F. W. Hochstetter.

1192424—

A Process for Restoring Blemished Motion Picture Films. The film is coated with any suitable oil, rubbed and buffed to work the oil into the scratches and soften the film. The surplus oil is then removed.

G. A. Kerestes.

1189135—

A Motion Picture Target Apparatus for Shooting-Galleries. The hammer of the rifle stops the motion pictures at the instant the gun is fired. The screen, which is perforated by the bullet, is lighted from the rear so that the perforation will appear as a dot of light.

A. G. Ogden.

1192675—

Relating to printing devices for reproducing a multiplicity of prints arranged in symmetrical relation from a single negative, a socalled "step and repeat" printing machine.

H. Dreyfus.

1181857—

Non-flam film. Cellulose Acetates and process for making same.

H. Dreyfus.

1181858, 1181859, 1181860—

Uninflammable Celluloid Substitute.

C. R. Pfander.

1190000—

A repeating Pump-gun Camera. A roll film camera is mounted at the front end of an imitation rifle barrel having the usual stock. The trigger on the stock actuates the camera shutter while a sliding grip is moved back and forth to feed the film, the movement resembling the motion used in changing the shells in a pump gun. The camera is aimed by sights mounted on the barrel.

W. H. Martin.

1190442—

Legend Device for Cameras. The camera back carries a groove in which a small mask slides so that any desired portion of the edge of the negative will be shaded, thus providing a blank space on which a legend may be written.

Chester W. Greene.

1189359—

A Film Developing Box for use without a dark room. It includes a series of concentric hollow drums upon which the film is wound, there being a means for successively unlocking or releasing the drums.

G. M. Stehle.

1188217—

An Apparatus for developing moving picture films. It comprises a receiving reel upon the end discs of which are spiral grooves into which the film is fed by means of a special automatically moved guide, so that the convolutions of the film are held separate in the developing bath without the use of any tape or apron.

O. Eppenstein.

1191579—

A portable Telemeter or Range Finder.

E. S. Porter.

1190582—

A casing for a Motion Picture Camera which provides a fire-proof enclosure for the film. Its slides are removable and two of them are hinged.

J. Evans, H. G. Howitt and W. J. Pritchard.

1192776—

Winding Apparatus for Motion Picture Film whereby the rewinding operation is avoided. It includes a horizontal rotary carrier for the coiled film from which the film is fed from the inside outwardly, the inner convolution of the film passing over guides and rollers and thence downwardly through the projecting lantern to the receiving reel.

L. Mandel.

1191329—

A Motion Picture Machine of relatively simple construction adapted for taking printing and projecting motion pictures as well as "still" pictures. It includes a casing and a frame removable therefrom, the frame carrying the operating mechanism and light-tight partitions, so that when the frame is inserted into the outer casing the latter will be subdivided into three compartments the outer two of which are the film chambers.

M. Meushaw.

1192666—

A Motion Picture Taking Comera in which the lens is oscillated up and down by a crank movement while the film is continuously fed. It includes a rotary radial slit type of focal plane shutter which passes across an opening having inclined top and bottom edges.

E. M. Goldsmith.

1187986—

A Reel for Ribbons which might be used for motion picture film. It comprises a hub on which are two heads, one fixed to the hub and the other mounted to turn thereon.

J. B. Carroll.

1190262—

Film Unwinding Apparatus for Motion Picture Projectors. The coil of film to be projected is placed in a horizontal cylindrical casting at the top of the machine and fed from its inner periphery instead of the outer, the inventor avoids rewinding of the film between successive projections.

C. Dawson.

1191069—

A Shutter for Motion Picture Projectors, which includes besides the usual sector, an auxiliary sector carrying a slitted portion and a negative lens which provide for a brief period of subdued light to avoid flicker.

L. E. Wyble.

1190354—

A Safety Attachment for Motion Picture Projecting Machines. It includes a gravity actuated cut-off for the light which is held in inoperative position so long as the film is tight and unbroken.

N. Power.

1191224—

A Safety Device for Motion Picture Projecting Machines. It provides a cut-off for the light which automatically operates whenever the film remains stationary for an abnormal length of time. It includes a pivoted arm carrying rolls which bear against a loop in the film. Any abnormal change in the loop will cause the arm to turn, which motion stops the machine and cuts off the light.

E. E. Norton.

1190943—

Talking Motion Picture Apparatus Comprising a Synchronized Motion Picture Projector and Talking Machine. The talking machine rotates a disc carrying a series of numerals which pass one a time before the eye of the observer. A corresponding set of numerals are carried by the film and are observable adjacent the disc numerals by means of a reflecting system. The machines are speeded so that the numerals coincide.

J. W. Billings.

1190370—

An Attachment for Motion Picture Cameras. At selected intervals, a conducting member carried by the main film closes an electric circuit, thereby actuating the feed mechanism of a supplementary descriptive film. A phonograph could be similarly operated in synchronism.

J. J. Mouis.

1192094—

A Device for Synchronizing Motion Pictures and Music from Living Singers, Instruments or Talking Machines. It consists of a band bearing musical characters, perforations corresponding to such characters and a pivotal time beater operated by the perforations, the band being moved by a pulley from the motion picture feed mechanism.

A. S. Ferguson.

1192610—

A Toy Motion Picture Machine of the type in which a series of pictures project outwardly from a rotary drum.

F. E. Baldwin.

1191145—

A Motion Picture Apparatus Designed for Home Use. The light source is an incandescent electric lamp carried by a parabolic reflector which telescopes into the end of a tubular reflecting member. It is alleged the device can be run by dry batteries.

M. F. Sullivan.

1189308—

An Apparatus through which Stereoscopic Motion Pictures may be observed. Pictures corresponding to a right-eye point of view and a left-eye point of view are alternately projected upon the screen. The present apparatus is designed so that the observer will see only the right-eye picture with the right eye and the left-eye picture with the left eye. It consists of a body having sight openings opposite the eyes of the observer and an electro magnetic shutter which opens and closes the openings alternately in synchronism with the projection of the pictures. The current for the magnets is controlled by commutators turned by the film feeding shaft. The shutter is shaped so that one of the sight openings is fully closed before the other one is opened.

E. Schneider.

1189494—

An Adjustable Duplex Finder for Moving Picture Cameras. It includes a plano concave direct-vision finder and a second finder for focusing, composed of a biconvex lens and a ground glass. The finders are pivoted so that they may be turned until the view therein corresponds to the view in the camera, thus correcting the error due to the difference in viewpoint of the camera lens and finder lenses. The degrees through which the finders are turned are determined by pointers and scales calibrated according to the distance of the object focused on. The distance of the object is determined by a scale on the ground glass finder.

W. H. Kunert.

1191321—

A Film Mending Device in which the two ends of a broken motion picture film are clamped with the perforations thereof, so spaced that when the pieces of film are cemented together they will cause no obstruction in the projection apparatus. A cutter is provided to square the broken ends, there being a mirror below the cutter so that the under side of the film may be watched during the severing operation.

H. J. Hamman.

1192517—

A Cine Film Winding Apparatus comprising two reels, one horizontal and the other vertical. The roll of film is placed in the horizontal reel from which it is unwound from the inside outwardly, the inner convolution of the film passing over guide rolls and thence downwardly to the vertical reel.

BRITISH PATENTS.

H. Workman.

B 7660—

Two and Three-color Cine Projector having the gates illuminated by a sectional prism grid.

H. Workman.

B 7657-1915—

Cine Film for Color Work and Projecting Appartus for Displaying Same. A wide film with three rows of perforations is employed, the color records being arranged side by side.

H. Workman.

B 100717-1915—

Cine Film for Color Work and Projecting Apparatus for Displaying Same. A wide film with three rows of perforations is employed, the color records being arranged side by side.

H. E. Thornton.

B 100629-1915—

Multi-Color Mechanically Printed Cinematograph Film. A screen unit film negative is made which is anayized by means of filters into special printing bands which are photo-mechanically printed as described in Patent 5100-1915. The patent contains a full discussion of the various systems of negative making.

S. J. Garratt.

B 5961-1915—

Device for giving the illusion of a Moving Picture by the aid of a multiple image made up of a number of sections, combined with a screen line and a transparent space.

(To be continued.)

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Firm of Girdlestone."

Compiled by S. M. Berg.

Released by The Greater Vitagraph.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 49 T "My only wish" is a sub-title and is printed reading matter on the screen. But 50 D "John shows Ezra the will" is a description of action.

John Girdlestone, head of "The Firm of Girdlestone" is a conspiring, harsh, hypocritical old man, whose interests center only in his business and son. With bankruptcy staring the firm suddenly in the face, he plans to have his son marry his ward, Kate Harston, who is heiress to a fortune. Kate, secretly engaged to Tom Dimsdale, resents the plan, but he tries to accomplish his end by imprisoning her in a lonely, haunted house. The father and son attempt her murder, and in escaping from the police meet their death. At the close of the picture Kate and Tom are reunited.

This is a film dramatization of Conan Doyle's novel. The character of the picture is dramatic.

The THEME selected is "Entr' Act Clarice" (Valse Intermezzo)—Loud.

Time schedule: 74 minutes (5 reels, about 4,950 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Bldg., New York City.

"THE FIRM OF GIRDLESTONE."

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Admiration—Jackson (Moderato grazioso)
2¼	T	On the solemn border of life's—	
4	T	Old friend, I am dying— (Letter)	Andante Pathetique No. 10, Berge
6	T	"I swear and solemnly pledge—"	
7	T	The widow of the Black Eagle's—	The Coquette—Johnstone (Andante grazioso)
8¼	T	Though their natures are akin—	
9¾	T	Tom Dimsdale, the Doctor's son.	Esperanza—Johnstone (Moderato)
12¾	T	The will of his friend.	
14	T	The lonely orphan becomes a member—	Entr' Act "Clarice" (Valse Intermezzo)—Loud Theme
15¼	T	"It is a legacy, Sir."	
16	T	The oppressive life that makes—	Daffodils—Carvel (Andante moderato)
20½	T	"As me frind Carrigan—"	Repeat: THEME
21¼	T	Kate finds welcome relief—	Idilio—Lack (Allegretto grazioso)
23	T	A breath of bad news.	
27	T	"To tell you the truth, Ezra—"	
28	T	"There is one way out of this—"	Arabian Night—Mildenberg (Andante sostenuto)
31	T	Hard pressed for funds.	
32	T	"D'ye think a man who has worn—"	Hurry No. 2—Simon
34	T	"And in the future—"	The Emerald Isle—Langey (A Selection of Irish Melodies)
38	T	"I have called to ask if you are—"	Repeat: THEME
40	D	When Tom meets Kate.	
42	T	Tom becomes a member—	Canzonetta—Godard (Allegretto moderato)
42¾	T	The Major's campaign.	
46	T	Lonesome days are in prospect—	
47¼	T	The gray shadow of ruin.	Misterioso Dramatico No. 22, Borch
49	T	"My only wish—"	
50	D	John shows Ezra the will.	Andante Dramatic No. 15, Herbert
52	T	Lumley's History—	
53	T	"This very afternoon you shall come—"	Intermezzo—Whelpley (Andante espressivo)
55	T	The still, dreary—	
56	T	Midnight.	Pizzicato Misterioso No. 30, Minot
57¼	D	When Girdlestone takes robe off.	Night Song—Stults (Andante cantabile)
60	T	Mrs. Scully returns.	
61¾	T	"What has your father done?—"	Prelude—Jarnefelt (Allegro quasi allegretto)
63½	T	Come. (Telegram)	
65¼	D	When Major calls on Tom.	Galop No. 7—Minot
66¼	T	"For the last time, are you—"	
67½	T	I am really your friend— (Note)	Hurry No. 33—Minot
69	D	When Tom arrives at the Manor.	
70	D	When John and Ezra see Kate.	Agitato No. 6—Kiefert
72	D	When police follow John and Ezra.	
73	T	The good can never—	Repeat: THEME
74	T	The End.	

A Plea of an Organist.

By S. M. Berg.

I am in receipt of a very interesting letter from Mr. Percy S. Barrastan of The Dominion Theater Vancouver, B. C. He mentions many things that may have happened to other musicians playing the organ that I am going to discuss in the following paragraphs. I will quote a few excerpts from his letter and will then endeavor to answer some of his inquiries.

Musical Editor of the Moving Picture World.

Dear Sir: It is with great satisfaction I noticed your series of articles on the organ and would like to call the attention of piano and church organists who contemplate entering the field of film organists to the fact that this instrument is getting to be, if it isn't already the dominating factor in picture music. Your articles are concise, and put in such simple form that those who have a little organ tuition can readily understand them.

This series of articles applied to the knowledge gained from a theoretical teacher would become almost invaluable and with constant practise ought to supply the long-needed want, in other words, your series of articles are almost a correspondence course. I have often wondered why our great musical colleges did not take up this branch of commercial art, for the organ in moving picture houses is coming to stay. This brings me to the main object of my letter, and that is to musical scores. For the past few months I have been using the especially compiled scores for a well-known brand of pictures, and as I play the organ alone, I have found the piano part far from satisfactory. Those compilers don't realize that the orchestra is not the dominating factor in picture music and that organs alone are in the majority, especially in the West and Middle West, where a crying need is for an organ solo part for the organ. Also do not repeat so much. Bear in mind the fact that in the West we do not always get the pictures in rotation as released, and consequently the repeating becomes noticeable and depreciates the score 20 per cent.

Introduce musical selections from musical comedies, light operettas, etc. I am firmly convinced that the majority of the picture patrons who take any notice of music are in favor of less trying to imitate the picture and appreciate a good program of music which is not discontinued and which does not jump in here and there. Of course I realize there are exceptions. The written score is not going to be a success for organ users unless there is a radical change in the arrangement.

The above suggestions are not given in any bantering way, but as the result of careful study. I remain,

Yours very truly,
PERCY S. BARRASTAN.

In reply to this correspondent's letter, I have personally always taken one stand on anything that is attempted to raise the standard of music for the film, and believe it should be treated with a great deal of leniency, because even the best of us are really in the dark as to what the solution of film music is going to be.

One thing that readers possibly cannot realize is the unfortunate conditions under which scores are made. Every branch connected with the film industry seems to be able to do their preparatory work before the picture is assembled, excepting the musical question. Very little can be done in the way of preparation until the picture is absolutely completed, titled, assembled and cut. Then again, the picture may be made at the Coast, and the print may not be available for viewing until the very last minute. Such obstacles as these must reflect on the finished score.

Then with regard to repetition of the music, the difficulty as to copyrights are almost insurmountable. Scores which the writer speaks of are put out by a well-known publishing house who expect to make a profit on their investment. These scores are then supplied to the film exchanges, who in renting them to theaters expect to make a profit for handling them, which means this: The man making the score has to be paid. The music house who prints them expects some royalty on their copyrights and profit for their investment and a profit on the printing, while the producers of the film, themselves, expend not one penny in this service, which is the root of the trouble. A company spending $25,000 in a production of an ordinary feature, and a further expenditure of $10,000 in publicity and preparing paper advertising, etc., should spend a further 5 per cent on the score, and then a nominal rental could be charged for the use of the same instead of the prices now asked. It is strange that in anything connected indirectly with theatrical enterprises, there is a considerable amount of petty jealousy and very little of good feeling extended. I am sorry to say the music publishing business is in this category.

I am afraid the day is far distant when we shall have the compiled score contain two or more competitive publishers' music. This answers our correspondent's request for operatic selections blended in. The whole of such conditions are the exclusive copyrights of different houses, and if you should ask permission to reproduce any part of one of their numbers in the score, they would possibly give their consent, providing you paid a royalty on each number that you printed.

The solution of all these problems is going to be when the man that arranges the score is the servant of the film producers and after selecting his music, assembles the same. In the event of using copyrights, he will then agree with the different publishers to get an estimate for printing just the same as any other department of a film company.

To sum up, the day is surely far off when a part of the expenditures for producing the picture will be apportioned to the music instead of the companies' present methods of expecting a music publishing house to provide the scores for their films and then expect their exchanges to make a profit in handling the same to their exhibitors.

RAYMOND McKEE AGAIN WITH METRO.

Raymond McKee has been engaged as Mabel Taliaferro's leading man for her next two Metro-Rolfe five-act feature photoplays. The first of these will be "The Sunbeam," by Shannon Fife, adapted by June Mathis. In "The Sunbeam," Mr. McKee plays the part of Danny, the youthful sweetheart of Prue, played by the star. The following play is as yet unnamed.

After finishing his work with Emily Stevens recently in "The Wheel of the Law," another Metro-Rolfe production, in which the young actor appears as "Tommy Mainard," he went to Jacksonville for the purpose of giving his mother the pleasure of a Florida winter, which she has never yet enjoyed. A stock company engagement made the trip possible from a practical point of view. But when the offer came from the Rolfe studio, for Mr. McKee to return North to appear in Miss Taliaferro's support, his mother at once urged him not to miss the opportunity, even though it meant the abandonment of a cherished plan. Mrs. McKee and her son have taken an apartment on Columbia Heights, and will remain in New York all winter.

Raymond McKee played juveniles and light comedy parts for four years for Lubin, later going to Edison. His first stage experience was gained in a played called "Grit, the Newsboy," in which he had the leading part. He played Young Parmalee with Robert Hilliard in "A Fool There Was," and appeared in a number of musical comedies, notably "The Golden Girl," under the management of Mort H. Singer. He played in stock in Chicago and Atlanta. He was born in Chicago in 1892.

TEITEL LEAVES IDEAL STUDIOS.

Albert Teitel has resigned as president and sold his interest in the Ideal Film Studios and Laboratory at Hudson Heights, N. J., to W. G. Bumstead of Jersey City. Mr. Teitel will leave in a few weeks for Chicago, where he intends to promote a big moving picture enterprise, consisting of three manufacturers to produce under one roof in the most conspicuous and well equipped studio which will be built in a selected spot of Chicago.

Overproduction Not Feared

"Too Many Mediocre Pictures of All Lengths—But Kalem Isn't Worrying," Says William Wright.

THE cry of overproduction doesn't worry Kalem in the least," declared William Wright of that company to a World representative last week. "In the main I am inclined to agree with those film men who lay emphasis on the fact that it is mediocrity that is overproduced, but there is too little of real quality. If this is true of multiple reel productions it is to an equal extent the fact in the short pictures. The film manufacturer who will put big stars, real stories and top-notch productions into the short length field can laugh at overproduction. His market is more clear and open than it would be if the number of manufacturers in the country were cut in half.

"It is a peculiar fact that, while close observers of film conditions are noticing more and more a tendency on the part of exhibitors to return to the varied program for certain days of the week to offset the high rentals and monotony of the multiple reelers, so many manufacturers are blindly disregarding this opportunity. Many are reducing their output of short pictures, while others are weakening the quality by the withdrawal of stars and by routine and hackneyed productions. Perhaps this will be found to be one of the greatest reasons for the wonderfully increasing General Film business, until now its officers are actually serving six thousand customers.

"Of course, it is a fact that the production of quality short pictures involves much greater expenditures proportionately than the average five-reeler. Prominent stars cost just as much whether they are presented in five-reelers or one-reelers, stories by real authors with original ideas and logical plots cost as much and production cost is, per foot, many times greater. This is the case with our 'Grant, Police Reporter,' series. We are giving two stars, George Larkin and Ollie Kirkby. We have engaged Robert Welles Ritchie, one of the most prominent of fiction writers and newspaper men, to write the stories.

"It takes considerable courage to plan on this scale for a one-reel series, but—and here is the principal point—it also means that you needn't worry about overproduction, you have stepped outside the circle of competition.

"One of the most frequently recurring sentences in all the correspondence Kalem receives from exhibitors is 'Why don't all the manufacturers give us stars in their short pictures? When we get short pictures that we can advertise and boost the result is little different than with long pictures.'

"As all manufacturing success must be based on a study of the market and desires of the buyers Kalem has taken this attitude as a guide and it is responsible for our consistent policy. We have never turned out pictures that were merely 'short pictures;' we have aimed to give good short pictures plus advertising value. 'The Girl From Frisco,' 'The Hazards of Helen,' 'Ham Comedies,' are all the result and proof of this policy and their consistent, steady success is the answer to the cry of overproduction.

"The manufacturer aiming at quality isn't worrying about overproduction; the manufacturer producing without a definite policy or with an idea of cheapness will continue to find the market glutted and overstocked with his type of production. And, following the same line of reason, the exhibitor who books his programme without a thorough search for the quality of the field and without a definite policy of keeping his week's rental cost less than his week's receipts will continue to look for new alibis for poor business."

CAMDEN THEATER, PARKERSBURG, W. VA., REMODELED.

The Camden Theater, at Parkersburg, W. Va., was recently remodeled and redecorated, and, from the reports that have been received from F. Fayette Smoot, since then business has been steadily increasing. The management has also installed a number of new house features that have created favorable comment.

NEW MANAGER FOR ATLANTA THEATER.

George E. Schmidt has been appointed manager for the Alamo No. 2 Theater, Atlanta, Ga. Mr. Schmidt formerly managed the Prince Theater at Jacksonville, Fla., and the Strand Theater at Spartansburg, S. C., and is one of the best known theater managers in the South, having had a wonderfully successful career in theater management in a number of Southern cities.

FRANK DOWLER VISITS NEW YORK.

Frank Dowler, Jr., of Chattanooga, Tenn., vice president of the Signal Amusement Company, returned to his home after a short visit in New York, where he held a number of conferences with Paramount officials and department heads.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

"THE MOVIE MENACE."

WE are indebted to the manager of a western branch picture company for calling our attention to an article published in "Association Men," the official organ of the Y. M. C. A. in the United States and Canada. Believing the article is of such value we agree with our correspondent that parts of it are of sufficient importance to repeat here, while other parts of it are omitted because we have at a very recent period used similar matter.

It appears that the liquor interests in looking about for a reason for the constantly decreasing sale of liquors, besides a decline in the number of cheap hotels and saloons, published in one of their leading trade papers the following answer and decision to their enquiries:

"It is the 'MOVIE MENACE' in capital letters. It is the subtle, insidious, back-door gossip of the industry, it has made a—million hammers but not a solitary horn for the liquor business."

This attack is a strange combination of the truth and the falsehood. The moving picture is neither "subtle" or "insidious," yet it does make "hammers"—rather than "horns" for the liquor trade.

The National Board of Review of Motion Pictures have recently sent to manufacturers and directors of motion pictures an admonition concerning the use of liquor in pictures generally. It is as follows:

A great deal of promiscuous drinking is now shown in motion pictures, when entirely unnecessary for any dramatic purpose. For example, if two men meet on the street, they dash into a cafe for a drink; if a man enters his library, he at once rushes to his decanter for a drink; in a club room scene the principal occupation of the club members appears to be constant drinking. *Advices reaching the National Board's office indicate serious objection to the constant drinking shown in motion pictures.* This frequently lays open to criticism pictures which are otherwise of a high character. This constant repetition of unnecessary drinking merely indicates the limitations of the director in charge. We urge you to eliminate all unnecessary drinking incidents.

What Authorities Say.

In support of the advice given to manufacturers as above quoted, the National Board has secured from newspapers, social workers, police and magistrates alike the following agreed upon opinion: "Motion pictures have greatly decreased the business done by saloons, diminished the profits of liquor dealers, and lessened the number of arrests." On the side of the liquor interests the "Washington Post," Seattle, says: "The liquor interests, finding the movie pictures their chief enemies, are combining to oppose them." Interesting figures are given by Magistrate Leach of Queens Borough, New York. In his district in 1907, with a population of 1,755,000, there were 16,000 arraignments for intoxication. Last year in the same district with a population of 2,267,625, there were only 8,382 cases. Every magistrate in the city is commenting upon the decrease in intoxication and refer to three causes as being responsible for this beneficent change: increased education, employment refused to drinking men and the moving pictures. In further particular places are named where drinking places have been closed by the better of moving picture houses.

"THE PEOPLE'S UNIVERSITY."

It is not very long since the moving picture house was called "the poor man's theater." This was a very welcome title and for a long time aptly applied to the fact that the poor man with his family was enjoying those plays and pleasures which had previously been beyond his reach. The moving picture is, however, most progressive and now that it has become such a recognized leader and teacher, with its ever widening scope of educating pictures it could not be otherwise when it is considered upward of 20,000,000 persons attend the picture houses of America every 48 hours.

If evil existed in the pictures with such an attendance as this it would not be very long before the country was overrun with crime. As it is now testified that the contrary is the case it is most readily conceded that the moving picture is a great moral force, a greater educational power, therefore justly called the people's educator.

RECENT EDUCATIONAL PICTURES.

A Sea of Clouds.

Among the recent Travelogues at the Strand (New York) was one by Burton Holmes "Climbing the Austrian Alps." The title and author are in themselves sufficient guarantee for both their attractiveness and quality. While full of interest in every part, there is one scene which calls for special notice, as much for its beauty as for its unusual character. This particular scene taken at a height of many thousand feet is above the clouds, and one looks down upon a perfect sea of clouds as upon ocean billows. The scene is of new and entrancing interest. and the far stretching ripples of cloud waves having the appearance of foaming water, is most pleasing.

The Salmon Industry.

A recent industrial and educational picture of great interest is that showing the salmon industry along the Columbia River. This is one of those splendidly completed pictures in which you are taken in a state of knowing nothing and given a most complete and thorough knowledge of the given subject in the course of fifteen minutes. How many know that the salmon lives in the open sea for several seasons, goes up stream, spawns once and dies. This is one of the numerous facts taught so quickly. The gathering of the spawn, the securing of thousands of eggs, the hatching, the care of the young, the shipping of thousands of living fishes by rail for the supplying of other waters, are all part of a widespreading business. The knowledge of how to drive the school of fishes upstream for breeding purposes and all the known habits of this favorite are part of the industry, which is very interesting to become acquainted with.

Pictures to Elect President.

The honor of electing the next President has been committed very largely to the influence of the moving picture. This is the nature of a national tribute to the widespread powers and influences of the use of the picture both to reach the people and to impart knowledge. A scrutiny of the field showed that the pictures reach more people than the newspapers, while the universal use of them made it possible to convey a unified idea in all parts of the country at once. Both of the two great parties are striving to get the best possible results, and in addition to picturing the leading persons taking part in the contest, they are going so far as to have scenarios written, the more thoroughly to secure that which they respectfully desire the public to know, surely this must be educational politics.

Use of War Pictures.

The use of the war pictures at first so welcome in that they gave the world an idea of the terrors and sacrifices through which so many had to pass, and were considered an education in themselves to those at home, are now causing quite a discussion as to the wisdom of their widespread use. Prominent English Church authorities are protesting that pictures now taken at the front are not suitable for general exhibition purposes. It is true that pictures of murders and other most horrible crimes committed under ordinary circumstances would not be permitted. How then shall we act towards these same crimes committed under the so-called legitimate usages of war? It would seem that general pictures of battle scenes could not be protested against. Although there may be some to whom their repulsiveness might be offensive, unnecessary, gruesome details can easily be omitted. It would rather seem that in general the pictures are acceptable and can be made to serve a useful and educational purpose, and as with other pictures certain details may at the discretion of the makers be omitted. From the historical standpoint at least the war pictures are valuable to say nothing of other minor uses and the question of good taste is secondary.

Bluebirds for Happiness

No, This Is Not a Film Advertisement, But a Suggestion Taken from M. H. Hoffman's Booklet, That Will Bring Ease of Mind to a Tired Business.

By Epes Winthrop Sargent.

PRACTICALLY every phase of the amusement business must go through the star stage, and from side shows to grand opera the argument holds good. Old-timers can remember past the day of stars at the Metropolitan, when good singers made up the casts and none got more than they were worth as artists. Then can remember when vaudeville was just the old-time variety, and when the stage stars of today were merely featured—when John Drew was a member of the Daly stock and Miss Maude Adams was playing in a Hoyt farce. And after the rush of grand opera stars there came an era of comparative sanity. After variety became vaudeville, managers stopped paying fancy salaries to people with names and past reputations. After an era of all stars we are again approaching the "feature" stage, in which plays are presented "with" certain well-known players, instead of having announcement made of stars "in" certain plays. If you can hark back thirty years, you can trace the complete cycle, the full swing of the pendulum.

When an individual is "run down" he takes a tonic. When he is built up, he discontiues it. Looking back of the cycles it can clearly be discerned that the star system has ever been a tonic for a sick show business. Because the motion picture business is so young, it experiences much in a short time, and already we have come to the end of the first cycle. In the beginning the play was the thing. It is less than eight years since the first photoplayer became known, by name, to the patrons, and it was some time later before these favorites became stars;before people went to see this or that favorite "in" instead of this good play or that "with" certain players. Then came the time—and it always does come—when managers went to the variety stage for the old argument that if a little sugar is sweet a larger lump was sweeter. The photoplay stars were becoming commonplace. New names must be had. The process of star-manufacture was slow. They must be had ready-made. The dramatic and operatic stage were turned to.

It worked for a time. People to whom motion pictures were still "the movies" were first startled and then interested when their favorites of the stage were announced. They went to see—and pity. In those early days it paid to part with several thousand dollars weekly to someone who in their regular profession could command no more than as many hundreds. And because it paid—then—everyone jumped for the stars.

And the natural consequence followed. Instead of plays "with" stars, we got stars "in" plays, and mostly plays fixed up—gypped, if you will—like a decrepit horse—to give it all to the star. No matter how good the story might have been originally, it was tortured and twisted to fit the star.

In vaudeville, in the early days of stardom, people went to see a favorite and remained to enjoy the antics of the variety actors. When they got the habit of going and star salaries became prohibitive, the managements cut off such stars as could not offer both box-office pull and entertainment value. Now vaudeville is less feverish and more profitable.

It must be the same way in motion pictures. The day of the usefulness of the stage star is passed. They have brought to the theaters all who may be attracted. Now they will drive from those same houses the very persons whom they brought in unless there comes a change and the play is given precedence over the player. For a time it was said that as soon as someone broke the ice the others would follow, but already the Bluebird section of the Universal has broken the ice, and not only has it broken the ice, but it is spending money to educate the public.

Supplementing his advertising in the national press, M. H. Hoffman has brought out a little book for the guidance of his film salesmen. It is primarily an instruction to film sellers, but in it he condenses so interestingly his national advertising that a few passages are worth quoting. For example, he says:

> Bluebird invests in stories—that will hold your audience, satisfy it, and bring it back in greater numbers—not in stars who brighten, glimmer and fade * * * they draw, but quite often disappoint. * * * Our principal object in doing away with the star is to make use of the money; to put it into the story. The story is 90 per cent. of the play.

This may seem a decidedly radical statement and it probably is a bit too strong, but the play is the thing. If we could have access to the books of the late Charles Frohman for the past twenty years, these accounts would tell the story. What, for example, would be the profits of the Maude Adams tour the years she played "Peter Pan" or "The Little Minister," as opposed to "L'Aiglon" or "Chanteclair"? We have had no revivals of the latter plays. Most surely the play is the thing, but on the other hand, we will confess to a preference for Forbes Robertson in "Hamlet," rather than Corse Payton. The play is the thing, but it must be played. For that matter Bluebird itself pays very considerable attention to its casts and draws from the favorite players of the Universal for its presentations. Mr. Hoffman does not mean that a good play can save bad actors any more than that good acting can do much for a poor play. He does mean that with the abolition of the star system it is found possible to make a wholly good production of a good play and not spoil the play by fitting it to the personality of the star.

Most of us can remember back to the time, seven or eight years ago, when "Pathe Nights" and "Pathe Weeks" were popular. Later on it was "Biograph Nights" or weeks, and so it went. The favor went to the companies that produced the best plays in the best manner, and the profits went with the favor, though under the old arrangements it was not possible to realize proportionately upon the advantage gained, because of the standing order system.

Just now a number of business men are looking about them to see what can be done to cut down expenses and build up income. Mr. Hoffman's little blue book on Bluebirds contains the solution of the problem between its covers. Time was when patrons went to see a Vitagraph or a Biograph because they felt certain of good entertainment. That time must come again, and it will be profitable to speed its coming instead of seeking to bolster up a sick star business with more stars. Get good stories well played and the production can be made the feature, and if the players go somewhere else, others as good can be had without detriment to the bank roll or the business done, but the longer you hold a star the more of a slave you become. Break the bonds and build a real business, and we will all prosper in proportion.

GAUMONT SECURES EDITOR FOR "REEL LIFE."

The popularity of the latest Gaumont single-reel "Reel-Life" has made it necessary to secure an editor who will devote his entire time to this highly entertaining release. For this position the Gaumont Company has secured Paul M. Bryan, already well known as a writer of scenarios. In addition to his work in this field, he will also pass as a specialist upon the title for all Gaumont single-reel releases and photoplays.

Mr. Bryan, who has had an interesting and successful career as a newspaper man and in Government service, is one of the most popular writers who have contributed photoplays to the screen through Gaumont. Among his leading successes are "The Card Players" in which Gaumont presented William Roselle, "Lessons in Love" with Hal Forde, and "The Isle of Love" with Gertrude McCoy. The new editor has assumed his duties at the Flushing studio, where the Gaumont laboratories are also located. Mr. Bryan, who has been living in Denver for some time, will move his family to Flushing within a few weeks.

INTERNATIONAL NOW OCCUPIES TWO FLOORS.

The International, in order to concentrate its offices, has leased and furnished the entire fifteenth floor of the Godfrey Building at 729 Seventh Avenue and has moved the departments that have been located on the eighth floor to the fifteenth. The executive offices will continue on the sixteenth floor. The new arrangement gives the International two entire floors adjoining, the fifteenth and sixteenth.

Increasing business has necessitated enlarging the animated cartoon department which will be located on the fifteenth floor, as will the New York Exchange and the business department. On this floor the International has constructed one of the largest and most beautiful projection rooms in the country. It will seat approximately fifty persons and is furnished in the Adam style. It will be used exclusively for showing exhibitors the new International releases.

The sixteenth floor will, as heretofore, house the executives. On this floor there will be another large projection room, which will be devoted wholly to the use of the executives.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

T. & D. THEATER, PORTLAND, OREGON.

Largest Picture Palace Controlled by Turner & Dahnken—Exterior Is Magnificently Illuminated With Pretentious Electrical Display—Managed by M. O. Leonhart.

THE T. & D. Theater, Portland, Oregon, operated by the Turner and Dahnken Circuit, of San Francisco, is the largest theater controlled by the company and the largest exclusive photoplay theater in Portland. It is located on Broadway, a hundred feet off Washington street, this location being one of the most central in the city.

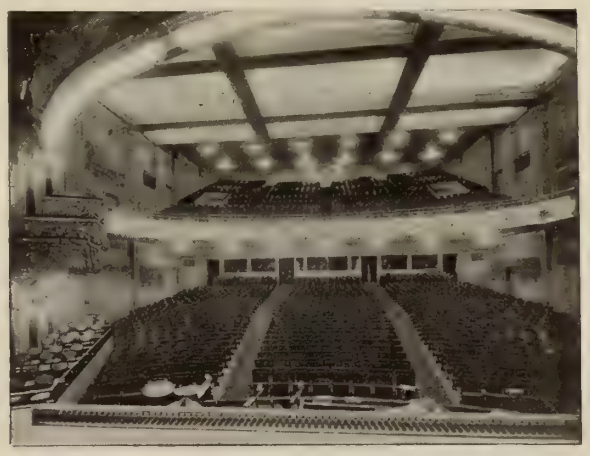
The electrical display in front of the T. & D. is undoubtedly the most magnificent in Portland, and it is reputed to be the most pretentious west of Chicago. It consists of a large arrow sign extending across Broadway, a large fan with the words "T. & D." on it topping a four line changeable board and changeable marquee border signs. The entire display is fitted with mechanical breakers which make it very effective. The whole front of the theater is set with

T. & D. Theater, Portland, Ore.

stationary lights in profusion, and at night the T. & D. is one of the brightest spots in Portland.

The house is one of Portland's newest theater buildings. It was erected in 1913 by the Blodgett Company, Ltd., on the site of the city's former public library. The Condon-Noonan Company had intended to open it as an independent theater but before it was completed Sullivan and Considine took a lease on the premises and finished the construction. When completed, it was the home of Portland's Orpheum shows. Tom Conlon, who now manages the Hippodrome in Spokane, was the theater's first active manager. Sullivan and Considine afterwards moved the Orpheum shows to a theater further up Broadway, transferring S. & C. vaudeville to the former Orpheum and changing the name to the Empress. As the Empress the theater was operated until the Sullivan and Considine circuit left the field in May of this year, when Turner and Dahnken leased the house from Ackerman & Harris, of San Francisco, who fell heir to the S. & C. business here.

Tom Conlon successfully initiated the house to pictures during the summer of 1915. Since that time, however, the projection booth has been enlarged and modern photoplay theater equippment installed. Turner & Dahnken opened the theater May 14 of this year. They renovated the interior, made considerable alterations and added the electrical display and organ. They spent approximately $50,000 in improvements. The building covers ground 100 by 200 ft. The auditorium has 2,300 seats, of which 1,400 are on the lower floor. The seats are leather upholstered throughout the house. There are 15 exits opening to three streets.



Interior of T. & D. Theater, Portland, Ore.

The interior of the theater is finished artistically. The walls are decorated with paintings of autumn scenes and the foyer and aisle entrances are hung with rich portiers. Much of the house lighting is indirect, the globes being concealed in coves in the beamed ceiling. The large foyer is separated from the auditorium proper by plate glass. A tastefully decorated mezzanine floor is reached by interior stairways and it is used to accommodate overflow crowds. Two women's rest rooms are provided off the mezzanine.

Although not being indicative of the size of the theater, the front is nevertheless imposing and a spacious lobby provides plenty of room for advertising display without crowding.

Beautiful Mezzanine of the T. & D. Theater, Portland, Ore.

The ticket seller's booth and treasurer's office are located to one side of the lobby.

The theater opened with orchestra music but this was soon replaced with a Hope-Jones Wurlitzer Unit Orchestra and the pipes from the organ form the stage setting. The unit orchestra is the only one of its kind in the city. The

projection is furnished by two Power's machines, throwing an 18 by 24 picture at 135 feet. The ventilation system is of the largest type for theaters.

The manager of the T. & D. is M. O. Leonhart, who came from the Turner and Dahnken theater at Berkeley, Cal., to manage the Portland house. Mr. Leonhart is rapidly building up a high class patronage, and it is not uncommon to see a sprinkling of full dress suits in the house any night in the week. While the administrative affairs of the theater are mostly handled from the San Francisco office, Mr. Leonhart has been given opportunities to introduce several successful innovations.

MAJESTIC THEATER, TRENTON, MO.

Trenton, Mo. has a splendid moving picture theater in the Majestic. It is owned and managed by Byron Sherwood, and was opened on August 14, last. The front is of terra cotta, and the four big arches forming the entrance add dignity to its frontal effect. The exterior is well illuminated, and the semi-indirect lighting system is used in the interior. The structure, which stands on a plot of ground 65 by 125 feet, represents an investment of $35,000. It has a seating capacity of 500. The interior decorations are buff and allied tints trimmed in gold. The walls are broken by pilasters at

Majestic Theater, Trenton, Mo.

regular intervals. The ceiling is beamed, and the beams rest on the pilasters. The screen is set a little ways back on the stage so as to give correct perspective of the picture from the front row of seats. There is a shadow box of black around the screen, at each end of which is an arched passage way made of trellis work and decorated in flowers. An orchestra of five pieces is employed to render the musical accompaniment to the pictures. The operating room contains two Power's 6a motor driven projectors, a spot light and a dimmer which operates on the house lights. E. Smith is the director of the orchestra.

STRAND THEATER, TOOLE CITY, UTAH.

The opening of the Strand theater in Toole City, Utah, took place on Independence Day, last, and the enthusiasm which the populace displayed over the dedication of this handsome little photoplay institution is still as fervent as ever. H. H. Johnston, the manager, is particularly well pleased with the amount of business done so far. The structure seats 500, and there are a sufficient number of exits and aisles. The seats are of the opera chair variety, and there is enough room between each row to prevent those seated from twisting and squirming to allow a person to either go to a seat or leave one. The Strand runs an all feature program which is changed daily. The operating room is in first class condition and is built of fireproof material. Among the equipment is a motor generator set and two Power's 6a machines. The admission price is 10 cents.

Strand Theater, Toole City, Utah.

TREMONT THEATER, BOSTON, MASS.

Famous Playhouse, Which Was All But Destroyed by Fire in March, Has Been Rehabilitated—Many Improvements Made in Reconstruction—Gave Special Showing of "Civilization" to Enthusiastic Congregation of Clergymen.

JOHN B. SCHOEFFEL, manager of the new Tremont theater, Boston Mass., has received a host of congratulations on the appearance and equipment of this famous playhouse, which was practically destroyed by fire in March of this year. The interior of the theater is almost all new. The old lines of the balconies and proscenium arch have been retained, but in every other respect the inside of the house is different. The interior is done in the style of the English Renaissance of the period of 1700. Green and ivory white are the prevailing colors of the auditorium, but as beautiful and complete as are the changes and improvements of the body of the house, it is on the stage that the radical innovations have been installed.

The stage is all of concrete and steel construction, and as fireproof as modern devices can make it. The traps are so arranged that the entire stage is movable. These traps vary in width from one foot to the entire width of the stage. The new switchboard is worked differently from any others in that practically everything in the entire house can be controlled by it. This applies to both the stage and the auditorium; but a secondary switchboard, located in the main lobby, controls the lighting of the front of the house exclusively. As to the general lighting it is of interest that the auditorium can be flooded with light, all concealed, so that there is not the slightest glare from any section of the house. The old chandelier has been done away with. There is an auxilliary service so that in case of any defect in the system which might put out the lights, another service can be immediately put into use, this through a connection with the Edison plant, which is practically next door to the theater. New chandeliers have been placed in the foyer and lobby, which will add greatly to the general effect.

Another innovation on the stage is the installation of three floor pockets, instead of the usual two, which always have been for the arc and incandescent lights. The third is for the dimmers and is entirely independent from the other two so far as operation is concerned. Throughout the building a new system of ventilation has been installed, and this applies not alone to the stage and to the auditorium, but to the dressing rooms, the women's retiring rooms and the men's smoking rooms. There is also a new vacuum cleaning plant in the theater.

At the sides there are short run-ways, instead of steps, which formerly were the means of descending to the lower level of the auditorium. This, too, will be found to be a great improvement. The entire body of the house has been carpeted in two shades of green, and 2,000 yards of floor covering has been used. In the lobby a new and beautiful mosaic flooring has been laid and the entrance way has been done in black and gold, which is particularly effective.

Probably the most effective of the fire protective appliances is the new Regan water curtain, which is the design of Chief Regan of the Boston Fire Department. The nozzle of this curtain is located at a convenient point at the front of the stage and it can be operated either by firemen on the outside of the building or by the watchman on the inside. By the mere turning of a lever the whole front of the stage can be sprayed fan-like at a moment's notice. Several new dressing rooms have been installed under the auditorium.

More than five hundred clergymen from Boston and other parts of New England were present at a special exhibition of "Civilization," given one morning recently at the Tremont. The clergymen sat through the entire show in rapt attention, and when it was over numbers of them sought the manager and enthusiastically commended the spectacle. Several of them declared that they would make the film a topic of one of their sermons.

Davison Brings Over English Films

By George Blaisdell

London Open Market Specialist Talks About Motion Picture Conditions in the Home of John Bull

IN SPITE of the fact that a thousand moving picture houses have been closed in the British Isles as the result of war conditions the market for films in London is fairly good at the present time, declares Thomas H. Davison of the Davison Film Sales Agency, Limited, of 151-153 Wardour street, London. Mr. Davison, who is a specialist on the open market, arrived in New York last week to remain until October 26. He brought with him three five-reelers, which soon will be shown to the trade. They are "Jimmy," by John Strange Winter, author of among others "Bootle's Baby"; "Fatal Fingers," by William Le Queux, author of twenty-three books, and "Kent, the Fighting Man," a drama in which the lead is played by Bombadier Wells.

Mr. Davison said the three subjects he brought over would soon be followed by other productions of British manufacture, among which are two adaptations of Marie Corelli, "Temporal Power" and "The Treasures of Heaven." Others are Charles Garvice's "Diana's Destiny" and W. J. Locke's "Derelicts," and also "Tom Brown's School Days."

Vampire or sex stories are not popular in England these days, the visitor asserted. Clean, high-class heart-interest dramas and strong comedies are in demand. For the supplying of the 4,800 theaters there is keen competition among the renters.

Thomas H. Davison.

"One thing that has upset conditions in the exhibition of pictures is the tax on tickets, ranging from 25 per cent. down," said Mr. Davison. "Of course, this situation does not exist among the big West End theaters—the managers of these houses do not care a rap about the tax. It is in the manufacturing towns and villages where the impost is most felt. Then, again, the darkened streets are not, of course, conducive to big business. The absence of illumination, as you know, is due to the fear of tipping off the Zeppelin crews as to the location of the towns. The only outward indication of the presence of a theater is a small dim colored lamp.

"Then again, the export business is handicapped to some degree by the necessity of procuring a license for each film before it can be sent out of the country. Not only is it an expense, but the transaction involves time. But film men as well as men in other lines of industry bow to the rules imposed upon merchants. It is a grim war we are fighting over there, and every one is doing his bit to help those in authority."

Mr. Davison was asked as to the situation in England in regard to censorship. "There has been discussion as to the advisability of placing women in a position of authority in censoring," was the reply. "In fact, there has been considerable talk about the whole question of censorship. As it stands now our official censor may pass a subject and the police authority, the chief constable, for instance, in any community, may decree that that subject cannot be exhibited within the limits of his jurisdiction. There's no appeal from the decision. A man in London buying a film for a certain territory may have no means of knowing in advance what the action of the authorities in his section will be regarding it. If in the subject there may be anything on which there may be a difference of opinion the buyer will hesitate.

"It is this condition that has caused many film men to come out in advocacy of a central censoring power whose decisions could not be disputed anywhere in the islands. You see, the Home Office has jurisdiction over the police, and any edict of a duly authorized official would be respected all over. It is believed by many that until something of the sort indicated is done there will be an absence of real stability in the business of buying and renting films in Great Britain."

Mr. Davison was asked if the absence of so many men in the army had tended to interfere with the efficient operation of the theaters. He said in reply that many women were now working as operators, and that as a natural result in many cases where these were acquiring the skill necessary to run a projection machine much film was damaged. "Yes, there are some cases, too, where women are managing theaters. We also have a renting concern managed by a woman, Mrs. Renton of the Standard Feature Film Company. She is a real manager, too."

The visiting film man said the high price of chemicals was one of the handicaps of the manufacturer, the advance in many cases being from two to three hundred per cent. Several firms have closed their studios for the duration of the war.

Eugene Strong

EUGENE STRONG, who is cast as Robert Clayton, the artist, in the sixteen episode super-serial, "The Crimson Stain Mystery," by Consolidated Film Corporation, is one of the most popular matinee idols of stage or screen. Mr. Strong has an enviable record on the stage, where he became a favorite through the portrayal of juvenile parts. For six years he was in stock in the west, and then appeared for two years in the leading role of "The Virginian."

He appeared in the Paul Armstrong sketch, "To Save One Girl," on a forty weeks' vaudeville tour supporting Catherine Calverty, Mr. Armstrong's wife. His first big success in motion pictures was as the juvenile in "The Man Inside," in which he supported Edwin Stevens. Mr. Strong is tall, handsome and athletic and a perfect type of matinee idol. In "The Crimson Stain Mystery," as the artist, he will be seen in many powerful scenes with Olga Olonova, the latest Russian vampire find. The studio scenes in "The Crimson Stain Mystery" are the most daring yet attempted on the screen, and they give Mr. Strong an opportunity to put into full play his magnificent talents as an actor.

Eugene Strong.

FILM ASSOCIATION EXPANDS.

The Oregon Motion Picture Men's Association has moved into its new headquarters in the T. & D. Theater building. A large room has been secured in the building, which is one of the most prominent corners of the city, and its central location will undoubtedly make it popular with exhibitors. The boys are furnishing their new quarters in fine style.

The co-operative spirit among the city's film fraternity created by the organization is such as has never before existed among the film men here. Few out-town exhibitors are now members, but an effort will be made to have the name of every film man in the state on the membership roll. The many matters now confronting Oregon's exhibitors demand a strong organization.

Chicago News Letter

By JAS. S. McQUADE

FILM STAR GIVEN OVATION.

Miss Edith Story Learns What It Means to Be Shut Up in a Prison Cell, With Both Hands Locked to the Bars.

MISS EDITH STORY, the well-known picture star, arrived in Chicago Tuesday afternoon, Oct. 3, and left for St. Louis the following day at midnight. During her brief stay every hour was as full of action as if she had been engaged in the most strenuous scenes in which she has appeared during her moving picture experience.

Tuesday evening she and her mother were the guests of S. E. Abel at a dinner given in her honor in the College Inn, in the Hotel Sherman. The cafe was decorated with photographs of Miss Story, and every table was also adorned with a beautiful autographed photo of the screen favorite. Around the large table were seated a number of Chicago's most prominent exhibitors.

Tuesday night she visited, among others, the Pine Grove and Albany Park theaters on the North Side, and the Harvard, Harper, Vista and Frolic on the South Side, where she was received in the most enthusiastic manner by thousands of fans who have closely followed her successful career.

At 9 o'clock Wednesday morning Miss Story and her mother, escorted by a large party of exhibitors and others in the trade, left for Joliet, where special arrangements had been made for giving the inmates of the Illinois State Penitentiary an opportunity to meet one of their favorite stars. The party was made up at the special invitation of the Warden, who postponed a business trip in order to attend personally to the reception of Miss Story. The tour through the penitentiary was personally conducted by Deputy Warden Waters, and Miss Story was very much interested in the welfare of the prisoners.

"I am so glad to see that the prisoners are so well treated," she said to the deputy. "Although I do not envy them their lot, the cruelty and dirt that I had expected to find amid their surroundings does not exist. In fact, the men seem to be perfectly contented, if that could be possible."

At lunch time the party was conducted to the dining room, where Miss Story was the center of 1,400 pairs of eyes, which were riveted on her so persistently that the possessors neglected their food.

Thinking that she might be able to be of some assistance to the less fortunate members of her sex, Miss Story insisted upon going through the women's quarters, where she made a very interesting address and promised to do whatever she could to add to their amusement and well being. Miss Grace Fuller, the matron, made known to Miss Story that she hoped soon to have a projecting machine, so that the women inmates, who are very much interested in moving pictures, may be able to keep in touch with the outside world. "When we do have the proper facilities, we should like very much to have one of the films which contributed to your success shown on the screen here," said Miss Fuller.

L. M. Reubens, who controls several of the largest theaters in Joliet, was a very cordial host and director of the party during their stay in that city. After Miss Story had made the rounds of the penitentiary, he introduced her, in several of his largest theaters, to thousands of people who had gathered to greet her.

On returning to Chicago, while narrating her experiences, Miss Story said that she had enjoyed the day immensely, except when she was shut up in a cell, in the penitentiary, with both hands locked to the bars. "Then I couldn't help feeling dreadfully sorry for the poor unfortunate creatures who are frequently placed in the same position for hours at a time, with only bread and water," she said, commiseratingly.

On Wednesday evening Miss Story visited a number of Chicago picture theaters, during which she spoke to over 8,000 people.

From St. Louis Miss Story will proceed to Los Angeles, where she will be engaged for some time in two prominent Vitagraph productions, at Vitagraph's Hollywood studio.

Miss Story's next picture will be "An Enemy to the King," in which she will be a co-star of E. H. Sothern, the eminent dramatic actor.

Chicago Film Brevities.

Charles F. McKiel was appointed manager of the Parkway theater, North Clark street and Diversey Boulevard, on September 25. "Charlie" is a young and promising man who has been connected with the Parkway since it was opened as a vaudeville house in 1910. He began as an usher and soon rose to the position of head usher, and then became stage manager of the vaudeville programs. "Charlie" has also been connected with the Parkway since its first moving picture program was offered, and is known and liked by every patron of the house. He owes his advancement by strict attention to his duties and by his uniform and genial courtesy to everyone with whom he came in contact. He announces that his policy at the Parkway, henceforth, will mean the best moving picture programs possible for his patrons.

* * *

J. B. Reisman, manager of the Dale theater, St. Paul, made a pleasant call at the Chicago office Wednesday, October 4. The object of Mr. Reisman's Chicago visit was for business and pleasure combined. He took a run out to the Essanay plant while here, accompanied by W. R. Scates, manager of the G. F. Company's Chicago office, and also called on the heads of various branches of the trade and at exhibitors' headquarters in the Masonic Temple. Mr. Reisman reported good business, generally, in St. Paul, and stated that business is improving rapidly after the extreme hot summer. Mr. Reisman left for his home city Thursday evening.

* * *

The Bismarck Garden, Chicago's largest and most popular outdoor musical resort, located on Broadway and Grace street, will use moving pictures henceforth to vary the musical program and dancing. An up-to-date operating room and equipment have been installed in the new Marigold room, where the Pathe News Weekly, and educational pictures of the George Kleine brand will be shown nightly. The operating equipment consists of Simplex machines, a Martin rotary converter, arc rectifiers, etc. It was installed by the Mid-West Theater Supply Company, this city, of which Jack Williams is manager. Karl Eitel, president of the Bismarck Garden Company, has subscribed for The Moving Picture World to keep him posted on the moving picture business in general.

* * *

An Essanay Chaplin revue of 1916, in five reels, was given a private showing in Essanay's exhibition room, in the First National Bank Building, Friday morning, October 6, to exhibitors only.

* * *

The Chicago branch of the Motion Picture Exhibitors' League of America held an open meeting in their hall, in the Masonic Temple, on Friday, October 6, at 12:30 P. M. A Dutch lunch was served free, and special speakers made addresses on important questions that must be settled in the near future. All exhibitors were cordially invited, whether members of the League or not.

* * *

Fred R. Martin, traveling representative of Metro, for the Des Moines office, Iowa, has written that he recently attended the opening of the Grand theater in Estherville, Iowa, a town of 4,500 inhabitants. This house has just been completed by F. H. Graaf, at a cost of $75,000. The Grand programs will consist of the regular Metro releases, Metro-Drew comedies and the Metro travelogues. Paramount, World-Brady and the Triangle pictures will also be shown. "The Crimson Stain Mystery" serial was started the first week in October. The Grand seats 1,000 people, and an admission of 15 cents is charged for downstairs seats and 10 cents for the balcony. The house will also be used for the presentation of super films, when higher prices will be charged. A full description of the house, with cut, will ap-

pear later in another department of The Moving Picture World.

* * *

Watterson R. Rothacker, President of the Rothacker Film Manufacturing Company, announces that W. C. Aldous has been promoted from the position of assistant superintendent to laboratory superintendent of that organization. Mr. Aldous is a graduate of the camera division and has been a member of the Rothacker organization for over four years. He was educated as an electrical engineer and has always been a close student of the moving picture industry. He has a thorough and practical knowledge of moving picture manufacturing. Incidentally, Mr. Aldous has a number of brilliant records to his credit as an amateur athlete.

* * *

Altred Hamburger announces the renewal of his lease for the Fine Arts theater, for a long term of years. The theater has been renamed the Playhouse. It is Mr. Hamburger's intention, when he resumes management of the house, to show only super features for long runs. Program pictures will be discontinued.

* * *

It seems that the Ohio Board of Censorship has become ultra critical recently in some of its actions. One of the latest was the cutting out of pictures of girls in bathing suits from two recent numbers of the Selig-Tribune. It may be stated that the bathing suits worn by the maidens in these news scenes were approved by the bathing-suit censors of Chicago and elsewhere.

* * *

Jones, Linick & Schaefer have contracted with the Triangle Film Corporation for the initial release of that product on Monday and Tuesday every week, at the Orpheum theater, on State street. "Old Folks at Home," with Sir Herbert Tree, will be the first of these initial releases, and will be made October 9. The new arrangement means that the Orpheum will present Triangle films for their initial showing within the "Loop."

* * *

Mr. and Mrs. Thomas Ince, accompanied by Mack Sennett, spent a few hours in the city Saturday, September 30, on their way from New York to Los Angeles. Miss Edith Bennett, who played with Otis Skinner last season, has been secured by Mr. Ince as leading woman for a big new feature on which work will be started shortly.

* * *

Aaron J. Jones announces that the Central Film Corporation has arranged with the Saxe Brothers, of Milwaukee, to take over the Orpheum theater in that city for the week beginning Sunday, October 8, to present Clara Kimball Young's picture, "The Common Law." Norman E. Field, manager of the Colonial, Chicago, will have charge of the Orpheum, Milwaukee, for that time. This feature film had great success for its run of sixteen days at the Studebaker, in Chicago.

* * *

The Ascher Brothers have leased the theater in the new Fuchs Building, Halsted and Grace streets, this city, for ten years, at a term rental of $175,000. This theater has not yet been named. It has a seating capacity of 2,500, and, it is said, will cost, when completed, $200,000. It will be the largest theater outside of the "Loop." It is the intention to offer moving pictures of the highest class in this house, with a full orchestra.

* * *

David W. Griffith stopped over in the city Sunday, October 1, on his way from New York to Los Angeles, where he will arrange for the presentation of "Intolerance." J. J. McCarthy, general manager of the Epoch Producing Company, who arranged for the revival of "The Birth of a Nation" at the Colonial, here, accompanied him to the Coast. In an interview with Louella O. Parsons, photoplay critic of the Chicago Herald, Mr. Griffith said, in part: "I haven't seen a Triangle picture in four months. I have never produced a Fine Arts production, and the words 'supervised by David W. Griffith' were put on the screen without my knowledge. My time has been spent making 'Intolerance,' which has occupied all my waking hours. It has been well received in New York by people of every nationality and of every creed."

* * *

George Fawcett, who has scored artistic triumphs in "The Crisis" and "The Country that God Forgot," arrived in Chicago from Los Angeles Monday, October 2. He left the same evening for New York, where he will spend a short vacation with his family before resuming work for the Selig Company. Mr. Fawcett had just finished his work in "The Light of Western Stars," before leaving Los Angeles. This story was written by Zane Gray, and features Miss Bessie Eyton and Tom Mix as co-stars, for the first time.

Judging from reports received at the Selig offices, this city, from exhibitors, "The Country That God Forgot" is proving very popular. Reports from the Kleine-Edison-Selig-Essanay exchanges stated that in many cities this feature has been booked for runs of from three days to a week. The critic of the Cleveland Plain-Dealer writes that this film "has never been surpassed in Western drama."

* * *

News of the marriage of Clark Coffy, a wealthy young attorney of Vicksburg, and Miss Bessie Eyton, has been received by friends in Chicago. Miss Eyton appears as Virginia Carvel in "The Crisis," and she accompanied the Selig company to Vicksburg. There, so the story goes, she met Mr. Coffy, who is a member of an old Southern family. It was a case of love at first sight.

It is said that when Miss Eyton left Vicksburg she took the heart of Mr. Coffy along with her, and when she returned to Los Angeles to become co-star with Tom Mix in "The Light of Western Stars," Mr. Coffy followed her to press his suit for her hand and heart.

Miss Eyton (that was) has never appeared on the stage and was never connected with any moving picture company other than the Selig Polyscope Company. She scored her first success in "The Spoilers" and repeated in "The Cycle of Fate," "The Prince Chap" and other Selig productions. The greatest acting of her career, thus far in moving pictures, according to critics, is in the role of Virginia Carvel, in "The Crisis."

* * *

Sam Spedon, the well-known publicity director, was in Chicago last week. He is promoting the interests of a one-reel picture, "The Government in Action," an invitation showing of which will be made soon in a Chicago theater. The picture was produced by the Motion Picture Forum, and it is given out that the Democratic National Committee will use the picture in campaign work.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—Jules Verne's "Twenty Thousand Leagues Under the Sea" (Universal). This feature has been made possible by an ingenious invention of the Williamson Brothers, who made "Neptune's Daughter," in which Annette Kellerman scored a great triumph.

Ziegfeld—Anita Stewart in "The Combat" and Earle Williams in the serial, "The Scarlet Runner." This theater has resumed its old name, since the disbandment of V-L-S-E, Inc.

Colonial—"The Birth of a Nation" (D. W. Griffith). The revival of the big Griffith spectacle has been received with popular acclaim in Chicago, judging from the crowds that have thronged the theater since the opening, Thursday evening, September 28.

* * *

Every reader of the October 14th issue of this publication could not fail to have had his attention attracted by the highly artistic and happily conceived plan of the two-page advertisement of "The Crisis." All credit is due Wm. Lord Wright, Selig's publicity director, for this work.

FRANK LOSEE RENEWS CONTRACT WITH FAMOUS PLAYERS.

This is the open season for renewal of contracts with the Famous Players Film Company. With Pauline Frederick and Marguerite Clark successively placing their signatures on the dotted lines set apart for that purpose, there is now a third line bearing the well known signature of Frank Losee. Mr. Losee, who is one of the best known character actors on the motion picture screen and has an enviable stage record as a basis of his celluloid achievement, will continue on the Paramount program in Famous Players productions.

WORLD FILM'S LARGE STUDIO PROJECT.

The World Film Corporation has secured a final option upon a tract of approximately 8,000 acres not far from Poughkeepsie, with a view to building a large studio and general production plant. Architects and builders have already been consulted, and active construction operations will begin as soon as the numerous titles have been formally passed to the realty concern which has been engaged in assembling this extensive property.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FIRE DESTROYS PACIFIC LABORATORIES.

Early Morning Blaze Demolishes Two Story Plant—Cause Unknown.

FIRE of unknown origin early on the morning of September 19 demolished the plant of the Pacific Film Laboratories at 5813 Santa Monica Boulevard. Luckily for the owners of this firm, and those whose films were there for printing and development, the storage vaults were located in a fireproof storage building. The fire started somewhere in the main laboratory and rapidly ate its way to the offices and projection and drying rooms. Several fire companies were required to hold the blaze from razing the studio at present occupied by the Continental Film Producing Company, makers of the feature film, "The Spirit of '76."

The firm is under the management of H. T. Brookmiller, while the owner is W. H. Faust. The building and contents were insured for practically the full value, but as yet no definite estimate can be made of the film loss, because of the amount of footage that was stored in the vaults. Mr. Brookmiller said that they would immediately start rebuilding, as business had been very good, and the future looked promising.

A peculiar coincidence of this fire is that the Rolin Film Co., managed by Dwight Whiting, had recently moved from this studio to their new one in the downtown section of Los Angeles. The morning before the activities at their studio began a fire also of unknown origin broke out and a part of the main building was damaged. Little damage was done at the Rolin plant and no one was injured.

UNIVERSAL EXPANDING.

H. O. Davis Inaugurates Many Things—Newest a Real Art Studio.

Every day finds some improvement at Universal City. Now it's an addition to the art and ornamental department in the form of a clay modeling and moulding studio.

Perfect detail in the making of pictures is a hobby with Vice-President Davis and when he was unable to purchase the properties required for the features he decided to make his own.

In San Diego, where he was director-general of the exposition and its builder, he had in his employ H. R. Schmohl, who was in charge of the ornamental and cement work.

Art Department, Universal City.

Schmohl was secured to take charge of the new department at Universal City. He had already been connected with nearly all of the big expositions.

Since its inauguration the department has worked twenty-five men making the various accessories required for productions, and here clay modeling, papier mache and composition work are done. Wonderful statues are turned out in a remarkably short space of time. Papier mache butterflies, goblins and all sorts of reptiles and insects are made by the artists of this busy department.

Mr. Davis also secured the services of Richard Zeitner, who for thirty years has been adding to the art of this country in clay models. Zeitner was educated in Berlin and is said to be one of the best figurists in the United States. He is working, from life, on some figures and tablets for a coming Universal allegorical production.

The process of making models from clay is to first provide the frame to which is attached the clay, which then is moulded into the desired form by the hand of the artist. From this clay model a glue mould is made and into this eventually is poured plaster of paris, from which when dry the glue is removed leaving the cast as desired.

Included in this work at Universal City is the making of dishes, ornaments and any large or small article needed by the directors for the making of pictures.

THE TOLL OF THE SCREEN.

Moving Picture Workers Killed, Injured and Bruised.

Harry Richards, a stage carpenter employed on the night shift at Universal City, was instantly killed one morning this week when he plunged twenty feet into a pit on the main stage.

Richards had finished work and was about to depart, when he backed over the edge of the stage floor into the pit, which is used to represent a cellar.

Going beyond what was requested by the scenario, a street car jammed into a setting erected at Second street and Redondo avenue by the Fox Film Company and injured five people, of whom Frank Dolan was the most seriously hurt.

In Glendale Marin Sais, Kelem star, met with a peculiar accident the other day when riding horseback. In an exciting moment in a scenario the bridle slipped off her horse and struck her in the face with force sufficient to break her nose.

Suffering from a fracture of her right wrist, Lillian Peacock is confined to the hospital at Universal City. Miss Peacock was working in a scene before the camera in La Brea boulevard and at the time was wearing a man's suit of clothes. She was supposed to jump to the street from an automobile running past the camera when her foot slipped and she fell to the ground.

When a bicycle which she was riding in a film comedy broke in two, Gale Henry, Universal comedy woman, was injured. She was takeh to the hospital at the film plant, where Dr. Lloyd Mace attended her injuries.

Herbert Rawlinson is hobbling around Universal City on crutches while his muscles are cementing to the knee cap.

NEW LIGHT EFFECTS.

Marking a big advance in the use of artificial light in making photoplays, the Motion Picture Electric and Equipment Corporation succeeded this week in its initial undertaking, providing illumination for scenes taken at the San Diego Fair and the Hotel Coronado ball by Pollard Picture Plays, Inc.

The company, which was formed and financed by Willis & Inglis, is making a close study of possible improvements in studio and location lighting. Experiments also are being made in new and novel light effects.

Among other accessories the corporation has equipped a six and one-half-ton motor truck with generator, gas engine, switchboard, etc., which provide electrical power for lighting exterior night scenes, caves, shipboard interiors, railroad cars, halls and theater interiors, and the like. The truck weighs more than nine tons with its equipment, but can be taken almost anywhere. Winfield-Kerner lamps are being used and the corporation has purchased a large number of them.

The business of the company covers the rental and sale

of lamps, the suggestion and installation of new effects, and the manufacture of studio equipment. Harry D. Brown, the head electrician, has made a lifelong study of the science of light and is conducting the experiments at the company's well equipped plant in Hollywood. Demonstration of the company's facilities for lighting will be given from time to time at the motion picture studios in the vicinity.

The firm of Willis & Inglis is the sole agent for the corporation, and through its efforts the "moving power house," as the truck has been named, has been engaged far in advance. With the coming of the rainy season it will prove a big benefit to the picture manufacturers of Southern California.

Los Angeles Film Brevities.

At Selig's a fight that was a real fight took place during the filming of one of the scenes for "The Garden of Allah," with the result that all the participants are still carrying marks of the conflict. Director Campbell merely requested a realistic fight scene, and the actors entered into the spirit of the scenes so enthusiastically that scarcely one came off without some bruise, black eye or other injury, with each one of them swearing vengeance on his particular assailant in case of a retake. The immense street sets erected for this picture are exact duplicates of Algerian city scenes. Many of the mobs were composed of real Arabs, and professional Arabian dancers were secured for the cafe scenes.

* * *

At Downey, Gray & Hall have moved their theater from the Auditorium building to the Dismukes building, and it will be known as the Downey Theater.

* * *

"I Love You, California" is the official song of a new players club.

* * *

Mae Murray, who has just arrived from New York, is the latest member of the Lasky "Never-again" Club. This organization is composed of members of the Lasky Company formerly residents of New York, who came to Los Angeles, went back to the great metropolis—returned to the west vowing that they never wanted to see the white lights again. Cecil B. De Mille, director general, is the charter member; William C. De Mille is next. Others in the organization are Frank Reicher, Fannie Ward, Marie Doro, Elliot Dexter, Jack Dean, Blanche Sweet, Kenneth McGaffey, and now Mae Murray.

* * *

Stage fans who saw the successful play, "On Trial," will remember the character of the man who was killed before the play began, but who appears in each of the four acts. This may sound like a paradox, but the play is responsible. All of which to say that "Billy" Garwood, who is making an excursion from the screen to the stage, is to play this character in a Morosco production of "On Trial" in Los Angeles. Garwood is much missed at Universal, where he directed and played his own leads.

* * *

Two of Mack Sennett's chief comedians at the Keystone plant are back on the job after a three weeks' vacation. They are Ford Sterling and Harry Gribbon.

Sterling's chief hobby is amateur photography and the greater part of his time while at leisure was spent motoring about the mountains and canyons of Southern California. He returned with a splendid collection of pictures.

Gribbon cares less for the picturesqueness of the great "out of doors." His holidays were consumed by a trip to San Francisco, where he sojourned for several days.

* * *

At Anaheim, R. P. Anderson is the new manager of the Mason theater, having bought out Max Hartfield. A deal has been closed whereby C. L. Head takes a lease of a new theater in the Cassou Building.

* * *

William E. Wing is author of a series of six two reel comedies now in production by Director Al Christie at the latter's Hollywood Studio, each member of the Christie Company to have a part in this comedy series. The subjects will be widely different and individual, and the production will carry out the Christie idea of "A Better Comedy," which is the motto of this studio.

* * *

The ten-reel western feature "The Light of the Western Stars" is fast nearing completion at the Selig studios under the direction of E. A. Martin. In it are co-starred for the first time Bessie Eyton and Tom Mix, and the supporting cast includes George Fawcett, Frank Campeau, Charles Gerrard, Victoria Forde, and others.

A letter from J. P. McGowan, directing the Signal Company now "en tour de location," says that "After wandering about the northern part of California for more than a week in search of a place with the proper topographical and climatic conditions necessary to the completion of the serial, 'The Lass of the Lumberlands,' the Helen Holmes company has at length established itself at the Hotel del Portal at El Portal, at the entrance of Yosemite valley. With an equal amount of sunshine to that common to the Los Angeles vicinity and with some of the most superb locations ever used in the production of a photoplay, there is small doubt but that the company will remain at their present quarters until snow flies."

Upon leaving Arcata, the company went direct to Hume, Cal., but they were forced to leave there without making a scene, because of the widely different methods of logging there as compared with those of the northern part of the state. They returned to Fresno and from there motored to Merced, where they remained a day, making exterior scenes in the city streets and in front of various of the important buildings of that place.

It is Mr. McGowan's intention to make all possible exteriors in and around the valley, and when railroad "stuff" is necessary, to charter a train, run it toward Merced, making pictures along the way, remain in Merced over night to get any city exteriors necessary, and return to El Portal the following day. With these facilities at his command, he will be able to get practically every type of scene known to pictures within a comparatively small radius.

So far as can be learned, this is the first time a picture company has invaded the Yosemite district for the purpose of making anything but educational and travelogue pictures.

* * *

After a lingering illness, the wife of George Seigman, Fine Arts director, has passed away at her home in Hollwood.

Funeral services were largely attended by representative motion picture people of the Southern California film colony.

There were a great many beautiful floral offerings from many friends.

Scores of letters and telegrams were received by Mr. Seigman, offering sympathy and consolation in his grief, giving ample testimony of the esteem in which he is held by his associates.

Mr. Seligman has left for New York.

* * *

After eight weeks in bed, Herman Bosley, manager of Miller's Alhambra theater, is around calling on his many friends. His appearance on Hill street is made possible by a pair of crutches.

* * *

Bennie Zeidmann entertained a bunch of prominents this week at the big Metro studio, among them being Seymore Tally, of the large theater bearing the same name, who was the personal guest of Harold Lockwood and May Allison, who were at that time appearing in scenes from "Big Tremaine," the Yorke adaptation of Marie Van Vorst's novel.

* * *

Robert Grey, Balboa's handsome leading man, has officiated as clergyman at forty-seven screen weddings. He received his first fee last Friday when he married Jackie Saunders and Roland Bottomley, "The Grip of Evil" stars. Bottomley gave him a cheese sandwich.

* * *

At the Ince studios Frank Keenan and Enid Markey, who have had many successes in the past under the Triangle Kay-Bee banner, soon will be seen as co-stars, when they are presented by Thomas H. Ince in "Jim Grimby's Boy," from the pen of Lanier Bartlett. This is the first story by this author to be produced in Culver City, and is said to be one of the most picturesque ever made at the plant.

* * *

E. Mason Hopper has arrived at the Morosco-Pallas studios and is busy directing Vivian Martin in a big picture, "The Wax Model." Kathlyn Williams is appearing in "Redeeming Love," under the direction of Wm. Taylor. Thomas Holding, who recently arrived in the west is co-starring.

* * *

Lois Wilson, the well remembered Alabama beauty, is appearing in a Universal feature "For Value Received," under the direction of Donald MacDonald. Lee Hill appears opposite the pretty southern beauty. Roberta Wilson, her sister, who is now a full fledged leading woman, is being filmed in a big picture, "The Emerald Pin," under the direction of Burton George.

Hereafter all prints will be finished on the Christie lot, where the two brothers' film company is turning out comedies by the rod. A complete laboratory is now under course of construction and in a short time will be in full operation.

* * *

Myrtle Gonzalez, who has been making quite an inroad on Bluebird feature release dates with her big pictures made under the direction of Lynn Reynolds, has departed for San Diego, where she will vacate for a week. This is her first vacation in two years.

* * *

Kenneth McGaffey, publicist for Lasky, is on a northern tour accompanied by Wallace Reid.

* * *

Geraldine Farrar has completed her picture feature "Joan of Arc" and has gone east to New York, leaving her husband, Lou-Tellegen, behind to finish one of his pictures. Mae Murray, the dancing actress, has also gone east—on her vacation.

* * *

The William Fox forces under the temporary guidance of A. Carlos, who is here for a several months' supervisory trip, will add another comedy company to the already large producing force.

* * *

William Keefe, who hands out the publicity for D. W. Griffith here, announces that the greatest film masterpiece of the age, "Intolerance," will be presented in Los Angeles on the sixteenth of October. Clune's Auditorium will house this mighty spectacle. We all are awaiting the premier with eyes awake.

* * *

Fritz Schade, known on the Keystone bulletin board as one of the most daredevil actors, has survived a whole year of married life. The other day he had a party in celebration of his first wedding anniversary. Yes, oh yes, Mrs. Fritz was there. Sure, they're happy.

* * *

The Fujiyama Feature Film Co. has been formed here for the purpose of filming a series of Japanese pictures for American release. Mrs. E. L. Greer is at the head of the new organization, which is said to have already opened offices and secured a studio site.

* * *

Max Dill, known more as Kolb and Dill, celebrated comedian, and now with the American, was wedded this week to a San Francisco actress, Miss Josephine Clark.

* * *

William Worthington at the Universal is directing a five-reeler, "In Love," with Claire McDowell as the heavy leading woman playing with Franklyn Farnum. Worthington is putting some fine pieces of photoplay in this picture.

* * *

Richard Stanton, the Fox director, is home from El Paso, whither he went with his company headed by Gretchen Hartman and Alan Hale. Dick used a lot of army men in this big picture down near the border.

* * *

Helene Rosson, of the American, is on a vacation to nobody knows where and where nobody will know where, for she's away from the pictures for sure, she said before she went.

* * *

Al Christie, at the studio which bears his name, is doing his first two reeler featuring Billie Rhodes. It has a crackerjack title, "Bride and Gloom," and is filled with a variety of new stuff, such as only Al Christie himself can inject into a two thousand foot laugh film. Harry Ham is the other lead in the film, but he is not "gloomy" by any means.

* * *

William Farnum and Oscar Apfel, of the local Fox plant, have finished their ninth picture. Big Bill is on a fishing vacation and Apfel is putting his time toward finding a suitable story to start next.

* * *

Dustin Farnum in his big new car has departed for a few days' drive across the desert into Arizona. It is not for his health by any means.

* * *

Reginald Barker, of the Ince forces, has gone on a vacation by motor to the depths and wilds of the Yosemite valley in this state. Bessie Barriscale has gone on a similar trip, only to New York.

* * *

Henry Murdoch, who appears in Ham comedies for Kalem, is suffering with a badly sprained wrist. He fell off of a star one day this week. Not a real star, but a hanging star under the diffusers, which was being used in a big comedy set.

* * *

For "His Slave," the newest Frank Keenan-Ince picture being made at Culver City, Director Walter Edwards is building the interior of an old Mississippi river steamboat with gambling rooms, ballroom, and buffet. This is quite a large set and will register well in the picture.

* * *

Raymond Gallager, ex-leading man with Universal and later juvenile player with the Christie comedy players, has retired from active work in pictures. He has amassed quite a fortune and is now happily at home in a big beach bungalow at Santa Monica. We hated to see this promising youth forsake the screen.

* * *

Daddy Wood, for a long time one of the popular actors with the Signal Film Co., passed away at his Glendale home last week. He is survived by a widow. He has appeared in "The Girl and the Game," "Whispering Smith" and many other big pictures under the direction of J. P. McGowan.

* * *

For "The Garden of Allah," being filmed by Selig under the direction of Mr. Martin, over three hundred extras were used in some of the big street scenes. These scenes were most gorgeous and it is only too bad that the modern cameras cannot register the true colorings as they appear in real life.

Quirk Again Heads Screen Club.

At Annual Election Progressives Defeat the Bulk of the Official Ticket.

AT THE annual election of the Screen Club, held on October 7, Billy Quirk was re-elected president. The votes were cast in the new home of the club, 117 West 45th street. While Mr. Quirk was named on the official ticket he actually was the nominee of the opponents of the faction which heretofore has dominated the affairs of the Screen Club—and be it admitted with some considerable degree of success. At 1 o'clock there appeared at the club a list of candidates printed on yellow paper. These were culled from the several eligible tickets. Before the polls were opened, two hours later, some one had dubbed the list as "The Yellow Menace." With two or three exceptions it was elected.

The other officers were: First vice-president, Edwin Carewe; second vice-president, Paul Scardon; third vice-president, Oscar Eagle; corresponding secretary, Anthony P. Kelly; recording secretary, Robert Welsh; treasurer, Will C. Smith; board of governors, two years, E. K. Lincoln, Frank Carroll, William Haddock and Harry Solter.

Of the foregoing Messrs. Scardon, Kelly, Welsh and Lincoln were named on the official list.

Strand Shows Administration Film.

Single Reel Showing President Wilson and the Members of His Cabinet Is Artistic and Dignified.

THE first motion picture of the Democratic National Committee was shown at the Strand theater in New York on Sunday, October 8. It was entitled "The United States in Action." The subject matter were intimate portraits of President Wilson and the members of his cabinet, all seated at their respective desks and represented as in serious conversation with an unseen caller. The pictures, which were produced by Charles R. Macauley, of the Kineticartoon Corporation and the Motion Picture Forum, were dignified, artistic and in every way worthy of the distinguished men portrayed.

The initial presentation was attended by a large number of prominent Democrats. Special invitations had been issued. The guests were greeted by "Doc" Wilson, of the theater staff, and T. M. Alexander at the 47th street entrance and by Manager Harold Edell in the lobby. Present were Colonel E. M. House, the confidant of the President; Secretary McAdoo, Secretary Redfield, Vance McCormick, Norman E. Mack, Henry Morgenthau and Norman Hapgood.

The showing of the film was attended by steady applause all the way, it being especially marked while the President was on the screen.

The subject shown at the Strand is one of 125 prints to be exhibited in New York City. Samuel Spedon is now in Chicago making arrangements for the distribution and showing of 35 prints in the lake territory.

Paramount Pictures

Two Famous Players' Productions Head Paramount Program for Week of October 23—Many Other Exceptional Features.

THE Paramount Program for the week of October 23 will contain two of the most exceptional features ever produced by the Famous Players, and of the highest standard that have ever been distributed by this organization, in "The Rainbow Princess," a fascinating photoplay of circus life by Shannon Fife, in which Ann Pennington of Ziegfeld "Follies" fame is starred, and "Seventeen" Booth Tarkington's latest novel, in which Louise Huff and Jack Pickford co-star.

This is Ann Pennington's second screen appearance, and it is being looked forward to with keen interest by the exhibitors, since she scored so big a success in "Susie Snowflake." In this production, Miss Pennington makes a balloon flight and parachute descent, and also appears in the lion's cage in a number of scenes. The celebrated Hula Hula dance in which Miss Pennington created a sensation on the stage is introduced in this picture with the famous Hawaiian orchestra from the Ziegfeld Follies accompanying her, precisely the same as it is being shown seven times each week in New York City. This production was staged under the direction of J. Searle Dawley, and the supporting cast includes William Courtleigh, Jr., Clifford Gray, Augusta Anderson, Grant Stewart, Charles Sutton, Harry Lee, Edwin Sturgis, Walter D. Mealand, Herbert Rice, Queen Pearl, Ann Manning and Carl Gordon.

"Seventeen" offers wonderful opportunities for Louise Huff and Jack Pickford, which delightful comedy was staged under the direction of Robert G. Vignola. Mr. Pickford plays the role of William Sylvanus Baxter, one of the greatest characters ever conceived by Booth Tarkington. Lola Pratt is portrayed by Miss Huff, and the couple are surrounded by an all-star Famous Players cast, making it one of the most noteworthy productions this company has ever presented on the Paramount Program.

During this same week, Paramount will release a number of exceptional "little features," included in which are the 37th edition of the Paramount Pictographs, the magazine-on-the-screen; the 38th weekly, "Trips-Around-the-World," with Burton Holmes, in which a visit is made to the Island of Capri, and the Paramount-Bray Cartoon, "Bobby Bumps Helps Out a Book Agent," drawn by Earl Hurd.

The four leading subjects in the Paramount Pictographs are "Bubbles Worth While," "A School for Heroes," "Land Battleships in Private Life," and "The Hague of Dogdom."

In "Bubbles Worth While" there is pictured the wonderful accomplishment of the glass-blowing industry, showing in an interesting way how flint glass is made from a mixture of sand, red lead, and potash, moulded at a temperature of 240 degrees, and then blown by workmen into the most unusual shapes. These pictures were taken in the plant where the glassware service was made for Presidents Lincoln and Harrison.

"The School for Heroes" pictures the gruelling curriculum through which a pupil must go in the school for gridiron heroes, showing that the strategy used in the training camps for the football squad of the Princeton University Football Team, is very similar to that used by the field marshals in Europe who are mapping out their daily campaigns for their subalterns in the war of the nations.

A very interesting subject is pictured in the "Land Battleships" or caterpillar tractors, which are being used by a Wall Street firm, who have taken up farming as a side line, on a 16,000 acre strip of swamp land, and which they have turned into smooth, fertile farm lands, and operating it upon the most modern basis by means of this most modern mechanical device.

The closing subject of the magazine-on-the-screen shows the first peace tribunal that has ever been held by the dog delegates from every country including English and French bulls and Imperial dachshunds.

Burton Holmes' travels, which he is conducting for Paramount, are becoming more and more interesting, for he is at the present time taking American theater goers through those countries which are now in the war of nations, where it is particularly interesting to study these people, their habits and their modes of living.

Earl Hurd, the well known cartoonist is responsible for the laugh-provoking "Bobby Bumps," which animated character has become one of the most delightful in the theatrical world. His work in the Paramount-Bray cartoons has been greeted everywhere with enthusiasm, and in the release of October 23, where "Bobby Bumps Helps Out a Book Agent," he has the youngster creating a great many new antics, the majority of which are perpetrated upon Bobby's father. Bobby in this story puts roller skates on his Dad and makes him take all sorts of bumps and knocks, only to find Bobby getting a complete spanking for his trickery.

The third Paramount comedy to be released by Paramount will be "A Troublesome Trip," produced by the United States Motion Picture Corporation, and which will be issued October 30. This comedy is filled with side-splitting situations, and the wonderful amount of clever trick photography, which is so materially added in making this "little feature" one of the best sellers in the market.

Mary Pickford Opening

Popular Star's First Production Under Artcraft Banner Will Appear November 6 in Eighty Theaters.

NOVEMBER 6 has been set by Artcraft Pictures Corporation as the release date for Mary Pickford's first superior production, "Less Than the Dust." On that day eighty theaters in the United States will show this picture simultaneously. This is believed to set a record for a feature of the length of "Less Than the Dust." The list, which is nearly completed, promises to be a formidable one and includes practically all the most prominent circuits in the country. A conservative estimate of the number of people who will see Mary Pickford in her first appearance as an independent star at the head of her own producing company places the total at 300,000.

Among the notable additions made recently to the number of theaters which have booked the new Artcraft productions are the circuits of S. Katz, Ascher Bros. and Lubliner & Trinz of Chicago. Max Goldstein, manager of the Chicago exchange, has already booked Mary Pickford productions in more than thirty theaters in Chicago for exactly 100 days. Jones, Linnick & Schaeffer's Colonial and the Bijou Dream have signed for two weeks for each picture. The Alhambra in Milwaukee is another prominent first run house and Mr. Goldstine's list includes the most progressive exhibitors in Illinois, southern Wisconsin and eastern Iowa.

Arthur G. Whyte in the New York exchange has put on the Academy of Music as a companion of the Strand and reports that negotiations for other large and popular houses are approaching a satisfactory conclusion. Every State in New England is well represented in the business obtained by the Boston exchange. Cincinnati, Cleveland, Washington, Baltimore, St. Louis, Kansas City, St. Paul, Minneapolis, Denver, Butte, San Francisco, Los Angeles, Portland and Seattle are centers which are to have Artcraft service for long runs in numerous theaters.

One of the most remarkable examples of enterprise that has yet come to the notice of Artcraft is that displayed by the Majestic theater in Dayton, Ohio. Gerber & Haas, managers of the Majestic, have ordered thirty-one 24-sheet stands of Mary Pickford, which they will cover two weeks before showing with the special printing prepared for "Less Than the Dust." Their campaign will cover twenty-one towns adjacent to Dayton and seventeen newspapers in that territory will carry advertising of the new Mary Pickford productions.

MAYER GETS TRIANGLE BOSTON FRANCHISE.

Readjustment of the distributing plan of the Triangle Film Corporation on the basis announced last week, continues. Following the statement that Alfred Weiss had purchased a 50 per cent. interest in the New York branch office controlling the New York territory, the announcement is now made that Louis B. Mayer, one of the most prominent exchange men of Boston, Mass., has purchased a similar interest in the New England territory with headquarters in Boston.

Motion picture men throughout the country know Mr. Mayer well, as he has occupied a position of prominence in the film world during some years. His appearance in the Triangle co-operative plan is looked upon by the officials of that company as a distinct asset. In the arrangement by which Mr. Mayer takes over the New England Triangle territory on the plan described a redistribution of territory has been made. Hitherto the State of Connecticut has been included in the New York district, but with the advent of Mr. Mayer it is sliced off New York and attached to the New England district. Some readjustment of accounts will be necessary, and is in fact now in process.

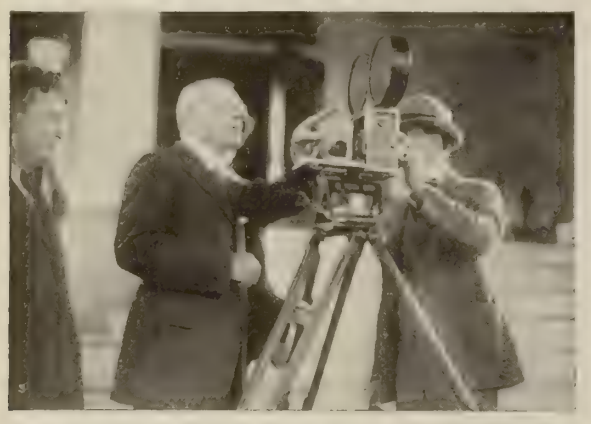
MONMOUTH ENGAGES EDITOR.

The Monmouth Film Corporation has engaged the services of Miss Mildred Considine to edit, adapt and write scenarios. Miss Considine has just arrived from Chicago and has taken up her work of completing the screen version of the "Jimmie Dale" series, written by Frank L. Packard.

Ince Visits Shadow Lawn

Producers of "Civilization" Complimented by President Wilson, Who Shows Deep Interest in Motion Pictures.

PRESIDENT WILSON has shown himself during his term of office, a liberal patron of the arts. This might be expected from a man of his scholastic antecedents, achievements and inclinations. As a student of and exponent of literature, as a college president, he is eminently fitted to appreciate the educational advantages of the screen. It might be said of him that what politics have gained in the past four years, literature and learning have lost. The President indeed, appears to be exceptionally well inclined towards the motion picture. By his acts he has shown that he is personally interested in motion pictures. He has appeared in them scores of times, and film men will recall with peculiar pleasure that on the occasion of the first dinner of the Motion Picture Board of Trade at the Biltmore, several months ago, President Wilson made a felicitous speech which showed that he understood the aspirations of the art and industry.



President Wilson and Thomas H. Ince at Shadow Lawn.

President Wilson has more than once shown himself an intimate student of picture progress. He has patronized the great productions as they came along. Of recent motion picture spectacles, "Civilization" has attracted the President and recently he invited Mr. Ince, the producer of "Civilization" to call on him at Shadow Lawn.

Mr. Ince describes his reception by the President as exceedingly cordial. Mr. Wilson showed that he had an intimate knowledge of the picture "Civilization" and personally congratulated Mr. Ince on his achievement. More than that he revealed that he was interested in the technique of the work because he asked many questions with regard to the actual making of motion pictures.

When seen on the subject of his interview with the President, Mr. Ince said: "I found Mr. Wilson courtesy and affability personified. A more cordial reception I could not possibly have had."

Besides Mr. Ince, Mr. J. Parker Read, Jr., Mr. Ince's business representative, was present at Shadow Lawn and appears in some of the still pictures. These photographs are being reproduced in the newspapers throughout the United States.

Lecture Tour Planned

Mary Gray Peck to Address Women's Clubs on Motion Picture Problems.

ARRANGEMENTS are being completed by the National Committee on Films for Young People (affiliated with the National Board of Review of Motion Pictures), in co-operation with the Motion Picture Committee of the General Federation of Women's Clubs, for a series of addresses to be given by Miss Mary Gray Peck in October and November through the middle west. Miss Peck has just been made a member of this committee of the General Federation of Women's Clubs. She will speak under the auspices of the women's clubs in the leading cities of this section of the United States regarding the motion picture and its problems. She will also meet groups of exhibitors in these sections with a view to stimulating their interest in the matter of better films. Many women's clubs, in seeking to meet the problem presented by the interest of children in motion pictures, have been responsible for censorship methods which have not proved successful from any point of view. Their aims have suffered for lack of proper direction. Miss Peck will seek to aid them by showing how they can be constructive rather than destructive in their methods. Her work will be broadly constructive.

Miss Peck's alma mater is Elmira College. She studied music in New York and going west to teach it, took post graduate work in philology in the University of Minnesota. She was engaged to teach English in the English department of the State University of Minnesota, and after taking other post graduate work in Cambridge University, England, she became assistant professor of English in the University of Minnesota. Resigning her professorship she became interested in the work of women's organizations and was invited to do special investigation work for the National Women's Trade Union League. In 1915 she was the chairman of the Speakers' Bureau of the New York Suffrage Campaign. She has been a member of the educational committee of the Drama League and is chairman of the drama committee of the General Federation of Women's Clubs.

She is a very effective speaker, a clear thinker, and knows how to marshal her facts and arguments in such a way as to make her point. She has been deeply interested in the motion picture question for a long time and it is due to this fact that the General Federation of Women's Clubs have given her this important work in their nation-wide effort for the improvement of films.

Charlotte Walker Joins Thanhouser

CHARLOTTE WALKER, famous for her successes as a star on the screen as well as upon the speaking stage, has joined the Thanhouser Film Corporation and will begin work immediately upon a five-reel feature by Lloyd Lonergan, to be released through the Pathe exchanges.

O. A. C. Lund, who has directed such players as Gladys Hulette, Robert Warwick, Lionel Barrymore and Barbara Tennant, will be Miss Walker's Thanhouser director.

Charlotte Walker.

It is Edwin Thanhouser's policy to sign for his plays actors particularly suited to the parts and the list of Thanhouser artists now includes Miss Walker, Vincent Serrano, Jeanne Eagels, and Valkyrien added, of course, to Florence La Badie, Frederick Warde, Gladys Hulette, Doris Grey and Wayne Arey, who for some time have been firmly established as stars in Thanhouser features.

In her first Thanhouser feature Miss Walker will play the part of a girl convicted of murder, who escapes and marries, concealing her secret from her husband. The story is crowded with exciting scenes, including a train wreck in which the heroine, on her way to prison, makes her escape.

In the last hundred feet of film comes a startling denouement, one of those unexpected twists which are so popular with film fans and which straighten everything out after the spectators have begun to fear that the heroine is doomed to despair and death.

Before joining Thanhouser her motion picture experience included starring engagements with Lasky and McClure.

LEAVES WORLD TO JOIN UNIVERSAL.

D. L. Segal, who, up to last Saturday, held the proud distinction of being the oldest employee of the World Film Corporation, in point of service, has resigned to accept a position with the Universal Film Manufacturing Company.

During the past three years, Mr. Segal has been manager of both the Film and Poster departments, where he formed a large acquaintance with New York exhibitors. At the Universal he will be assistant to the manager of the contract department. He leaves the World Film Corporation with the best wishes of his comrades for his success in his new undertaking.

Who's Who in Sherman-Elliott

Sketch of the Two Young Men Who Are Doing Real Big Things in Exploiting Motion Pictures.

OUT of the Middle West come two young men who in an exceedingly short time have gone far in the way of making a name for themselves in the exhibition of large pictures on a large scale. Incidentally they are reported to have been unusually successful financially. Harry A. Sherman and John Elliott, whose firm name is Sherman-Elliott, Inc., have opened temporary offices in the Candler Building, where Mr. Sherman is now discussing with state right buyers terms for disposing of "The Crisis," of which production Sherman-Elliott are the owners for the United States. The firm already controls seventeen states for "The Birth of a Nation" and "Ramona." Larger and permanent quarters in New York are now being sought.

Harry A. Sherman.

Mr. Sherman was born in Boston thirty-two years ago. He has been in the theatrical business nine years, the last seven of which have been in the picture division. He was the first secretary of the Minnesota Exhibitors' League. In 1911 he opened the Park theater in Minneapolis, in 1913 he organized the Sherman Feature Film Company, and later he became president of the Alco Corporation of Minnesota. The latter venture was not successful, but Mr. Sherman laid the foundation for his present success through his acquisition of the rights for Minnesota of "The Christian."

Mr. Elliott is five years older than his partner and hails from London, Ontario. His first experience before the public was when, as a high diver, he joined the W. J. Main show. Later he became a member of the aquatic outfit of Dr. Carver. In 1900 he was doing balloon jumps with Sam Ellis' Daredevils, and a year later he became manager of the People's Theater in Seattle for Sullivan & Considine. In 1904 he took over the management of the Unique, Minneapolis, another S. & C. house, and there he remained until he joined forces with Mr. Sherman.

July 3, 1915, Messrs. Sherman and Elliott, controlling the state rights on Wisconsin for "The Birth of a Nation," began a run of ten weeks of the big feature at the Davidson Theater, Milwaukee. Its success proved to them they had "started something." In October the Minnesota rights to the subject were secured. October 23 it opened in the St. Paul Auditorium, the largest theater building in the West, and a week later saw it at the Shubert, Minneapolis. The firm then took over the rights for fifteen more Western States. Up to date it is said the exploitation of the spectacle has resulted in the bringing into the Sherman-Elliott offices of checks approximating a million dollars. Last spring the firm took over seventeen states for "Ramona." It has also bought three large theaters.

Mr. Sherman, most of whose time is spent in traveling, was in New York a couple of days last week. A World man caught him in his office on his return from Philadelphia and while he was making arrangements for a week-end visit to Chicago. The husky young Bostonian, whose hobby is boxing and who has been known to travel two thousand miles to sit in on a good bout, said that he was receiving offers on "The Crisis" for the territory east of Chicago. The rest of the country he intends to hold for his own firm. In case he does not receive for New York a price commensurate with his own ideas as to its value "The Crisis" will be retained by Sherman-Elliott for that territory.

At present, he said, he has out seven "Birth" companies, three of which are new. On the road, too, and bringing in "the goods" are four "Ramona" companies, each carrying an orchestra of nineteen pieces and a leader. The original "Ramona" score is being used. Mr. Sherman said his firm had eliminated the elaborate staging which marked the presentation of the subject in New York, had cut the picture to about nine reels and had what he and his associates considered a splendid picture.

"I am a believer in showing a picture as a picture," said Mr. Sherman. "I believe in making a picture stand on its own feet, just as I would put a grand opera on its own feet, but I don't sanction the policy of combining the two. I feel if I have got to add forty voices to put over a picture it is not a picture. Don't misunderstand me—I am a strong partisan of good music, in picturesque ushers, and all that. But I don't see a big chorus. We are going to put over 'The Crisis' in the same general way as the two others."

The permanent offices of Sherman-Elliott will be in Chicago. Mr. Sherman said there were several productions, finished or in course of making, the purchase of which his firm had under consideration. "We are open to buy any good productions for the United States," he added. "Our aim is to retain and exploit from our offices all territory west of the Mississippi—and, of course, we want only those subjects that can be shown as road attractions."

Sherrill Gives Views on Open Market

President of Frohman Corporation Decides to Enter It and at the Same Time to Discard the Clock.

WILLIAM L. SHERRILL, President of the Frohman Amusement Corporation, talking with a World man last week, gave his interpretation of what is meant by the "open market." Mr. Sherrill had been talking about the success of "The Conquest of Canaan," how it had pleased the reviewers and the buyers, and incidentally referred to the success of the Frohman Company. "I consider it a success," he said, "because we pay our debts and we pay dividends. My friends in the trade tell me that any company able to do that in these times is justified in assuming it is successful."

"What I call the open market," Mr. Sherrill explained, "is disposing of a production to state right buyers, especially when that production is based upon an unusual story and so staged as to attract keen competition among the independent distributors. The Frohman Amusement Corporation intends to continue the policy we initiated with 'The Conquest of Canaan,' of disposing of our subjects literally on merit. We are working on the theory that the picture that is made by the clock cannot possibly be the equal of the one that is made regardless of the clock, where time is taken to do everything properly.

"We had a year's experience in making pictures for programs, and many times we were in the same state of mind as is the man rushing for a train. When we started work on 'Jaffrey' we left the schedule behind. We began making pictures at profitable leisure. Our director, George Irving, was relieved of every care not closely connected with the production of the subject on which he was working. Six weeks and three days were spent on 'Jaffrey,' and the results showed for themselves.

"In 'The Witching Hour,' which up to this time has been in work two weeks, but nine scenes have been shot. For the making of some of these it was believed that music would add materially to the work of the players. Mr. Irving was instructed to 'go to it,' to secure his musicians and get his atmosphere. He got just what he went after. In one situation, again, the one where Clay Whipple is forced to look at the cat's eye pin which so singularly affects him, one of the tremendous situations of the play, Mr. Irving spent sixteen hours rehearsing his cast in order to get just the psychological touch. Under program conditions, as we have been facing them in the past, the thing would have been out of the question.

"Had the Frohman Company been desirous of aligning its brand with a program it could have done so many weeks ago, but we could not 'see' the exaction of sixteen pictures a year at stated intervals. We are not fighting nature, temperaments, emergencies, weather and accidents. We are merchandisers, purely and simply—and will never count the cost of a picture in time consumed."

SYDNEY McKEON LEAVES INTERNATIONAL.

Sydney McKeon, who has successively been editor of the Hearst-Selig, Hearst-Vitagraph, and Hearst International News Pictorial, has severed his connection with the International Film Service. Mr. McKeon is very reticent as to his future plans, but intimates that he is considering the editorship of a topical film to be put out by a company whose name has not as yet been announced.

Edison Rejuvenated

Will Release a Series of Strong Features Through the Kleine-Edison-Selig-Essanay Service.

AN ANNOUNCEMENT of the names of some of the feature productions that will be released in the near future by Edison through the Kleine-Edison-Selig-Essanay combination, together with some general information concerning the pictures, has been made from the studios of the company at Bedford Park, N. Y. The first picture to be released by Edison through the new organization is "The Heart of the Hills," which is scheduled for release on October 30. It is impossible, at the present time, to secure the schedule under which the following five-reel features will be released, as the dates have not been fixed as yet. This information, together with the names of additional pictures that have been made at the Edison studios during the past few months and that now are ready for distribution, will be made public in the immediate future.

The pictures have been made during the past few months and in them a number of noted stars of the legitimate stage are featured. Conway Tearle will appear with Mabel Trunnelle in the first release, "The Heart of the Hills." This is a superb production with an Oriental flavor, as its earlier scenes are laid in India. The story centers around a sacred ruby of tremendous value. An absorbing love story, laid partly in London and partly in India, gives the picture a strong romantic interest. Well balanced in every detail, the production is representative of the work done at the Edison studios.

The other pictures announced for release are "A Message to Garcia," "The Ghost of Old Moro," "The Princess from the Poorhouse," "The Cossack Whip," and "The Ladder of Ambition."

"A Message to Garcia" and "The Ghost of Old Moro" both were filmed in Cuba, where the scenes of the stories are laid, the work being done by an Edison company that went to the island in the early part of this year. "A Message to Garcia" is based on the famous preachment of the late Elbert Hubbard. The leading parts in the production are taken by Mabel Trunnelle, who is accorded the distinction of being one of the most capable screen actresses of America, and Robert Conness, long a favorite of the silent drama.

"A Ghost of Old Moro" is the other Cuban production and the same stars who play the leading roles in "A Message to Garcia" appear in the principal parts in this. To a superb story, wonderful settings and capable acting is added the fact that the picture contains a number of scenes taken in the interior of Moro Castle, the grim fortress that for centuries has guarded the entrance to Havana Harbor and within the walls of which so many tragedies were enacted under the Spanish domination of Cuba. A stirring story in which the effect of realism is heightened by the beautiful natural settings, it is a production in which writer, director and actor have co-ordinated their efforts and secured unusually effective results.

Miss Larrimore, whose charming personality impressed itself on Broadway as the result of her appearance last season in "Fair and Warmer," takes the leading part in "The Princess from the Poorhouse," which is described as a fairy tale of real life. Miss Larrimore practically is new to the screen, but this picture proves that she is an artist of high order and her work compares favorably with that of the most renowned stars of her type. The story is one of two children who are inmates of a poorhouse but who leave the institution early in life. The girl is adopted by wealthy folks and the boy runs away because he cannot stand the abuse to which he is subjected. They both grow up, to meet again. There are many scenes in the play that are beautiful for their very simplicity and there are many others that are stern and thrilling. It has a perfection of balance that will make it appeal to all classes of those who patronize the silent drama. Miss Larrimore is supported by a most capable company, including Richard Tucker, Charles Sutton, Herbert Pattee, and William Wadsworth.

James Oppenheim, a deep student of social conditions who has written many books that deal with life as it is lived among the masses, is the author of "The Cossack Whip." As the name implies, the story is one of Russia and Russian intrigue. Many stories of this dreary and half-mysterious land of social darkness have been screened but the majority of them have come far from giving anything like a faithful reflection of actual life in Russia. "The Ladder of Ambition" is a type of story that has a general and strong appeal. It concerns a woman who was influenced to let ambition nearly made a wreck of her life. In the end she finds redemption, but before that came she suffered in full measure for the sufferings that her thoughtlessness and selfishness brought to others about her. In it, Mabel Trunnelle scores a triumph and her splendid work is ably balanced by that of Robert Conness.

It is stated at the Edison studios that the highest ideals in picture production have been adhered to in the making of the five-reel features named above and in others that will be marketed in the future through the Kleine-Edison-Selig-Essanay combination. In every case the utmost care has been used in the selection of a story, this being given precedence over any other feature of the production. The casts have been made up of players who possessed the qualifications to best portray the characterizations demanded by the scripts. If it became necessary to enter the domain of the legitimate stage to secure such players, this has been done; if the ranks of the motion picture stars offered the most capable actors for parts, they have been selected from there. Everything has been sacrificed to secure intrinsic merit in the productions and it is asserted the results have more than justified the tireless efforts that have been made at the studios during the past few months.

"Sunsets" Visit the Drews

Famous Organization of Octogenarians Visit Metro Comedy Stars and Play in Pictures.

RECENTLY, in an interview, Sidney Drew said he would rather have untrained people than half-trained actors, since they would at least be natural if perhaps a trifle awkward. He put his theories to the test the other day in the Metro Studios and decidedly proved his point. The Drews accepted for a Thanksgiving release a novel story calling for the appearance of a number of old ladies. Ordinarily this would be harvest time for the "types," but Mrs. Drew bethought herself of the Sunset Club, a famous organization of old ladies who are old enough to take a pride in their years, and she enlisted their interest in the production.

Scene from "Henry's Thanksgiving" (Metro).

The invitation to participate in the picture was accepted with enthusiasm and the club attended in force, spending a couple of most happy days. They were guests of Mrs. Drew at luncheon at one of the really fashionable hotels and at the studio they were followed by a "gallery" of players and newspaper people, who enjoyed to the full the delightful naturalness of the new stars. Mr. Drew directed their work with a gallant courtesy that would have shocked certain megaphone directors, and he did not spoil things by telling them how to act. He told them what he wanted done and let them do it their own way, and the result is a really charming picture, typically Drew in its atmosphere and with real human interest as well as marked comedy.

GEORGE D. BAKER OF METRO OFF FOR VACATION.

George D. Baker, of the Metro-Rolfe staff of directors, has gone to Havana for a brief, well-earned vacation. Mr. Baker has been working almost at top speed for several months, and as the studio schedule did not necessitate his presence for two or three weeks, he decided upon a sea trip as the best form of complete rest and relaxation. However, as Mr. Baker is an indefatigable worker, his rest will undoubtedly take the form of an opportunity to write a new photoplay for Metro's use.

Essanay's Coming

Several New Features on the Kleine-Edison-Selig-Essanay Service—Essanay-Chaplin Review With General Film.

PRESIDENT GEORGE K. SPOOR of Essanay has scheduled release dates for five forthcoming features to be offered through Kleine-Edison-Selig-Essanay Service. These will be the first group of Essanay plays to be put out through this agency.

"The Return of Eve" is scheduled for October 16. This play is in five acts and features Edna Mayo, supported by Eugene O'Brien. It is built on the theme of a boy and girl raised in the wilderness and suddenly plunged into civilization. Arthur Berthelet directed the play.

On November 6 "The Prince of Graustark" will be released. This is a sequel to George Barr McCutcheon's "Graustark," each among the best-selling novels ever written. Essanay produced "Graustark" and experienced record business with it. It is believed to be a certainty that the new feature will surpass even the great popularity of "Graustark." Bryant Washburn and Marguerite Clayton appear in the leading roles, with Ernest Maupain and Sydney Ainsworth heading the support. Fred E. Wright directed this feature.

"The Chaperone," taken from Maxine Elliott's stage hit, will be offered in five acts on November 20. It features Edna Mayo, supported by Eugene O'Brien, and is being directed by Arthur Berthelet.

"The Breakers," Arthur Stringer's story, which appeared in The Saturday Evening Post, is now being constructed in five acts by Director Wright, with Bryant Washburn and Nell Craig. Ernest Maupain is the heavy lead. This will be offered on December 18.

Henry B. Walthall's superfeature, "The Truant Soul," will be released on December 25. This is taken from Victory Rousseau's story and exteriors are now being filmed in the hill country of Wisconsin. Mary Charleson is playing in support of Mr. Walthall and Harry Beaumont is directing the production.

Chaplin Revue on General Film List.

The date for release of the Essanay-Chaplin Revue of 1916 has been fixed for October 21, through General Film Service. The revue is in five acts, and while it has been compiled from the three great Essanay-Chaplin comedy successes, "The Tramp," "His New Job" and "A Night Out," Mr. Spoor wishes it understood that it is by no means a case of cutting three two-reel pictures into five reels and running one after the other.

The Essanay-Chaplin Revue of 1916 tells a complete story, dove-tailing without a break throughout its length, the whole making a most unique comedy feature. This effect has been obtained by skillful assembling, and Essanay guarantees the revue to supply more laughs in five acts than anything ever attempted in the same length. Edna Purviance, Ben Turpin and Leo White appear in the revue in support of Chaplin.

The story opens with Charlie Chaplin as "The Tramp." He is out of work and leaves the city to wander along the country highways. He rescues a girl from a gang of hoboes who are trying to rob her and is given work on her father's farm. After a series of side-splitting adventures on the farm, which is an entirely unfamiliar place to this city-bred tramp, he is shot while routing some burglars. The girl nurses him back to health and he falls in love with her. When he has recovered the girl's sweetheart returns and he realizes that she is not for him.

Heart-broken, he leaves a note for her and wends his way back to the city, where he hunts work. He gets a job as a motion picture actor and then begins a series of adventures of a day before the camera that will send spectators into gales of laughter over "His New Job."

After a day of arduous toil Chaplin goes out with one of the other studio employes, Ben Turpin, for a night's frolic. The net of misadventures he weaves about himself and his companion would turn the sourest misanthrope into a sunny-tempered optimist. Chaplin finally is plunged into a bathtub of ice-cold water by an irate husband.

The situations follow each other in rapid sequence and there is not an instant's drag in the action.

The Essanay laboratories are now manufacturing prints of the feature, as all film in it will be new.

TRIANGLE-KAY BEE TO FILM "SUDDEN JIM."

Clarence Budington Kelland's "Sudden Jim," the serial which has been attracting wide attention in The Saturday Evening Post, is to be visualized at the Triangle-Kay Bee studios. The screen rights have just been secured. The story of "Sudden Jim" deals with the strenuous and red-blooded life of the lumber country of the Northwest. A rich man's son has been given the choice between accepting fifty thousand cash or taking over the clothespin, wooden bowl and potato masher factory established by his father. The spend-thrift has shrewdness enough to realize that the fifty thousand will not go far, and so he decided to devote his life to clothespins. This brings him to the scene of the factory, a frontier town, unpainted and forlorn, on the edge of the big Northwestern forests.

The action revolves around his fight with the woodenware trust. His enemies fill his logs with iron spikes to break his saws and finally they burn down the trestles of the railway which carries his logs from the forest. But the rich man's son meets every obstacle with promptness and courage, such promptness, indeed, that the Northwesterners name him "Sudden Jim." It is distinctly a story of the strenuous side of life, the love interest being but a minor thread of the theme. "Sudden Jim" is said to have attracted as wide attention in The Post as "Ruggles of Red Gap."

Triangle Releases for October 29th

Two Important Subjects Feature Bessie Love and Louise Glaum.

BESSIE LOVE and Louise Glaum are the stars of the Triangle feature releases for October 29. Little Miss Love has a role ideally fitted to her winsome personality in "A Sister of Six," a Fine Arts production recently completed under the direction of the brothers C. M. and S. A. Franklin, premier makers of photoplays of childhood. Miss Glaum enacts the part of a secret service siren in the Ince production of Richard Harding Davis' thrilling war drama, "Somewhere in France," which Charles Giblyn has directed with his accustomed surety of touch.

The scenes of "A Sister of Six" are divided between Old California, under the Mexican regime, and the seacoast of New England, though most of the action transpires in the former picturesque setting. Miss Love is shown as the head of a family of seven small pioneers who have been left alone in the land of gorgeous sunsets and treacherous natives after the murder of their father at the hands of Don Francisco Garcia, who covets the American's ranch. The ranch is besieged by Garcia and his band, and by a ruse all of the faithful retainers are lured away, so that the children are left alone with the house servants to defend the place against its invaders. After a thrilling battle help arrives in the nick of time, and the denouement brings retribution to the infamous Garcia and happiness to the little mother and her family.

One of the last stories from the pen of the late Richard Harding Davis, "Somewhere in France," contains all the elements of a big popular success, apart from the interest attaching to its authorship. Miss Glaum is given the opportunity to display her talents in a role calling for beauty of the most alluring type, coupled with the psychological enactment of character in which the love of intrigue and adventure are ruling passions. Herself the daughter of a German spy, she is found living in Paris prior to the outbreak of the war with a young French army captain, whom she robs of certain important plans relating to the defenses of Paris. These she sells to the Germans, fleeing to Berlin herself with the attache who arranges the deal.

Howard Hickman as a wireless operator shares honors with Miss Glaum.

NELSON E. EDWARDS, WAR PHOTOGRAPHER.

Nelson E. Edwards, one of the most daring of moving picture photographers in the world, returned from Germany on Sunday on the steamer Neuw Amsterdam, after having spent the past year on the German, Belgian and French battlefronts. Mr. Edwards brought back with him many thousands of feet of film for the Hearst News Pictorial that he was unable to send.

"Of all my unusual experiences and adventures," said Mr. Edwards, "I am the proudest of the fact that I am the only foreigner to have visited Kiel Canal and Wilhelmshaven, the great naval strongholds of the German fleets. I was at both places soon after the sea fight between the British and German fleets off the Skaggerak.

"There I made films of the battleships, torpedo-boats and submarines. This rare privilege was granted to me for the International through the courtesy of Captain Boy-Ed, former Naval Attache of the German Embassy at Washington.

"I visited the Balkans and Constantinople and later I returned to Berlin and was accorded the privilege of going to the western front in the Vosges Mountains. Most of my films taken in that active section were made under actual fire. Several times I barely saved my entire outfit from destruction by shrapnel by running into dugouts.

"I hurried to Bremen for the arrival of the Deutschland man from her notable trip to the United States."

and took the first films of the return of the undersea merchant-

Kalem Serial Makes a Strong Start

"Grant, Police Reporter," the New Weekly Single Reeler, Contains Thrilling Stunts.

KALEM'S new weekly single-reel serial, "Grant, Police Reporter," starts with a smash. "The Code Letter" contains action in abundance; it is of the quality that thrills as well as entertains. It is fast. The Kalem company's staff has adapted the story written by Robert Welles Ritchie and Robert Ellis has directed it. The first chapter will be released on October 20, and Friday will continue to be the day of issue. As to the number of the successors of "The Code Letter" no limit has been placed. "We have been making our railroad stories for two years," said an official of the company following the first showing, "and we hope to make this one popular for at least three. Kalem has been specializing on singles, and we have the best of reasons

Scene from "Grant, Police Reporter" (Kalem).

to know that our efforts in this direction have been appreciated by exhibitors."

George Larkin has the name role in the serial. If the subjects to come are to maintain the place established in the first one no one but a player of Mr. Larkin's all-around qualifications could attempt to keep up with it. He has long been noted for his ability to get away with situations requiring nerve above the ordinary. He displays some of his quality in "The Code Letter," displays it not in one instance but in several. For instance, he bridges the space between the roofs of two buildings by going hand over hand on a circular bar. Again, he reaches a desired window by walking from ledge to ledge many feet from the ground. The real thrill, however, comes when the reporter climbs down a rope to grapple with the crook who has taken refuge on a painter's ladder suspended against the side of a structure. The woman confederate on the roof cuts one of the two ropes that hold the frail platform in place. The ladder straightens out in a flash, but somehow the two are seemingly uninjured as they strike the pavement.

Director Ellis has the role of Litchfield, the crook who tries to get away when he is "nailed" in his hotel room by Grant—caught with the goods. Ollie Kirkby is Mamie the Rose, the confederate of Litchfield. William McKay is city editor of the newspaper on which Grant is employed and G. Chira is the police commissioner who bars Grant from Headquarters following the publication of an article criticising the management of the Police Department. It is a good cast.

Many of the settings are of a newspaper office, a hotel and police headquarters. The atmosphere of these is well maintained. In the case of the hotel, however, it could hardly be otherwise, for many of the "sets" are of the real thing. "Grant, Police Reporter" makes an auspicious debut.

GAUMONT PROGRAM FOR WEEK OF OCT. 15.

From the Gaumont studios the week of October 15 comes an unusual assortment of motion pictures. In addition to the customary three single reels, there will be a two-reel photoplay. The first release of the week is "Reel Life" No. 24, October 15. This issue of the Mutual Magazine in Film has a large section devoted to "Duplicating Ancient Pottery." Every process is shown from sifting the clay to the final baking. The second section is an instructive exposition of the work of the U. S. Weather Bureau with weather kites at the aerological station at Drexel, Neb. The third part of the reel shows how a mother cat takes care of her kittens.

"See America First" No. 58 takes spectators for a trip on the historic James River in Virginia. This was the first great highway to the line of defene for the Confederate forces. It is therefore rich in historic spots, and the more important of these have been caught by a Gaumont cameraman. On the same reel is a humorous contribution by Harry Palmer, portrayer of Gaumont Kartoon Komics and director of Gaumont shadowgraphs. The reel is released Oct. 18.

The third single-reel is The Mutual Weekly. No program of this release can be announced in advance since it is not assembled until the day before it is issued—to insure subscribers getting the latest news on the screen.

The two-reel photoplay is called "Stepping Westward." George Larkin is the featured player. Playing opposite him is Mabel Van Buren.

Norma Talmadge, Selznick Star

Joseph Schenck to Present Young Player at Head of Her Own Company for Selznick-Pictures.

ON the heels of his successful launching of the first of the Selznick-Pictures, Clara Kimball Young in "The Common Law," Lewis J. Selznick announces the addition to his list of stars, of Norma Talmadge, whose work in recent Triangle productions has made her one of the great favorites of the screen.

Joseph Schenck, of the Marcus Loew forces, is responsible for Miss Talmadge's new venture, having organized the Norma Talmadge Film Corporation, of which he is the president. Mr. Schenck will have offices with the Selznick Enterprises in the Godfrey Building on 7th Avenue and will also produce for Selznick-Pictures feature photoplays starring other screen celebrities.

Norma Talmadge.

The first of Miss Talmadge's new pictures will be an adaptation of "The Price She Paid", a novel by David Graham Phillips, considered by the majority of literary critics to be the foremost American author. The production will be directed by Mr. Allan Dwan, who has produced a number of Miss Talmadge's Triangle Pictures and who attracted special attention for his masterly skill in the production of recent Douglas Fairbanks features.

Miss Talmadge is one of the youngest of all film stars who have attained anything like her prominence. Her first work of note was done with the Vitagraph Company, and it was after her remarkable portrayal of the leading role in that organization's notable production, "The Battle Cry of Peace," that this charming young star was sought by the Triangle management. Two of her most recent successes were "Going Straight" and "The Social Secretary."

In "The Price She Paid" Miss Talmadge will have an opportunity to enact a role different from anything she has heretofore attempted and one that seems certain to prove her the possessor of extraordinary dramatic power and emotional skill.

The success of the negotiations for the rights to this famous novel was due to Edgar Selden, who has been working months to obtain this and other of David Graham Phillips' work for Mr. Selznick. Many film producers have attempted to secure the rights to the works of this famous American author but Mr. Selznick is the first to have any success. The amount involved in the transaction for "The Price She Paid" is not stated but is said to be greater by several thousands of dollars than any sum ever offered for a single motion picture scenario.

Miss Talmadge will be presented in about eight big features a year along lines similar to other Selznick-Pictures, such as Clara Kimball Young, Herbert Brenon and Kitty Gordon features. The Talmadge productions will be marketed on the open booking plan through the big system of exchanges built up by Mr. Selznick.

Metros in the Making

Many New and Elaborate Productions Now Under Way at Metro Studios.

ANNOUNCEMENT of many new and elaborate productions for the coming season already under way or in preparation was made at the offices of the Metro Pictures Corporation, in the Longacre Building, 1476 Broadway, last week, and from now until Christmas all the Metro studios will be working under high pressure, if the program mapped out is to be completed in the time designated.

A new addition to the Metro artistic and directing staff will be S. Rankin Drew of the Vitagraph forces, who comes to Metro October 21. He will at once begin work on an important feature photoplay at the Rolfe studios with Emmy Wehlen in the starring role. This feature is entitled "The Belle of the Season" and is based on Ella Wheeler Wilcox's famous poem of the same name. It has been adapted for the screen by June Mathis with Miss Wehlen's distinctive personality and superb dramatic gifts especially in mind and the picture promises to be one of the season's sensations. "The Belle of the Season" will be the first of Ella Wheeler Wilcox's works to be picturized for Metro.

The addition of Mr. Drew to Metro's artistic staff makes the fifth of the famous Barrymore-Drew family to enlist under the Metro banner, the others being Mr. and Mrs. Sidney Drew, Lionel Barrymore and Ethel Barrymore, all of whom have long been notable in the list of Metro stars.

Another important offering from Metro in the near future will be "The Awakening of Helena Ritchie," with Ethel Barrymore in the stellar part, which was placed in production early in the week at the Metro-Rolfe studio. This picturization of Margaret Deland's most famous novel is the first motion picture work Miss Barrymore has done since her last Metro production, "The Kiss of Hate." The sympathetic character of Helena is wonderfully well suited to this gifted star and Miss Barrymore will have opportunity for the fullest display of those rare dramatic talents which have won her her high place in the hearts of the amusement loving public. John W. Nobel is the director. He will have the assistance of Fred Sittenham and Charles Maigne. Robert Cummings, a favorite screen actor, will play Lloyd Pryor, who poses as Helena's brother to save the feeling of the righteous neighborhood of Old Chester. Robert Whittier is Helena's husband, the Frederick of the prologue; Charles Snow has the congenial part of old Dr. Lavendar.

Mme. Petrova at the Popular Plays and Players studio has begun a new five-part Metro wonderplay with the attractive title, "The Black Butterfly." The story, which is from the pen of Mrs. L. Case Russell, provides a romantic foundation for a remarkably surprising "twist" Mme. Petrova herself has given it. The scene of "The Black Butterfly" is laid "somewhere in France," and the action, continuing through several years, culminates in the time of the present war.

Mme. Petrova has the part of a star of the Folies Bergere, Paris, a position which the gifted actress herself formerly held. Experiments of scientific laboratory, peasant life in France, and the gaiety of Paris are contrasted in this photoplay, which possesses a combination of interests. Burton L. King is again Mme. Petrova's director, and Mahlon Hamilton and Edward Martindel are prominent in her support.

At the same studio as already mentioned, Emmy Wehlen, under the direction of John B. O'Brien, is making the feature photodrama, "Vanity," which Aaron Hoffman has written especially for this dainty star's talents. It shows Miss Wehlen's versatility, being totally unlike "The Pretenders," the latest screen production in which she appeared, or in fact any other of her productions. Paul Gordon, who played opposite Miss Wehlen in "The Pretenders," has been engaged to support her in "Vanity" as well. Tom O'Keefe plays the chief of detectives and W. W. Black is his lieutenant.

W. Christy Cabanne, at the Quality studio, is perfecting plans for the fourteenth episode serial, as yet unnamed, which will serve as the medium for the genius of Francis X. Bushman and Beverly Bayne. Work on this production was begun this week. Mr. Cabanne has just completed his first offering for the Metro program, starring Frances Nelson, in a five-part feature picture. This new production, formerly called "Love, Honor and Obey," will be released under the title of "One of Many." Niles Welch is featured with Miss Nelson, the star.

George D. Baker will return from a short vacation and sea trip next week to produce "Squire Flynn," with Lionel Barrymore as the star. "Squire Flynn" is a picturization of Holman F. Day's popular novel.

Emily Stevens has finished the Metro-Rolfe production, to be released late in November, called "The Wager." "The Wager" is of Mr. Baker's writing and directing.

It is good news to everybody that "Dave" Thompson has been promoted from the position of assistant director to that of director. His first production will be made with Julius Steger as star in a Metro feature play as yet unnamed. This will be Mr. Steger's first Metro production since "The Blindness of Love."

Mabel Taliaferro, last seen on the Metro program in the Rolfe picture, "The Dawn of Love," is deep in the toils of her new production, written by Shannon Fife and June Mathis, called 'The Sunbeam." Edwin Carewe, as usual, is Miss Taliaferro's director, and this Metro wonderplay is fast approaching completion. Miss Taliaferro as Prue typifies the ray of sunshine which steals into the unwilling hearts of even the most crabbed. Childhood makes its unfailing appeal in "The Sunbeam."

Mr. and Mrs. Sidney Drew, the inimitable creators of the comedy of the home, continue to make a one-act picture each week at the Rolfe studio. Dainty Viola Dana is completing "The Gates of Eden," the five-act feature by Rev. William E. Danforth, depicting life in a Shaker community, showing the havoc wrought upon young lives by insistence upon standards that are to the old no hardship. Edward Earle, Robert Walker and Augustus Phillips, have parts of practically equal importance in her support. John H. Collins is director.

Out in Hollywood at the studio of the Yorke Film Corporation, Harold Lockwood and May Allison, under the direction of Henry Otto, are completing the production of "Big Tremaine," Marie Van Vorst's well known novel which has been picturized by Mr. Otto. The story makes an ideal vehicle for the combined efforts of these favorite players. Lester Cuneo, Andrew Arbuckle, William Ephe, Josephine Rice and Virginia Southern all have good parts. An added interest is given this release by the marriage of the novelist, Miss Van Vorst, which will take place in Paris this month, Signor Gaetano Cagiati of Rome, Italy, being the bridegroom.

MRS. CASTLE IN TWO CHARACTERS OF "PATRIA."

In one episode of "Patria," the great preparedness serial of the international, Mrs. Vernon Castle, the star, impersonates two characters, "Patria," and "Mlle. Elaine." By the familiar process of the double exposure, Mrs. Castle is shown in the accompanying picture in both characters.

The most remarkable part of the picture, however, is the apparent difference in the height of the two figures, both

Scene from "Patria" (International).

impersonated by Mrs. Castle. The director who made the picture, admits that high-heeled shoes are responsible to a certain extent. He refuses, however, to account for the apparent difference of fully six inches.

HELEN STARR LEAVES FOR UNIVERSAL CITY.

Helen Starr, for the last year editor of the Universal Eastern scenario department, has gone to the Pacific Coast to join the Universal forces there. Miss Starr is a versatile young woman, having played in stock, vaudeville and the legitimate stage in addition to doing magazine and newspaper work. She was formerly editor of "The Mutual Girl Weekly and a contributor of "Reel Life." Her articles have appeared in all the leading publications devoted to the interests of women as well as in the standard magazines.

Eight Stars in Lasky Productions

Remarkable Array of Players Scheduled for Appearance on Paramount Program in November.

FANNIE WARD, Thomas Meighan, Anita King, Sessue Hayakawa, Myrtle Stedman, Blanche Sweet, Cleo Ridgely and Wallace Reid, are the eight stars whose appearance on the Paramount Program is announced by the Jesse L. Lasky Feature Play Company for the month of November. It is seldom that eight such well known and popular stars are presented on the screen in a single month by one company.

The fact that the name of Myrtle Stedman is included in this list is particularly interesting in view of the fact that she has been a Pallas-Morosco star for some time. In this case she has been loaned to Lasky by the Pallas-Morosco Company, their ally on the Paramount Program. This is the second time that such an incident has occurred where the Lasky company has been concerned, the Famous Players having loaned Marguerite Clark to the same producers for "The Goose Girl," which is an indication of the lengths to which this company goes in order to obtain the exact types required by its productions.

In the order of their release dates the pictures are as follows: November 2, "The Heir to the Hoorah," with Thomas Meighan and Anita King; "The Soul of Kura-San" with Sessue Hayakawa and Myrtle Stedman, announced for the 6th; Blanche Sweet in "Unprotected," scheduled for the 13th; Fannie Ward in "The Years of the Locust" designated for the 16th, and Cleo Ridgely and Wallace Reid in "The Yellow Pawn," which is to be released on the 23d.

"The Heir to the Hoorah" is an adaptation of the celebrated play of that name by Paul Armstrong as produced by the Kirke La Shelle Company adapted to the screen by Beatrice De Mille and Leighton Osmun. It is a mining story with many a thrill, which is especially well suited to Mr. Meighan and Anita King. "The Soul of Kura-San" is of especial interest, as it has a Japanese setting and every Nipponese role in the production is enacted by a real Japanese. This arrangement was made possible by the engagement of the members of the celebrated Japanese stock company at Hollywood, of which Sessue Hayakawa is the head.

"Unprotected," in which Miss Sweet stars, is a drama dealing with the iniquities of the southern prison system by which convicts are farmed out to do contract work. Miss Sweet plays the role of an innocent girl, erroneously convicted, who is almost forced into slavery by the man to whom she is "rented" by the state. The picture was actually produced at a southern convict camp.

Fannie Ward's starring vehicle, "The Years of the Locust," is the work of Albert Payson Terhune, well known author and playwright. Considerable mystery surrounds the Ridgely-Reid picture which is called "The Yellow Pawn" and no detailed description of the production has been received. It is understood that it is a big dramatic tale with numerous elements of mystery contained in it. Work on the picture has been progressing quietly at the Lasky studio and no visitors have been permitted to see that portion of the big yard which is devoted to the staging of the picture.

Scenario Department Again Expanded

Increased Activities of Famous Players-Lasky Corporation Necessitates Further Addition.

WHEN the Famous Players and Lasky Companies first merged into one corporation, Hector Turnbull was transferred from the Lasky studio to the main office in New York, Robert E. MacAlarney, city editor of the New York Tribune, was engaged and Harvey Thew was added to the force. The greatly increased activities of the producing organizations which have followed the merger have rendered necessary still further additions and transfers.

Paul West, well-known author and dramatist, has been engaged by Famous Players-Lasky Corporation and two transfers of office have been made. William C. De Mille, one of the foremost theatrical and motion picture authorities in the country, who has been associated with the Lasky Company from its inception, comes to New York from Hollywood to confer personally with Jesse L. Lasky on scenarios. Mr. De Mille had gained a world-wide reputation as a playright before he entered the motion picture field and has contributed many notable scripts to the screen, among them the adaptation of "Carmen," in which Geraldine Farrar made her triumphant motion picture debut; "The Woman," "The Rose of the Rancho" and others of equal prominence.

Paul West, who now joins the scenario department, has a remarkable literary record. He has written ten musical comedies and published three books, and was one of the editors of the New York Sunday World for several years. When Jesse L. Lasky was producing some of his biggest vaudeville successes, Mr. West was the author of several of the biggest hits, among them "The Love Waltz" and "At the Waldorf."

Mr. West is the author of more than a hundred and fifty photoplays which have already appeared on the screen and now has fifteen more ready for production. Among the most successful of the feature plays already screened are "The Velvet Paw," "The Dark Silence," "The Lash," in which Marie Doro is starred by Lasky; "The Chattel," in which E. H. Sothern starred, and others of equal prominence. He is also the author of numerous newspaper syndicate stories, among them "Bill," "The Widow Wiser" and "In Our School."

After supplying these vital statistics to his biographer, Mr. West added that he is "rich, handsome and neutral on the subject of the coming election and World's Series."

The third change in the scenario department is the transferring of Harvey Thew, formerly stationed in the main office of New York, to Hollywood, where the Lasky Studios are situated. Mr. Thew is well known in literary circles, having been war correspondent for the New York Herald. He has already adapted to the screen two Paramount Pictures, "The Kiss," in which Owen Moore and Marguerite Courtot are co-starring, and "The Big Sister," in which Mae Murray was recently presented by the Famous Players.

Kirkwood—Robinson

Popular Photoplay Star and Director Are Married at Santa Barbara, Cal.

ALL photoplay land is a-flutter with the news which has just come that Gertrude Robinson, one of the old Biograph players and the lead in David W. Griffith's famous production of "Pippa Passes," and more recently in Mutual productions, and James Kirkwood, director of Mary Miles Minter, were married on September 30.

It was all intended to be a secret, known only t Donald Crisp, best man, to Dorothy and Lillian Gish, and a few others, but it leaked out in time for a great many of the prominent players at the western coast to greet Miss Robinson on her arrivel from New York.

The wedding is the culmination of a romance which began when Miss Gertrude was a little girl, at the very beginning of picture days. They met by chance at the old Biograph studio on Fourteenth street in New York City, and though they lost track of each other for years at a time, they never lost their mutual interest.

Miss Robinson is remembered for her stage work in "Beside the Bonnie Briar Bush," with H. J. Stoddard, for excellent support in productions with Edith Taliaferro, Edith Wynne Mathison and Thomas Jefferson. Some of her recent screen appearances are in "I Accuse" and "The Haunted Manor."

Mr. Kirkwood is recognized as one of the leading directors of the country. Only recently he severed his connection with the Famous Players Company, where he directed Miss Pickford to go to the American-Mutual studio at the coast to superintend the production of Mary Miles Minter's pictures.

"Civilization" in South America

J. Parker Read, Sr., Will Visit Fourteen Countries.—Record Price for Argentine Rights.

TWENTY thousand dollars has been paid for the Argentine rights of "Civilization." This is a record price for any film for the Argentine Republic. Arturo Cairo, of Buenos Ayres, the purchaser, states, "I consider the money safely invested, as after seeing all the big film productions in the United States during the past few weeks, I have chosen "Civilization" as the greatest because I think it will create a furore in the different South American countries."

Mr. Cairo represents one of the biggest film interests in South America and has exploited many great productions in his territory.

"Civilization" in the remaining South American republics will be exploited by J. Parker Read, Sr., who has an intimate knowledge of the motion picture business in the countries he will visit, viz., Uruguay, Brazil, Venezuela, Ecuador, Chile, Peru, Bolivia, Colombia, Panama, Honduras, San Salvador, Nicaragua, Costa Rica, Guatemala.

Mr. Read, who will devote six months to the trip, has power and authority to register copyrights in the different countries he visits, and carries with him credentials from the embassies at Washington.

General Film Releases

Publicity Man Speaks Highly of the Program Subjects for Week of October 16.

MERIT not the measuring rule is our guide," a trite statement found often in General Film Company's advertisements applies with especial force to General Film Service program for the week October 16-21 inclusive. There might be some exaggeration in saying that every release is a feature if judged by an exceptionally high standard, but when compared to many of the so-called features of to-day they really can be designated as classics. Selig, Vitagraph, Essanay, Kalem, Vim, and Knickerbocker have each put their strongest foot forward in this program and present stars of the first magnitude. For those who prefer reissues, Biograph has selected exceptionally strong pictures.

Kalem's new, widely advertised serial, "Grant, Police Reporter," with daring George Larkin and venturesome Ollie Kirkby in the feature roles, will have its first innings this week when episode one of "The Code Letter" is shown. There is crowded in this thousand feet of film, more action, more life, more excitement and more interest than is usually found in a five reeler. Larkin, who is known the world over as a wonderful acrobat and aerial performer, makes your hair rise as you view some of his spectacular feats in this first episode.

"Only a Rose," a drama, and "A Boomerang," a short comedy in which Robyn Adair and Virginia Kirtley are featured, will be the first picture screened on the week's program. They are from the Selig studio. A strong educational feature in one reel by Vitagraph, "The Curse of the Forest" follows. There are many exciting incidents shown in this picture and a lesson that all will do well to learn. Selig-Tribune will follow this, succeeded by a Biograph one-reel reissue, "The White Rose of the Wilds," presenting Blanche Sweet. "The Fable of the Kittenish Superanns and the World-Weary Snipes," an Essanay comedy built on a George Ade story, in two reels, leads the program the following day. Then will follow "A Sauerkraut Symphony," featuring "Ham" and "Budd," Ethel Teare and Henry Murdock, Kalem's comedy quartette.

"Dreamy Dud in the African War Zone," a cartoon, and a scenic split reel, lead the program October 18, and will be followed by a Vim comedy in one act featuring Harry Myers and Rosemary Theby in "A Persistent Wooing." The eleventh episode of Kalem's "The Girl from Frisco" series, "The Yellow Hand," in which Marin Sais and True Boardman score another big success will precede a three-part Biograph reissue "Classmates" with Blanche Sweet and Henry Walthall in the titular roles.

Thursday will be divided between Selig-Tribune and a Vim comedy, "A Precious Parcel," presenting "Plump" and "Runt."

A two-part Knickerbocker Star Feature drama, "Treading Pearls," with Frank Mayo and Joyce Moore starring, will be first shown Friday, October 20. Then will come "The Code Letter," the first reel of Kalem's "Grant, Police Reporter" series. This will be followed by a Vitagraph one-reel comedy, "Strong Evidence," and the day will be concluded with a Vim comedy in one-reel, "Here and There," with "Pokes" and "Jabbs" as fun makers.

Essanay offers two of their strongest stars, Edward Arnold and Alice McChesney in the first picture Saturday, October 21, a three-part drama, "Marooned." Then will come a Vitagraph three-part drama featuring Leah Baird in "The Harbor of Happiness." An episode of "The Hazards of Helen" series, "A Daring Chance," presenting more of Helen Gibson's daring feats will be presented then, and the week's program will be brought to a close with "An Eventful Evening" from the Selig studio, featuring Tom Mix in a one-reel comedy.

There are thirty acknowledged stars featured in the week's program.

MOTION PICTURES IN TEACHING OF SURGERY.

Motion pictures have been applied as an aid to the most difficult operations in surgery. Last Monday Dr. S. William Schapira, member of the Academy of Medicine, lectured at Fordham University on various Genito-Urinary operations, and illustrated his lecture with motion pictures of actual operations performed by him. These pictures, which possess an extraordinary scientific value, cover thirteen distinct operations, and were made by a Pathé cameraman under Dr. Schapira's direction. In these motion pictures every movement is clearly shown and it is not too much to say that a new era has dawned in the teaching of surgery.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly at New York, N. Y., for October 21, 1916.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 17 Madison avenue, New York; editor, John Wylie, 17 Madison avenue, New York; managing editor, John Wylie, 17 Madison avenue, New York; business managers, John F. Chalmers, John Wylie, Eliza J. Chalmers, 17 Madison avenue, New York.

2. The owners are:

Chalmers Publishing Company, 17 Madison avenue, New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 2nd day of October, 1916. (Seal) James H. Seaman.
(My commission expires March 31st, 1917.)

NANCE O'NEILL ACTING FOR McCLURE PICTURES.

Nance O'Neill and her husband, Alfred Hickman, have started work in "Greed," the third play of the forthcoming McClure series, "Seven Deadly Sins." This distinguished actress' marriage to Mr. Hickman is of very recent date, and the engagement of both husband and wife in the same picture affords them an opportunity to extend their romance into their working hours. To be in the supporting cast of the girl of his choice is not a new experience for Mr. Hickman. New York theater-goers will remember that when Miss O'Neill appeared in Belasco's "The Lily," Mr. Hickman was in her company.

Nance O'Neill's part in "Greed" is that of a young woman innocently involved in the operations of a speculator, whose passion for money and power leads him into the shadiest recesses of high finance. The girl's endeavors to free herself from this stock operator's machinations, and to save others from being ruined by him, form the basis for an absorbing play that mirrors the frenzied life of those who seek the short and easy road to wealth.

GLADYS ALEXANDRIA WITH METRO.

Gladys Alexandria has been engaged for the part of Ellen in "The Sunbeam," the most important feminine role next to that of the star, Mabel Taliaferro. "The Sunbeam" is the five-act Metro-Rolfe production exploiting the splendid talents of Miss Taliaferro which will follow "The Dawn of Love" on the Metro program.

"The Sunbeam" is Miss Alexandria's first motion picture, her experience having been in dramatic productions and in vaudeville.

Tips on Universal Program

Tabloid Information on Big U Subjects Released for the Week of October 16.

THE last episode of the "Timothy Dobbs—That's Me" series featuring Carter De Haven will be released on the Universal program for the week of October 16. The two-reel episode is entitled "Fame at Last," and was produced by Wallace Beery from the story by Bess Meredyth. Robert Milash, Ivor McFadden and Margaret Whistler appear in support of De Haven.

The tenth episodes of "Liberty," the new Universal serial, also will be released during the week of October 16. It is entitled "The Human Target" and was written and directed by Jacques Jaccard. Marie Walcamp appears in the leading role, supported by Maud Emory, G. Raymond Nye, Eddie Polo, Jack Holt, Neal Hart, Bertram Grassby and L. M. Wells.

The Red Feather release of the week is "Barriers of Society," a five-reel society drama featuring Dorothy Davenport and Emory Johnson. The story of the play by Clarke Irvine was scenarioized by Fred Myton and was produced by Lloyd B. Carlton. Richard Morris, Alfred Allen, Miss Witting and Mr. Montague appear in support of the principals. It will be released on October 16. On the same day Eddie Lyons, Lee Moran and Priscilla Dean appear in "His Own Nemesis," a Nestor comedy written by W. R. Newman and produced by L. W. Chaudet.

On October 17 William V. Mong and Peggy Coudray play the leading roles in "The Wrath of Cactus Moore," a Gold Seal three-reel Western drama. There will be no Victor release in the week of October 16.

"Through Baby's Voice," a delightful Laemmle two-reel domestic society drama featuring Douglas Gerrard, Edna Maison and Zoe Rae will be released on October 18. The scenario of this play was written by Calder Johnstone and was produced by George Cochrane. On the same day that L-Ko comedy, "Safety First," will be released in one reel with Dan Russell, Gertrude Selby and Billie Ritchie providing the fun. "Safety First" will be followed by No. 42 of the Universal Animated Weekly.

On October 19 a single reel subject entitled "The Decay," featuring William Garwood and Lois Wilson, will be released. There will be no releases under the Powers brand on this date. The Special Big U release on this date will be a two-reeler entitled "Tigers of the Plains," an animal drama featuring William Clifford.

Francis Ford and Grace Cunard will be starred on October 20 in "The Elusive Enemy," an Imp drama done in the slashing Ford-Cunard style. A single reel Rex drama will be released on this date entitled, "The Gold Band," featuring Hal Cooley and Helen Leslie. There will be no Nestor release on October 20.

October 21 will see the release of "The Conspiracy," a Bison two reel railroad drama featuring Harry Carey and Edith Johnson which was written by William Parker and produced by Henry McRae. The principals are supported by E. N. Wallack and L. C. Shumway. On the same date "Beans and Bullets," a Joker comedy scenarioized by Harry Wulze from the story by Barney Fury and produced by W. W. Beaudine, will be released with William Franey and Gale Henry in the funmaking roles. Charles Conklin, Lillian Peacock, Milburn Moranti and Jack Francis also assist in the mock Mexican melee. There will be no Laemmle release on this date.

Herbert Rawlinson, just out of the Universal City hospital, will be seen for the first time since the accident which laid him up for three weeks in "Main 4400," a Victor two-reel comedy on October 22. The story of the play by Willard Bradley was scenarioized by Maie Havey and produced by William Worthington. Agnes Vernon, Harold Mathews and Carl Von Schiller appear in support of Mr. Rawlinson. On the same day "She Wanted a Ford," an L-Ko one-reel comedy will be released with Billie Ritchie, Gertrude Selby and Dan Russell providing the man-power for the decrepit Ford in question. There will be no Imp release on this date.

The following are the titles of the Specials for the week of October 9: Special Rex, "The Unfinished Case," one-reel drama featuring Bob Leonard; special Big U, "A Pair of Shadows," one reel comedy featuring Fritzi Brunett; Laemmle, "Stolen Honors," a one-reel drama featuring Mary Fuller; special Imp, "The Elusive Enemy," one-reel drama, featuring Francis Ford and Grace Cunard; special Victor, "Room Rent and Romance," a comedy featuring Victor Potel.

The special one-reel Victor comedy will be entitled "The Five Thousand Dollar Dream."

Kipling Pictures at Boston Theater

"The Light That Failed" Booked for a Full Week at the Hub's Biggest House.

THE first Kipling work to be put into pictures, Pathe's "The Light That Failed," has been accorded an unusual honor by the famous 4,000-seat Boston theater, of Boston, Mass. This theater is owned by the Keiths, and on its historic stage all of the world's greatest artists have appeared. General Manager Larsen and Theater Manager Harris have just signed with Manager Farrell, of Pathe's Boston office, for a solid week's run of this Gold Rooster play at one of the highest rental prices ever paid for a feature. By special request of both Mr. Keith and Mr. Kipling the first public American showing of this picture is to be held at this famous theater.

"The Light That Failed" is being booked very heavily by every one of the various Pathe Exchanges. Long runs are the rule. The fame of Mr. Kipling, the splendid reputation of Robert Edeson, the success which has followed the various productions of Edward Jose, have all contributed to the unusual amount of business being done on "The Light That Failed."

A prominent New York newspaper man to whom was shown "The Light That Failed" said, "I am not a film critic in the professional sense of the term. My acquaintance with the screen successes of the photoplay is not wide enough for me to lay claim to title of critic or reviewer. But I know when a picture grips me. I know when a picture increases my amazement at what the film art is accomplishing. I know when photoplay acting is illumined with genuine artistry. So I am glad to testify to the worth of a forthcom the Pathe release, 'The Light That Failed.'

"The story of Kipling's novel has been deviated from only enough to meet the requirements of the screen. Personally, I did not find these deviations leaving me with a sense of anything lost. Essential incidents have been retained and in many instances intensified by the acting of the principal players in the film drama.

"Not since the days of 'Strongheart' have I found Robert Edeson so satisfying. A new field of artistic endeavor lies ahead of him—a field in which he gives promise of splendid achievement."

CHANGES AND PROMOTIONS IN PARAMOUNT PICTURES CORPORATION.

A number of changes and promotions were effected during the past week in Paramount Pictures Corporation, immediately following the resignation of Wallace Thompson, who had been the director of publications and advertising, for the corporation, and the promotion of Kenneth Hodkinson to manager of Paramount.

With the resignation of Mr. Thompson, the officers of the corporation promoted a number of the men who had served under Mr. Thompson and have given them the full responsibility of their departments, which had been under his jurisdiction. Charles C. Burr was named manager of the advertising department; Charles E. Moyer, manager of publicity; Harry I. Day, editor of Picture Progress, a monthly magazine, and Paramount Progress, Paramount's weekly exhibitors' house organ; William Hurst, manager director of the Paramount pictographs, and a new sales promotion department will be inaugurated immediately under the direction of Manager Hodkinson and William W. Hines. Practically all of the new managers of the different departments have grown up with the organization.

CAST FOR "THE WITCHING HOUR."

The unusual cast of players, assembled by the Frohman Amusement Corporation, for their forthcoming production of Augustus Thomas' "The Witching Hour," and the fact that nine weeks or more will be required for the completion of the work, bears out the statement of President William L. Sherrill of the Frohman Company that he can make a fifty per cent. better picture, producing for the independent market than he can for program release.

In the cast of "The Witching Hour" are C. Aubrey Smith, who assumes the role formerly played by John Mason. Jack Sherrill will be "Clay Whipple" in the Thomas play. The role of "Villa" has been entrusted to Helen Arnold, the little Kentucky beauty.

Marie Shotwell plays the part of Helen, Etta De Groff will play the part of the young mother, while Robert Conness, a leading personality on both stage and screen, plays Hardmuth. George Melville will have a role somewhat similar to that he was seen in in "The Conquest of Canaan," while others of importance will have conspicuous parts.

Edwin August in Mutual Release

Program for Week of October 16 Will Show Old-Time Star in "The Law of Nature"—Other Good Subjects.

THE regular release of Mutual Star Productions for the week of October 16 will consist of "The Voice of Love," a drama featuring Winnifred Greenwood and Edward Coxen, and "Bluff," the third of the five-part drama releases of Kolb and Dill, the famous partners. In "The Voice of Love" Winnifred Greenwood essays a new type of role which is extremely becoming and well suited to the talents of the American favorite. She is a fortune teller—a fair and dashing widow, who, through the death of her husband, an officer in the army (whom she believes she had unintentionally murdered), is forced to earn her living and support her young daughter to the best of her ability. In the role of Violet, the boarding school teacher, is Laura Sears. Edward Coxen plays the role of the woman's true friend. In the supporting cast are George Field and Harvey Clark.

One of the most exciting and engrossing of dramas is "Bluff," wherein the happy team, Kolb and Dill, find a medium for their quick action talents that must necessarily appeal to their many thousands of admirers.

The plot hinges on the discovery, alleged to have been made by Louie, janitor of the thirty-second floor of the highest building in New York, of the process for the transmutation of "base metals into gold." Kolb and Dill and pretty May Cloy are at their best in this five-reel drama, which with its quaint touches of typical Kolb and Dill humor, promises to be still more popular than "A Million for Mary," which marked the introduction of the two players to the screen, and "The Three Pals," their most recent release.

On Tuesday, Winnifred Greenwood, Edward Coxen and George Field will appear in "The Franchise," a story of thrilling intrigue and underhanded dealings, both in love and in politics, which almost sends to ruin an honest man.

In the roles of two young lawyers, Edward Coxen as the honest one and George Field as the villain, these two well-liked American players do some excellent work. Winnifred Greenwood is up to her usual mark of intelligent and sympathetic player in her part of the sweetheart for whose favor the two young lawyers vie.

The name of Edwin August is added to the list of stars in the drama output of the Mutual Film Corporation for the week of October 16. Mr. August will appear in "The Law of Nature," a two-part drama, which will go to the public on Tuesday, October 18. "The Law of Nature" is a beautifully set and perfectly handled piece of screen literature. Mr. August, himself the director, spared no time or money to secure an exquisite background for this drama which deals with the desire for home and children, which dominates the heart of most men. In the role of the sophisticated, cold woman of the world, who prefers society to his childless home, Iva Shepard appears to excellent advantage. Ruth Blair plays the role of the simple maiden who wins the husband's affections after his desertion by his wife has cut him free from his marriage vows. William Bailey appears in the role of the villain.

The remaining drama releases for the week consist of a Gaumont two-part picture entitled "Looking Westward," appearing on Tuesday, October 19.

On Wednesday will be released the one-reel topical, Mutual Weekly No. 94, filled with the news of the day as gathered by the able cameramen of Pell Mitchell of the Gaumont forces. The split-reel scenic, "See America First" and Harry Palmer's Kartoon Komics, will also go to the public on that day.

There are three Cub funny pictures for the week. "He Wouldn't Tip," a comic of unusual character and full of original business, will appear Friday, Oct. 20. On Saturday, "That Dog Gone Baby" and "The Deacon's Widow," Cubs both, will constitute the Mutual's release.

The Sunday output will consist of the usual Vogue two-reel comedy and the Mutual's magazine in film, "Reel Life." Paddy McQuire, with his inimitable talents, turned to "Her Painted Pedigree," will appear in the laugh maker for Sunday.

HALL WINS UNIVERSAL SCENARIO CONTEST.

The Universal Film Company wishes to announce that Emmet Campbell Hall of Glen Echo, Maryland, has won a $250 prize for his two-reel drama, "Love's Masquerade," in which Mary Fuller plays the leading role and which was released under the Gold Seal Brand on September 13.

Early in the summer the Universal announced that in co-operation with the Picture-Play Magazine it would hold a scenario contest for Mary Fuller. Many scripts were submitted and two hundred are now being considered by the Universal scenario department at Universal City.

Scenarios came in in great numbers and the judges were swamped. When the contest closed they found they had eight hundred good scripts. This pile was cut to two hundred, Australia contributed seven, from England came eighteen and Canada contributed a large quota. Fifty-four came from Mexico. Harry Cliff, Prisoner No. 64791 at Sing Sing, entered ten scripts, two of which are now being considered by the Universal.

At Leading Picture Theaters

Programs for the Week of October 8 at New York's Best Motion Picture Houses.

"The Intrigue" at the Strand.

AT the Strand Theatre Lenore Ulrich was seen in a new photoplay entitled "The Intrigue," the story of which deals with an important but little known part of the present great world struggle. It portrays the secret service and the international intriguing for the possession of a marvelous invention—an X-Ray gun that annihilates at a distance of twenty-five miles. Miss Ulrich is supported by Cecil Van Anker, Howard Davies, Herbert Standing, Florence Vidor and Paul Weigel.

A motion picture of unusual interest presented was that showing President Wilson and the members of his entire cabinet at work. Other pictures shown were fashion, educational and travel studies, The Strand Topical Review and a new comedy.

The soloists on the musical program were: Grace Hoffman, soprano; Helen Scholder, 'cellist, and Albert Wiederholt, baritone.

"Sister of Six" at the Rialto.

"Sister of Six," with Bessie Love in the leading role, was the feature at The Rialto for the week beginning Sunday, October 8. The scenes of this exciting story are laid in California during the period of 1860, and the story itself deals with the efforts of a Spanish rancher to obtain unlawful possession of a valuable tract of land belonging to the seven orphan children of a New England settler. As the elder sister who looks after the six other youngsters, Miss Love has a "little mother" role which she plays with tenderness and charm. There is a love story, too, and fighting and thrills a plenty.

The Rialto Orchestra, led by Hugo Riesenfeld, rendered the sensuous "Bacchanale" from "Sampson and Delilah." Herr Bach, trumpeter, played Sullivan's "Lost Chord" with full orchestra and pipe-organ accompaniment, Dr. A. G. Robyn at the organ. James Price, tenor, returned to The Rialto again and sang "Then You'll Remember Me," from "The Bohemian Girl." Another soloist was heard and an interpretative dance, done to the "Humoresque" by Dvorak, was given.

New and striking views of Yellowstone Park were shown in a travelogue and there was Mr. Rothapfel's ingeniously edited news weekly with appropriate accompanying orchestration. A new comedy from the Keystone studios completed the bill.

"The Storm" at the Broadway.

Blanche Sweet was seen at the Broadway theater in the Jesse L. Lasky production of "The Storm," a thrilling Paramount drama written especially for her by Leighton Osmun.

The majority of the scenes were taken in the mountains near an unfrequented lake, where Natalie, a beautiful half-wild, fun-loving daughter of a retired professor, runs at will in the wilds about the Maine summer resort where they live. Near them are camped two young men, Robert Fielding, a young millionaire, and Sheldon Avery, who is studying for the ministry. The two men discover Natalie, who is more or less a child of nature, and they both fall in love with her. How the affairs are straightened out and how Natalie goes to the man she loves, and who respects her, are presented in a series of unusually dramatic scenes.

A trip through Ireland with Burton Holmes, Paramount-Bray cartoons, a Pictograph and a two-part comedy rounded out the program.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater another series of four new Triangle pictures was shown during the week. On Monday, Tuesday and Wednesday Wilfred Lucas was seen in a drama of heart interest—"The Rummy," a story of a human weakness that is developed into a human kindness. The picture features on Thursday, Friday, Saturday and Sunday were "Plain Jane," an exceptionally delightful comedy-drama in which Bessie Barriscale is featured, and a new Triangle Keystone comedy. An excellent bill of vaudeville was offered with the picture.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

TANGLED TIES (Vim), Sept. 29.—An average knockabout comedy reel with numerous lively spots. Pokes and Jabbs show considerable "pep" in this number. Pokes goes to country hotel for a rest, and begins to flirt with the wives of Jabbs and others. This starts the complications that lead to Pokes' escaping from his pursuers via a telegraph wire. He sinks into a well, rises again, but once more sinks at sight of his angry wife. Beside Pokes and Jabbs, those on the screen include Mabel Best, Ethel Burton, Harry Naughton, Melba Andrews, Frank Hanson and Edna Reynolds.

AN INDIAN'S LOYALTY (Biograph), Oct. 2.—Lillian Gish is featured in this one-reel "Western" reissue. The story follows the conventional lines of this sort of drama. The Indian is a ranch hand, suspected of theft. The foreman, who is in love with the rancher's daughter, is instrumental in having the Indian reinstated. The Indian proves his loyalty and gratitude when he is instrumental in saving the girl and a sum of money from the machinations of a discharged ranch hand and his accomplice. Besides Lillian Gish, Frank Oppleman, Eddie Dillon and Eagle Eye appear on the screen.

THE SELIG-TRIBUNE, NO. 79, 1916 (Selig), Oct. 2.—Sababa Indians hold first Papoose Congress, San Jacinto, Cal.; tennis tournament held at night, Chicago; President Wilson addresses 1,500 business men at Shadow Lawn, N. J.; steamer Bay State goes ashore near Portland, Me.; University of California freshmen and sophs in pushball contest, Los Angeles; fifteen hundred road boosters gather at Zion City, Ill., in better roads meeting; oil tank train wrecked, Alpine, Tex.; society attends Piping Rock Horse Show, Locust Valley, L. I.; twenty-six thousand U. S. soldiers in longest march since Civil War, El Paso.

MAKING AN IMPRESSION (Vitagraph), Oct. 2.—A passably good comedy reel. Action is fast throughout, and the film is strengthened by its lack of knockabout work. The Newlyweds hold a party at their parents' house. Philip and Phyllis are among the guests. Philip proposes to Phyllis, boasting of his rich aunt. He gets word that the aunt is coming to visit. The young folks plan to make the aunt believe they are all Philip's servants. The aunt learns of the deception and makes the "servants" do real work. She leaves surreptitiously, sending Philip money to invest because of his cleverness. In the cast are Winthrop Mandell, Jessie Miller, William Dangman, Dorothy Long and John Wallace.

ONE STEP TOO FAR (Kalem), Oct. 3.—A fair comedy number, with Ham, Bud and Ethel Teare. Ham becomes a policeman in this reel. Bud becomes a burglar and meets Ethel, a lady crook. Ham sees that Bud and Ethel go to jail, but goes "one step too far" in his own dealings with lawbreakers. Reviewed in the issue of October 7, page 64.

THE FABLE OF THE KID WHO SHIFTED HIS IDEAS TO GOLF, ETC. (Essanay), Oct. 4.—This is an entertaining number of the George Ade fables. As usual in this series, there is much philosophy underlying the humor of this reel. This fable tells of the boy who wanted to be like Jess Willard, but who listened to argument and became a golf caddie. Later in life he becomes a rabid baseball fan, and his dying breath is a request for baseball information. The moral is: "There is a specific bacillus for every classified disease."

A GRAIN OF SUSPICION (Vim), Oct. 4.—This number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured, can only be classed as fair. Although the two players work hard, the story is weak. Many of the subtitles, though, are really humorous. Hubby is jealous over the seeming attention paid his wife by another man. The "other man" is a real estate agent from whom the wife has bought a lot as a surprise to hubby. He hires a detective and learns the supposed interloper's identity when the former is arrested by the detective.

THE SELIG-TRIBUNE, NO. 80, 1916 (Selig), Oct. 5.—Members of San Diego, Cal., Rowing Club give diving exhibition; $500,000 fire at St. Charles, Mo., destroys part of big bridge; members of Pennsylvania State Mitilia hold athletic tournament, El Paso; Federal, State and City unite in celebrating 200th anniversary of Boston Light; boys of the public schools take part in aquatic games, San Francisco, Cal.; pictures of pitchers who will take the mound in World Series, Boston, Mass.; forest fires destroy oil well derricks and timber in vicinity of Newhall, Cal., Ohio Field Artillery brings first war balloon to border, El Paso; Pennsylvania State troops in four-day hike across mountains, Mt. Franklin, Tex.

ROYAL BLOOD (Vim), Oct. 5.—A fair comedy number, with Plump and Runt doing their best with a rather poor story. The girl's mother wants her to marry nobility. She chooses red rather than blue blood. Plump and Runt get over a few laughs in their attempts to appear aristocratic, and the fur begins to fly when the real count appears. Plump (Babe Hardy), Runt (Billy Ruge), Edna Reynolds, Ray Godfrey, Florence McLoughlin and Bert Tracey form the cast.

STOLEN PLUMAGE (Kalem), Oct. 6.—A review printed on page 64 in the issue of October 7 says "there are quite a number of laughs in this number, in which Ivy Close is featured." Henry Murdoch is seen as the Oriental potentate who follows Algy (Arthur Albertson) to America because the latter has stolen the tail feathers of the sacred Dumdikky bird. The reel contains much passable knockabout work.

STRICTLY BUSINESS (Vim), Oct. 6.—A quite lively knockabout number. Pokes and Jabbs are the funmakers in this reel. Pokes gets a job as a book agent and insists on selling Jabbs a book. Pokes is relentless in his pursuit of Jabbs, and no matter how many times he is thrown about he sticks to his ambition. Finally Jabbs capitulates, only to find that the book agent has sold every one in his household a book. Besides Pokes and Jabbs, there appear on the screen Mabel Best, Ethel Burton and Harry Naughton.

THE BLOCKED TRACK (Kalem), Oct. 7.—Helen Gibson furnishes a thrill in this number of the "Hazards of Helen" series when she climbs a telegraph wire into a tree, jumps from a limb of the tree onto a fast-moving train, and thwarts the hold-up men's efforts to rob the pay car. The reel is up to the average of preceding releases. Reviewed in the issue of October 7, page 64.

THE CANBYHILL OUTLAWS (Selig), Oct. 7.—An excellent "Western," in which Tom Mix has crowded plenty of action in the form of riding, shooting and other cowboy feats. Tom and the sheriff are both in love with Vicky. The sheriff sends Tom out to round up the Canbyhill outlaws. Tom finds that the band have kidnapped Vicky. He captures them and the outlaw leader tells him that the band are in league with the sheriff, and that the latter has notified them of Tom's presence in the vicinity. Tom kills the sheriff. In the cast are Tom Mix, Victoria Forde, Pat Chrisman and Joe Ryan.

General Film Company Specials

TWIN FATES (Essanay), Sept. 30.—Although not entirely new in theme, original touches and ingenious handling make this three-reel drama an acceptable short-length subject. Good work is done by Marguerite Clayton, Sydney Ainsworth and Edmund F. Cobb. The picture conveys the story of a wealthy young drunkard who is given a last chance to make good. On his way to another city he gets off the train and shoots himself. His identity is taken by a tramp, who makes good in the position meant for the youth. The youth has not killed himself, but has lost his memory completely. The ex-tramp is discovered to be an impostor and is accused of the supposed murder of the youth. The one-time sweetheart of the ex-tramp discovers the youth working as a chauffeur. Sight of him brings back the young man's memory, and everything is adjusted happily.

IN THE HOUSE OF THE CHIEF (Selig), Oct. 2.—Melodrama of the most melodramatic sort is found in this three reeler, which will particularly appeal to those who like stories of crime and the underworld. Eugenie Besserer does good character work as Mme. Le Blanc, who conducts a "fence." The madam's daughter and her clerk are in love. The clerk is "framed" by the madame and goes to jail. He gets out in a year and obtains a job on the police force. He rises to the position of chief. He sends for Mme. Le Blanc's daughter, who has gone to Paris. The madame finally runs afoul of the police and commits suicide when she sees that the ex-clerk is now chief. The cast includes Vivian Reed, Charles West, Sidney Smith and A. W. Wilson. Directed by T. N. Heffron.

AN OLD-FASHIONAD GIRL (Essanay), Oct. 3.—A wholesome two reeler. The picture pleases in its romanticism, and, although the story could have been done in less than two reels, the film is acceptable. The girl (Marguerite Clayton) does not care for the society idler her mother has picked out. Her ideal is a big man who can do things. Her wealthy parents bring her to a fashionable hotel in the country, where she meets a young civil engineer. He has reason to believe she is a poor country girl. Love springs up between them and the romance culminates when the girl meets the engineer in consultation with her father. There are several spots of humor in the picture. The cast is comprised of Marguerite Clayton, Patrick Calhoun, John Cossar, Florence Oberle and Ullrich Haupt.

UNDER THE GASLIGHT (Biograph), Oct. 4.—A review of this three-part adaptation of Augustin Daly's melodrama appeared in the issue of Sept. 16. It is a strong picture in which a particularly able characterization is given by Lionel Barrymore. Others in the cast are Millicent Evans, Isabel Rea, Irene Howley and Thomas Jefferson. The production supplied by Director Lawrence Marston is of good quality.

THE WEB OF GUILT (Kalem), Oct. 4.—No. 8 of "The Girl from 'Frisco" series. This two-reel episode is a compelling number of Robert Welles Ritchie's stories. The plot deals with a murder mystery and its clever and logical solution by Barbara Brent (Marin Sais) and John Wallace (True Boardman). The chapter was reviewed at length on page 64 of the issue of October 7.

Bluebird Photoplays, Inc.

THE SOCIAL BUCCANEER, Oct. 16.—A five-part adaptation of Frederick S. Isham's novel featuring J. Warren Kerrigan and Louise Lovely. The production suffers from a badly constructed adaptation, the story losing much of its force thereby. The story is based on a peculiarly conceived idea of philanthropy. A full review will be found elsewhere.

Fox Film Corporation

THE STRAIGHT WAY (Fox), Oct. 1.—A five-reel picture written and produced by Will S. Davis. The best thing about it is the good photography, that's fine. The story is but a collection of improbable situations. Leaving out the juveniles, there is no character in it who is not either a fool or a brute. The acting of the leading woman is weak.

Greater Vitagraph (V-L-S-E, Inc.)

A PRINCE IN A PAWNSHOP (Vitagraph), Oct. 16.—A five-part adaptation of a play by Marie de Sarlabous and Andre de Segurola, featuring the noted actor Barney Bernard. Mr. Bernard's work is delightful as always, but the picture itself is too long drawn out. In the cast beside the star are Garry McGarry, Bobby Connelly, Charlotte Ives, Edna Hunter, Brinsley Shaw and Lester Bernard. The picture was made by Paul Scardon. A full review appears elsewhere.

THE SCARLET RUNNER, NO. 3 (Vitagraph), Oct. 16.—"The Masked Ball" brings Christopher into association with a crook who has planned to rob the guests at a masked ball held in London. He tells Christopher that he is going to return the stolen jewels at the supper and claim the prize diamond. His suspicions aroused by a forced accomplice of the villain, Christopher turns the table and forces a premature return of the booty.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 79, 1916 (Oct. 3).—Brooklyn and Philadelphia baseball teams battle in pennant race—Boston Red Sox clinch American League pennant; newly-equipped Serb army entrains for front, near Saloniki, Greece; twelve U. S. battleships escort interned German liners to navy yard, Old Point Comfort; a day with President Wilson at Shadow Lawn; test submerging powers of new type submarines at Bremen; device for catching torpedoes demonstrated at Newport, R. I.; with the German Army "somewhere in France"; Harvard defeats Bates in first football game of season, Cambridge, Mass.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 80, 1916 (Oct. 6).—On the Balkan front with Photoprapher Ariel L. Varges; interned German cruiser, Prinz Eitel Friederich, arrives in Philadelphia Navy Yard; Suffrage leaders begin tour of twenty-eight states, Albany, N. Y.; Czar Ferdinand of Bulgaria visits large steel plant at Trzynietz; cowboys conquer savage horses at annual round-up, Pendleton, Ore.; new military balloon tried out at El Paso—Pennsylvania National Guardsmen in athletic tournament; footlights and fashions; old frigate Franklin beached and burned to get gold and copper rivets, Eastport, Me.; World Series contestants—Boston Red Sox and Brooklyn Dodgers, prepare for struggle.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 56 (Gaumont), Oct. 4.—"Baltimore and Annapolis, Maryland" is the subjects of this number of the Gaumont travel series. It contains a resume of the principal monuments, the docks, and various points of historic interest in the vicinity, including Fort McHenry. The Baltimore oyster fleet is also an item of interest. A Palmer cartoon entitled "Abraham and the Opposum" finishes the reel.

MUTUAL WEEKLY, NO. 92 (Mutual), Oct. 4.—Interesting items of this issue are the Piping Rock Horse Show at Locust Valley, L. I.; King George of England with his troops in France; a fruit special wrecked at Fresno, Cal.; a rodeo at Modesto, Cal.; Thomas Edison greeting old-time telegraphers at West Orange, N. J., and the Royal Engineers of England making a record on the manufacture of pontoon bridges.

OH FOR A CAVE MAN (Cub), Oct. 6.—A farce comedy featuring Billie Rhodes as the sister of a college boy who deceives his father into believing his chum to be a minister's son. The sister whose fancies turn toward the cave man type, has her illusion rudely jarred by a joke played on her by her brother. The impersonation is a very good one, but the subject is rather tawdry.

THAT WONDERFUL WIFE (Cub), Oct. 7.—An amusing comedy featuring Billie Rhodes. Two young people meet in an unusual fashion while trying to board a train. The acquaintanceship ripens into love, and various amusing incidents occur, among them the substituting of Billie for another man's wife to cover an embarrassing situation for a friend of her sweetheart's. Quite amusing.

WON BY A FOWL (Cub), Oct. 7.—Rather an amusing comedy in which Billie Rhodes is the star. A young couple in a dilemma because the cook has decided to leave on the very day that they have promised to give an old grouchy uncle a birthday party, are central figures. What happens is quite amusing. Billie Rhodes as, the wife, gives a refined impersonation.

REEL LIFE, NO. 23 (Gaumont), Oct. 8.—This leads off with some intimate scenes from the daily life of Mary Miles Minter, the Mutual's youngest star. Then comes interesting scenes from a back-yard farm, 40x150 feet, in Providence, R. I. A big variety of apples, pears and smaller fruits are shown. The strongest feature is the closing one, which pictures the way to handle a canoe, how to rescue capsized persons, etc. This contains some tips worth knowing about a popular but rather risky pastime.

Mutual Film Corporation Specials.

FANTOMAS NO. 5 (Gaumont), Oct. 5.—"The False Magistrate" is the title of this thrilling number of a splendid serial. In it Juve, hearing that Fantomas is confined in a Belgian prison, schemes to help him escape, take his place in the prison, and afterward be the means of his re-capture in order that the honor of his arrest may be his. Fantomas, after his escape, commits two more crimes, the first one being the murder of a magistrate in whose clothes with the aid of a wig and a false beard he evades the police for considerable time.

A TOUCH OF HIGH LIFE (Vogue), Oct. 8.—A two-reel eccentric comedy, featuring Paddy McQuire, Arthur Moon and Gypsy Abbot. It pictures the experiences of a street cleaner who takes home an intoxicated man, borrows a letter of introduction from the latter's clothes and goes to the beach for a good time. While the main idea is good, the humor throughout is forced rather than spontaneous and for some reason fails to bring much laughter. The number as a whole is lacking in strength.

CITIZENS ALL (American), Oct. 9.—A fairly interesting two-part number with Winnifred Greenwood and Ed Coxen in the leading roles. The picture has a good moral and no doubt has a place to fill in persuading American citizens against racial prejudice during the present world war. Two men, one a Frenchman and the other a German, become deadly enemies because their native countries are at war. The son and daughter of the respective families fall in love with one another, and marry; and at the birth of a baby boy the old folks decide to become naturalized American citizens and forget their grievances.

PHIL HOLDEN-WASTER (Mutual Star Production), Oct. 9.—An unusually interesting five-part comedy-drama featuring Richard Bennett, whose interpretation of the character of Phil Holden, whose leaning toward literary pursuits do not coincide with his spending propensities, is excellent. The turning of the tables on his brother, who has spent considerable of his life in reproaching Phil for his careless financing is amusing; for when Phil does take a notion to change his ways he almost ruins his brother by a speculation that lines his own pockets and enables him to help his brother out of a crisis.

THAT SHARP NOTE (Beauty), Oct. 10.—A two-part number in which Murphy, the right-hand man of Filson, is sent to deliver a note to Ambassador Jones, who must in turn deliver it to Flyser. Kingland's spies make considerable trouble for Murphy, after which an order arrives countermanding the delivery of the note. There is not much point to this production, which seems to be, strictly speaking, neither comedy nor drama.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS NO. 6 (Pathe), Oct. 15.—This number contains a review of dainty wedding garments. The bride's full outfit is exhibited in the same attractive manner in which all of the Florence Rose fashions have been shown.

LUKE AND THE BANG-TAILS (Rolin), Oct. 15.—A farce comedy in which Luke and his pal do service at a racing stable. The manner in which the horses seemingly take part in the business of the play is very amusing. This number will be a welcome comedy addition to the program of any picture theater.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW, No. 3 (Astra), Oct. 15.—"The Mystic Defender" proves to be quite as interesting as the two preceding chapters of this serial. In it are introduced two new characters, Muriel, a cabaret dancer, and her brother, who also are aided by the "Shielding Shadow." Some excellen cabaret scenes are incorporated herein. An attempt by Muriel to lure a confession of the forging of the note, on the persuasion, by the way, of the "Shielding Shadow," from One Lamp Louie, is frustrated by the breaking out of a fire. Leontine is also protected from the threatened violence of her husband by the "Shielding Shadow."

THE GRIP OF EVIL (Balboa), Oct. 15.—The fourteenth and concluding chapter of this serial is called "Humanity Triumphant." The title is significant of the dominating theme. The answer to the question "Is Humanity in the Grip of Evil?" is in the negative, that loves rules the world. The closing episode shows Burton kidnapped in order to extort money from him, and when this is not forthcoming the philanthrophist is threatened with death. The prisoner is released after an appeal to the would-be murderers in which strong emphasis is laid upon the love of their mothers for them—a not too convincing denouement, considering the bloodthirsty character of the Hellcats. The action is marked by some exciting scenes.

THE LIGHT THAT FAILED (Gold Rooster Play), Oct. 15.—A five-part adaptation of Rudyard Kipling's story. The story has suffered much in its transfer to the screen. A full review of the production will be found elsewhere.

A NATIONS'S PERIL (Pathe), Oct. 15.—A two-part drama of international intrigue. Octavia Handworth, Paul Panzer, and other well-known players appear in the cast. The story on which the picture is based

is an interesting one, and affords a spectacle when the woman elected to aid in obtaining a chart of the harbor from the U. S. Naval department pushes the button which explodes a mine beneath the craft in which her confederates are making their escape with the chart.

Triangle Film Corporation.

THE OLD FOLKS AT HOME (Fine Arts), Oct. 15.—An interesting story and character analysis by Rupert Hughes. Mr. Beerbohm Tree is in the cast with rather scant opportunity.

THE RETURN OF "DRAW" EGAN (Ince), Oct. 15.—A powerful story of character reformation through opportunity, in which William S. Hart finds a chance to interpret with great vigor and intelligence. A fascinating story.

Universal Film Mfg. Company

WITH THE SPIRIT'S HELP (Nestor), Oct. 2.—A first-rate farce dealing with the surprise of a fake medium and his dupes when spirits unexpectedly respond to appeals for signs from the other world. An eloping couple is responsible for the deception. Lee Moran, Priscilla Dean and Eddie Lyons are in the cast.

WHEN LITTLE LINDY SANG (Powers), Oct. 15.—A pleasing juvenile number written by Olga Printzlau and produced by Lule Warrenton. It features a clever little colored girl in a country school, who sings too loud. She uses her voice to advantage, however, in stopping a fire panic. The story is touching and well presented. It will be appreciated by old as well as young.

HIS OWN NEMESIS (Nestor), Oct. 16.—A comedy, by Walter H. Newman, featuring Eddie Lyons, Lee Moran and Priscilla Dean. The main situations, in which Gaston has unwittingly employed his friend's wife to act as his model, is an amusing one. Bloodshed is threatened when the truth becomes known, but peace is restored and all ends happily. This makes a pleasing comedy subject.

SAFETY FIRST (L-KO.), Oct. 18.—An eccentric comedy, featuring two crooks who have made a successful haul. One crawls into the safe, in which the other has placed an infernal machine. He is lowered from the window in the safe. A chase and explosion follow. These latter scenes are best, but, as a whole, the number is only fairly successful.

THE GOLD BAND (Rex), Oct. 20.—The conclusion of this story, by Harvey Gates, lacks definiteness, otherwise the picture is satisfactory and quite human in its characterization. A young wife becomes a stenographer, posing as an unmarried woman. The attentions of her employer are observed by her husband, working in the same office; but the affair has no serious consequences. Hal Cooley and Helen Leslie play the leads.

PAT'S PASTEING WAYS (Nestor), Oct. 21.—An amusing little trifle, in which Pat Rooney acts as bill poster at the local opera house. He pastes his bills on cows, horses, goats or any other objects that will hold them. He then plans to elope with a lady advance agent, but her husband turns up and prevents this. Not much in plot, but rather funny in some respects.

Universal Film Mfg. Co. Specials

TRAPPED (Universal Special Feature), Oct. 9.—This ninth episode of "Liberty" contains much realistic border warfare. Real bullets are apparently fired during the clash between the Mexicans and Texas troopers. The director, Jacques Jaccard and photographer, Milton Moore, are accomplishing some very interesting things in this serial, which is of timely appeal. Liberty and Rutledge free themselves from the bandits and the former flees with Pedro, leaving the captain and other troopers at the ruins of a 'dobe hut, where the fighting takes place.

BARRIERS OF SOCIETY (Red Feather), Oct. 16.—A five-reel offering, by Clarke Irvine, featuring Dorothy Davenport, Emory Johnson and Richard Morris. This follows the lives of a girl born of rich parents and a boy born of poor parents on the seacoast. The chief scenes occur on an uncharted island, whither the girl has been lured by a man she does not love. The story is simple in plot and quite appealing. Some of the construction is a little choppy, but it has a good adventurous flavor and retains the interest in spite of some weaknesses.

TIMOTHY DOBBS—THAT'S ME, NO. 10, "Fame at Last" (Universal Special Feature), Oct. 16.—Being unable to pay their board bill, Dobbs and his valet are at the mercy of their landlady, who puts Dobbs to work scrubbing floors while his companion in distress tries to better their fortunes by posing as a blind beggar. Dobbs escapes being placed in hock and takes advantage of an offer made by a prize fight promoter. He wins the money offered, but when he comes to collect the manager has disappeared. At last he locates as an actor in the Universal studio and there the story ends. These two reels, the last in the series, make excellent comedy, especially in the passage devoted to the prize fight. Carter DeHaven and Robert Milash have shown themselves to be an amusing team in a picture of good comedy value.

THE WRATH OF "CACTUS" MOORE (Gold Seal), Oct. 17.—A three-reel Western subject, written by Wm. V. Mong, who plays the leading role. "Cactus" Moore is a fire-eating old ranchman, whose son wishes to marry the daughter of the man who was his own rival in early days. The old man protests in various ways, even branding horses unlawfully to throw suspicion on the girl's father. But at length he succumbs and even goes so far as to attend the wedding. The presentation is ordinary, but the story is rendered rather unusual by the character of "Cactus." This holds the interest in spite of some faults.

THROUGH BABY'S VOICE (Laemmle), Oct. 18.—A two-reel number, by Calder Johnstone. The young married couple separate and the judge and attorney take their child. The little girl, impersonated by Zoe Beck, proves a very engaging little actress. She learns to use the telephone and invites her warring parents to her birthday party, where the domestic break is patched up. The story is simple, but appealing and well-presented. Edna Maison, Douglas Gerard and L. M. Wells are in the cast. A good subject of the quiet, homelike type.

THE CONSPIRACY (Bison), Oct. 21.—A two-reel subject, by Wm. Parker, featuring L. C. Shumway, Harry Carey and Edith Johnson. This pictures the manner in which a crooked secretary to a railroad president gets into the clutches of a loan shark. To square himself, he plans a coup and tries to throw the blame on another office man. The latter, in love with the president's daughter, is at first the scapegoat, but later clears himself and wins the girl. The story has no exceptional originality, but has good action and is enacted by an appealing cast.

World-Pictures.

THE HIDDEN SCAR (Peerless), Oct. 16.—A five-part production featuring Holbrook Blinn and Ethel Clayton. The story on which the picture is based was written by Mrs. Owen Bronson, and has evidently been poorly scenarioized. The action of the production is weak and often meaningless. The story itself is interesting and the picture will be enjoyed for this reason. A full review appears elsewhere.

Theda Bara Enacts Juliet

Famous Actress Will Be Seen in An Elaborate Fox Interpretation of the Shakesperean Tragedy.

WILLIAM FOX announces Theda Bara, the great emotional actress, in a magnificent and colorful picturization of "Romeo and Juliet," Shakespeare's tragedy. This superproduction will be released as a part of the regular Fox program. It will be shown to the public for the first time at the Academy of Music.

This epochal film, which adheres precisely to the poet's masterly play, has been in work for many weeks at William Fox's studio in Fort Lee, New Jersey. Thousands of dollars were spent to insure absolute accuracy in details, as well as in essentials. From many standpoints the picture should prove one of the real triumphs recorded in the history of the silent drama.

The settings throughout are entirely worthy of the production. Among those particularly attractive are the fateful masquerade ball, the beautiful balcony scene, and the city of Verona. The story has not been sacrificed in any attempt to obtain extra film footage. It was decided that five reels would make the most effective screen version of "Romeo and Juliet," and only five reels were taken. Acting, direction, scenario, photography, film cutting—everything in connection with the picture was placed in charge of experts.

It is needless to dilate upon Miss Bara's eminent fitness for portraying before the camera the intensely tragic character of Verona's fairest maid. Miss Bara's success as an emotional artist has been recognized internationally.

Mr. Fox engaged a supporting cast which is strong and well balanced. Harry Hilliard gives a remarkable presentation of the role of Romeo.

Among the principals in the cast Glen White, Walter Law and John Webb Dillion have acted in many of William Fox's recent releases. Einar Linden will be recalled for his splendid performance as Don Jose in the Fox picturization of "Carmen." Alice Gale has a record of thirty years' success on the stage; for several seasons she acted the Nurse in the legitimate. Jane and Katherine Lee will not be missed from the production. These two children have the parts of pages. The name of J. Gordon Edwards, who has made most of the Bara photoplays, guarantees the excellence of the direction.

THE LATIN AMERICAN PRODUCING COMPANY.

The Latin American Producing Company, incorporated under the laws of the State of New York for the principal purpose of producing moving picture films particularly adapted to the Latin American countries, but also of international interest which will make them acceptable to other foreign countries and to the North American market as well.

Paul Trinchera, president of the new company and general director of the production of the new company as newspaper man and moving picture director, has traveled in almost all Europe, Africa and America and knows what kind of pictures will be acceptable to a cosmopolitan audience. His moving picture career started as a scenario writer, and after co-operating with the director in putting on his scenarios, learned the camera technique and the direction. Mr. Trinchera has produced pictures in Italy, France and recently in New York.

Clarence Woodhams, the general manager of the new company, has been connected for several years with different automobile enterprises. The offices of the new company are located at 1482 Broadway.

ROLIN COMPANY'S FIRST COMEDY FOR PATHE.

The Rolin Company has just made their first two-reel comedy for Pathe. Judging from the unanimous approval by the Pathe film committee of "Luke's Lively Life," which was the name of the comedy, others of the same length may be seen in the near future. Harold Lloyd, Harry Pollard and Bebe Daniels are in the cast and their antics in the big restaurant scenes are indescribably funny.

Manufacturers' Advance Notes

PRE-SHOWING OF "THE VAMPIRES."

The great success of "Fantomas" as the first three-reel series ever released in America will be more than duplicated by the next Gaumont three-reel series, "The Vampires," if the words of praise of exhibitors who have had a foretaste of the series at Mutual branches can be taken as indicative of the general sentiment. The first two episodes are now being shown

Scene from "The Vampires" (Gaumont).

throughout the country that exhibitors may know exactly what they are to offer their patrons in booking "The Vampires" for nine weekly episodes.

Branch managers are writing the Gaumont Company in terms which indicate that "The Vampires" will duplicate the success with which it has met all over the world. It not only holds the record at the Palais Gaumont, Paris, but also at a number of English theaters and colonial amusement houses. The series is entirely new to America. The actors include some of the most popular screen artists of France.

Here follow some of the comments from Mutual branch managers: Atlanta: The verdict of exhibitors at the private pre-view was unanimous in favor of "The Vampires." They are just the kind of subjects exhibitors are looking for. Boston: "The Vampires" met with the approval of a large number of exhibitors who were present at the run-off. We look for a large amount of business on this series. Cleveland: We anticipate a greater volume of business even than on "Fantomas." New Orleans: "The Vampires" pleased exhibitors. Prospects look bright for the series in this territory. Pittsburgh: Exceptionally good, and will go over well in this territory. St. Louis: Exhibitors very well pleased. Washington: Impression is most favorable. Prospects are extremely bright.

BASEBALL EPISODE IN "BEATRICE FAIRFAX" SERIES.

"Play Ball," the tenth episode of the International's photoplay series "Beatrice Fairfax," will be released next Monday, October 9th, while the World's Series is in progress. It is one of the most interesting and realistic of the episodes and will undoubtedly make a strong appeal to the baseball fans.

The episode has to do with the kidnapping of "Kerrigan," the star pitcher of the New York Giants. Many of the scenes were made at the Polo Grounds during the recent benefit game between the Giants and the Yankees, which was witnessed by more than 18,000 persons. It shows both teams in action, with Manager McGraw of the Giants, Manager Donovan of the Yankees and all the stars, including Benny Kauff, Charley Herzog, "Heinie" Zimmerman, Fritz Maisel, Walter Kipp and others putting up as great a game as they ever played. The camera caught Benny Kauff knocking the home run which won the game, and the vast audience going wild with enthusiasm.

It was in this game that Fred Schupp, the Giant pitcher, was knocked out of the box by the Yankees, after which he started his long run of victories which form a part of the Giants' great record.

In addition to the baseball stars, four of the International's stars have prominent parts in the episode. They are Harry Fox, who is the real star of the series; Grace Darling, Olive Thomas, the famous beauty, and Nigel Barrie.

VARIETY FILMS GETS TERRISS PICTURE.

Louis Rosenbluh, the President of the Variety Films Corporation, announces that he has acquired the rights for New York and New Jersey, of the new Tom Terriss feature film, "My Country First," which deals with the timely topics of patriotism and preparedness, bringing home in a powerful manner the necessity for America to arm herself against outside enemies. Mr. Terriss enacts the star role in this photoplay, which is in six parts, and is supported by a remarkable company, including Jill Woodward, who gives a noteworthy representation of a vampire role, and Helene Ziegfield, who contributes a remarkable characterization.

The plot of "My Country First" concerns itself with the thrilling adventures of a young inventor, who plans to give to the United States his secret formula for a powerful explosive. A band of international spies contrives a plot to filch from him the secret of the explosive. How they are foiled in their attempts, after numerous sensational adventures, forms the substance of what is declared to be a highly interesting plot.

LOCKWOOD AND ALLISON IN "BIG TREMAINE."

Harold Lockwood and May Allison, the Metro-Yorke stars, at the present time absorbed in their respective screen characterizations in "Big Tremaine," by Marie Van Vorst, proved to be of a charitable disposition, when they presented a Los Angeles orphan asylum with two large bales of cotton. It was while Mr. Lockwood and Miss Allison were working in the Imperial Valley, California, for scenes in "Big Tremaine" that the inspiration for this charitable act came to them. The two bales of cotton were picked by members of the "Big Tremaine" cast, and brought to Los Angeles in Mr. Lockwood's new automobile.

All the cotton for California is raised in the Imperial Valley and some beautiful shots of the fields in bloom were secured by Cameraman Tony Gaudio under the direction of Henry Otto. "Big Tremaine" is laid in Virginia, which explains why Director Henry Otto and his company journeyed in quest of cotton fields.

"MAROONED" (Essanay).

An out-of-doors story with beautiful water scenes is this three-act drama, which tells a forceful story that is punctured by many thrills. A yacht afire and daring rescues on a rocky beach furnish interesting action and the value of the picture is further accentuated by excellent photographs and good selection of locations. The yacht used in the picture is the "Tringa," belonging to Mayor William Hale Thompson of Chi-

Scene from "Marooned" (Essanay).

cago, who is an enthusiastic yachtsman. Edward Arnold and Alice McChesney appear in the leading roles. The plot deals with a yachting cruise, the rescue of a girl of the party by a sailor and the development of a love affair which ignores class distinctions.

Lasky to Present Prize Picture

Fannie Ward in "Witchcraft," Unusual Production Written by Columbia University Student.

ONE of the unusual features about the Lasky production, "Witchcraft," which will be released on the Paramount Program on October 16 with the captivating Fannie Ward in the stellar role, is the fact that this is the photodrama which won the prize contest held at Columbia University under the auspices of the Jesse L. Lasky Feature Play Company.

Scene from "Witchcraft" (Lasky).

The author of this intense and unusual drama is Dr. R. Ralston Reed, a physician of Morristown, New Jersey, and one of the members of the new class in photodramatics at Columbia. Dr. Reed is not a professional writer of scenarios, but his story was held by the judges to be the best example of photodramatic technique among the scores of plays submitted.

Professor V. O. Freeburg at Columbia started the class last winter and the co-operation of the Lasky Company was offered in conducting a contest for the best photoplay written during the initial year of the class. William C. de Mille, the celebrated Lasky director, also a Columbia alumnus, who has been actively identified with the picture production, acted as the principal judge and read all the manuscripts submitted.

In addition to receiving a substantial sum for the photodrama, Dr. Reed was given a trip to the Lasky studio at Hollywood, at the expense of the company, where he met Fannie Ward, the charming star, and also saw the play in the process of making.

FIFTH EPISODE OF "THE YELLOW MENACE" THIS WEEK.

The title of the fifth episode of "The Yellow Menace," released this week by the Unity Sales Corporation, is called "The Haunted House." In this episode the Government authorities become increasingly alarmed over the activities of Ali Singh and his agents. Senator Stevens of Oregon shares the fate of Senator Johnson and his death is the result of "The Yellow Menace" treachery.

Najla, after being temporarily safe from Ali Singh's clutches, has taken up her residence with Margaret Bronson and May Manning, and the efforts of Errol Manning and Bronson are directed toward keeping the three girls protected and away from danger. In spite of all precautions, however, they are told that Errol Manning and Willard Bronson are being kept in a house some distance away and need their assistance. Fooled by this trick, the girls rush to this house; are captured and held as hostages with a threat of torture if they did not swear obedience to Ali Singh's commands.

Manning and Bronson, overwhelmingly alarmed at this fresh attack on the girls, immediately set about to rescue them, but their horror at the plight of the hapless girls is nothing compared with the consternation caused by a cable from London, announcing that Willard Bronson's father, the banker, has been murdered in London, whither he had gone on important business. Willard Bronson realizes that Ali Singh has carried out his threat on his father's life and swears vengeance on this hostile arch fiend, who seems to stop at nothing and whose every threat so far he has carried out.

STRAND FILM SERVICE ORGANIZED.

The Strand Film Service, a new entry into the ranks of the film exchanges, has been organized by Al Posen and Bob Millstein, both well known in the trade. Offices have been opened in the Gaiety Theater Building, Broadway and 46th street, New York. The new company will embark on a policy of acquiring only pictures of proven merit, and facilities have been arranged providing for a thorough system of distribution to local exhibitors.

MRS. GILBERTIE LEAROCK IN "IN THE DIPLOMATIC SERVICE."

With Francis X. Bushman and Beverly Bayne in the new Metro-Quality production, "In the Diplomatic Service," is Mrs. Gilbertie Learock, member of a celebrated old theatrical family. Her husband's brother was the late George Learock, leading man for Thomas Keene, Edwin Booth, Lawrence Barrett, Madame Rhea, and other famous stage celebrities, and director of Forepaugh's stock company in Philadelphia.

Mrs. Learock was before her marriage Gilbertie Davidson, daughter of John X. Davidson, manager of the old Davidson opera house, St. Paul. Following the family bent, Mrs. Learock went on the stage, first appearing with "Little Corinne," when Corinne was little. For three years she played the mannish woman, Nera Mann, with Ward and Vokes in "A Run on the Bank." In "The Female Drummer," with Johnstone Bennett, she played the star part under Miss Bennett's name on several occasions when the latter was ill. Not long afterward she retired from the stage, but returned to public life when motion pictures, of which she is very fond, came into vogue. For Metro she has appeared in "Dimples," for Selig in "A Milk White Flag" with Otis Harlan, and for the Advance in "The Making of John Hayes."

GAUMONT ENLARGES CAMERAMAN'S TERRITORY.

Eugene W. Castle was such a successful cameraman, having a highly developed nose for news, that he secured for San Francisco a larger representation than it had ever had before in the Mutual Weekly. After watching his work for some time, the Gaumont Company has now decided to widen his opportunities by turning him loose on the Pacific Coast for "Reel Life" and "See America First." Mr. Castle's only instructions are to send in pictures that are suitable for these single-reel releases. His roving commission permits him to travel from the Canadian border to Mexico wherever water flows into the Pacific Ocean.

Mr. Castle has just left for Chicago and the far west, after having spent ten days at the Gaumont studios, Flushing, N. Y. While at the Gaumont headquarters he conferred with Pell Mitchell, his old chief, and the editors and directors of the two single-reels which he will now represent. In Chicago Mr. Castle will visit the main offices of the Mutual Film Corporation. He is planning to carry a complete photographic outfit while in the field, insuring excellent still pictures for publicity purposes, something highly appreciated by exhibitors as an advertising adjunct.

The San Francisco territory for the Mutual Weekly will now be covered by Bertin E. Moisant.

MOUNTAIN STATES ACQUIRED BY LESSER.

A deal has just been closed between the Mutual Film Corporation and the All Star Features Distributors, Inc., for "Purity" for the states of Colorado, Utah, Wyoming and New Mexico.

This move on the part of Sol Lesser's concern opens a field of greater activity, as the Mountain States have always been a territory coveted by him. The move materially strengthens his buying power on the Pacific Coast, as it is his intention to include this territory, as well as the coast, in negotiations for the big features to be released in the future.

"ONLY A ROSE" (Selig).

"Only a Rose" is the name of a wonderful Selig Diamond Special written by Will M. Ritchie, and released in regular service through General Film on Monday, October 16. Among

Scene from "Only a Rose" (Selig).

the well-known players featured in this drama are Robyn Adair, Virginia Kirtley, Leo Pierson and Eugenie Forde. There is unique photography in this production, and an exciting plot full of pathos and appeal, logically carried out to the final ending.

FLORENCE TURNER IN "REDEEMED" (Mutual).

In "Redeemed," the forthcoming Mutual Star Production, Florence Turner, "the Bernhardt of the screen," has a thoroughly suitable vehicle for the display of her talents as an emotional actress. As "Marea," the little Italian girl adrift in London, she is at her best.

Under the direction of the famous Larry Trimble, "Redeemed" has the finished quality which characterizes all of the Turner films. Scenes taken in the burning Adelphi theater

Scene from "Redeemed" (Mutual).

with a panic stricken mob trying to escape through blocked doors, is perhaps the most sensational thing of its sort ever done.

Miss Turner's soulful eyes and beauty of expression make her an ideal "Marea." In this story where a helpless foreign girl is cast into the hands of villains by her own cousin, a selfish actress, but holds her own and wins the place her cousin loses in the end, Miss Turner's sympathetic personality makes a strong appeal.

"Redeemed" has a wonderful background—London in all its teeming bustle of humanity. Mr. Trimble has made the best use of the color of his settings, as he always does, and "Redeemed" is worthily set.

CAVALIERI STRONG BOX OFFICE ATTRACTION.

That the box office angle is sometimes lost sight of by the newspaper reviewers of a picture is shown by the success of Pathe's "The Shadow of Her Past," in which Lina Cavalieri and Lucien Muratore are starred. The fact that the picture was made abroad overshadowed in the reviewers' minds the wonderful drawing value of Cavalieri "the most beautiful woman in the world." For a number of years the famous opera singer has been one of the most talked of women in both Europe and America. Every American has read of her; to every American she is more than a name. That vast publicity has money value to the exhibitor, regardless of the locality in which the picture was filmed. The reviewers, being critics and not exhibitors, in many cases "damned it with too faint praise." It was "foreign," "the actors gesticulated too much," "the story was hackneyed," etc. etc.

Exhibitors, however, saw the opportunity for effective advertising. They clamored for "The Shadow of Her Past," played it up strong and then reaped a harvest. The crowds came, liked the picture, and spoke about it to their friends. Bookings of three and four days were lengthened to a week. The result was that many a house record was broken and the exhibitors reaped and are reaping a harvest.

UNITY RELEASING "TWEEDLEDUM" COMEDIES.

The title of the first "Tweedledum" release, set for the week of October 9, is called "Torpedoed by Cupid," a one-reeler which offers "Tweedledum" a full opportunity to display his powers. Playing the role of a country sweetheart who sees his best girl "made love to" by two intruding rivals, Tweedledum proceeds to play all manner of tricks upon them and his sweetheart's parents, which is not a very safe thing to do, as the story shows. After climbing a few trees in an automobile, in their wild effort to elope, Tweedledum and the girl finally take refuge on an outgoing ship, which the fond parents and the disappointed love rivals blow up. The lovers, however, are impervious to all such discomforts and drift into shore, wrapped in each others' arms and sitting on a large non-sinkable box. Tweedledum is supported by Babette, his wife, known as "Tweedledee," Louise Carver, in character parts, Tom Murray, Rex Adams and Billy Slade.

These comedies will be released weekly through Unity Exchanges and have already been booked in nearly every section of the country. Tweedledum is master of the art of acrobatic comedy and his stunts are sure to cause a sensation. He has been dubbed "The Scream of the Screen" and those who see him will admit he is all of that.

"STEPPING WESTWARD" (Gaumont).

The Gaumont contribution to Mutual Pictures calls for a three-reel photodrama each week, in addition to the three single reels. There are also five-reel feature releases from time to time The "Fantomas" series have been satisfying this three-reel demand, and when "The Vampires" begins it will furnish three reels weekly for nine weeks. However, there are several weeks to be filled between the two series, and October 19 will see released a two-reel photodrama and a one-reel shadowgraph to make up the necessary offering from Gaumont studios.

The two-reel drama is "Stepping Westward," an entertaining story of youthful romance that does not lead to marriage until the threshold of old age is reached when the pair are "stepping westward" into the evening of life. In this play George Larkin does some of the best work of his career as the youthful lover who enlists in the Civil War and is given up for dead. He measures up in fine fashion to the opportunities for contrasted acting which come upon his meeting the woman he loved after both have grown old. Miss Mabel Van Buren has the part of the girl.

AMERICAN HISTORY DEPICTED IN "SLOTH."

Charlotte Walker has just completed for McClure Pictures one of the most unique plays in the history of motion picture production. First, it is unusual because Miss Walker does not appear in either the first reel or the fifth reel of this five-reel film. Secondly, when Miss Walker does appear, she portrays three historic characters. The second film shows her depicting Margaret Brent, the beautiful, passionate, high-bred girl who became Lord Baltimore's official representative in the early settlement days of Maryland, and whose advocacy of the vote won for her the title "First Feminist of America."

In the third film Miss Walker assumes the role of Sally Wells, a little sixteen-year-old maid of an Old Dutch settlement on Staten Island, who braved the perils of the wilderness practically alone, to build a home on her father's grant of land far up on the Hudson River. The fourth film shows the star in the part of Molly Pitcher, the dearest hoyden in American history, who followed her husband into the thick of Revolutionary warfare, and turned the tide of victory toward the Continental Army in the battle of Monmouth.

Notwithstanding these historic scenes, "Sloth" has a modern setting. A young girl (Shirley Mason) is asked by her soldier-lover (George Le Guere) to choose between her life of luxurious indolence, and a life in which pioneer courage is required. Miss Walker steps from the past in her quaint characters to influence the girl to choose the heroic way of showing her the heritage of bravery and devotion to country that has come down to inspire American women of to-day.

To insure the historical accuracy of her settings and costumes

Scene from "Sloth" (McClure).

Miss Walker invested in $60 worth of books dealing with the various periods of the play, and spent weeks in absorbing the atmospheres of these quaint times.

"Sloth" emphasizes the dangers of indolence in our national life; the peril of permitting luxury to usurp the place of the simplicity of our forefathers. The introduction of this theme connects the series Seven Deadly Sins with the national side of life in a vivid and stirring way—and it is confidently predicted that "Sloth" will do more to rouse the nation's conscience than any play or book yet put forth.

PATHE'S "SULTANA" A GOLD ROOSTER IN NATURAL COLORS.

Pathe will release on October 29th "The Sultana," a beautiful Gold Rooster Play in Pathe color.

The story is an adaption from Henry C. Rowland's popular novel, and features Ruth Roland in a role particularly suited to her personality and talents. She is supported by William Conklin and a capable Balboa cast including Daniel Gilfeather, Charles Dudley, and Frank Erlanger. When the Pathe officials first viewed this film they were so impressed with the careful artistic selection the Balboa directors had exercised in the outdoor settings that they decided to give it an added value, and sent it to the Pathe studios in France to be colored. In its present shape it is a splendid example of color photography.

Scene from "The Sultana" (Pathe).

"The Sultana" is a priceless jewel, and the story centers around its mysterious appearances and reappearances, and the weird affect it has on the destinies of all who come within the radiance of its dazzling dangerous rays. The action begins amid the whirl of the wheel and the clink of gold where Dame Fortune frowns on Doctor Mills (William Conklin), but before the tale ends the old adage proves true that "Unlucky at cards lucky at love." There is crisp action to every foot, and thrills and romance have been worked into a scenario of pleasing balance with suspense consistently sustained throughout.

"The Sultana," as it is rich in dramatic situations and beautified by natural coloring, should prove to be a most acceptable offering.

G. VERE TYLER SUBJECT FOR VIVIAN MARTIN.

In accordance with its policy of obtaining the best available subjects for its stars, the Morosco-Pallas organization has closed with G. Vere Tyler, the well known essayist and fictionist, for the motion picture rights of "The Wax Model." This novelette created considerable attention in "The Smart Set" about a year ago and will be produced on the screen with Vivian Martin in the star part.

Mrs. Tyler has had many motion picture offers for this subject and it was only after a particularly flattering offer was made by Morosco-Pallas, that she agreed to have it appear on the screen. The name of G. Vere Tyler is prominently known and represents one of the most interesting and versatile women authors. Besides having written a series of novels and leading articles for the press, Mrs. Tyler is a regular contributor to many magazines and periodicals. Among her best known novels are "Passion," "The Prodigal Daughter," "Dregs in the Cup," and the most recent published by Duffield & Co., "The Daughter of a Rebel."

FLOOD OF INQUIRIES FOR "THE CRISIS."

One of the busiest places in New York City during the past few days has been the office of H. A. Sherman, President of Sherman-Elliott, Inc., 220 West 42d Street, New York City, where the state rights for the latest film production of note, "The Crisis," are being handled. The work that Mr. Sherman would offer the Eastern states to state rights buyers, retaining Chicago and all territory west for himself, has brought a response that is said to have made a record in the sale of any of the great films.

METRO NOW SHOWING IN CANADA FROM COAST TO COAST.

With the introduction of Metro features in three of the leading theaters in British Columbia, under most auspicious circumstances, the connecting link of Metro theaters in Canada, from coast to coast, has been consummated. Herbert Lubin, who is in charge of the distribution of Metro wonderplays in Canada, through the Standard Film Service, Ltd., has wired an extended report of Metro's reception in the new territory to President Richard A. Rowland, of the Metro Pictures Corporation. In Vancouver the initial Metro attraction at the Dominion theater was Mme. Petrova in "My Madonna," produced by Popular Plays and Players. In Nanaimo Metro's first offering was Edmund Breese in "The Shooting of Dan McGrew" and in Victoria the Metro program was presented for the first time.

NEW CREDIT RULES FOR MILWAUKEE.

At a regular meeting of the Film Men's Credit Association, held in Milwaukee, September 18, 1916, the following rules were suggested and unanimously accepted (effective October 1, 1916).

Owing to the fact that exhibitors desire to advertise coming attractions with a greater degree of certainty of getting them, the film exchanges being members of this association agree to arrange their bookings so that booking sheets will be mailed to exhibitors one week in advance. If a cancellation is desired: For example bookings, week of October 16 to 22, cancellation on any day of this week should be in the office of the exchange Monday, October 9.

"In order to carry out the spirit of this rule it will be impossible to accept cancellations for bookings unless they reach the exchange on the Monday of the week prior to play date. In the case of the above bookers of all exchanges are to make use of the most desirable subjects and to prevent the oft-repeated waste of leaving film on the shelves, which many exhibitors would have liked to have in place of what was booked them.

Cancellations reaching the exchanges after the specified period will be honored and charge for program will be made as if no cancellation had been received. The members of the Film Men's Credit Association feel that this rule will benefit the showman who attends to his bookings in business-like manner and will work hardship only on the man who carelessly fails to realize that once a film is booked it is not available to anybody but the exhibitor it was intended for. The saving in clerical work alone that will result from the observance of this rule will enable every exchange to give better, more dependable service, entirely aside from the saving it will mean to exhibitors in express charges for paper that will not be used.

The members of the association are certain that the progressive elements among the exhibitors will encourage all others to join in this movement designed to save money and aggravation to everybody concerned.

FILM MEN'S CREDIT ASSOCIATION.

Signed:

GENERAL FILM CO., H. L. Convay, Mgr.
MUTUAL FILM CORP., O. E. Golz, Mgr.
UNIVERSAL FILM EXCHANGE, J. R. Thomson, Mgr.
PATHE EXCHANGE, INC., F. G. Honick, Mgr.

"MISS GEORGE WASHINGTON" FOR MARGUERITE CLARK.

"Miss George Washington," the story of a girl who could not tell the truth, is the title of the first photoplay selected for Marguerite Clark by the Famous Players Film Company since the renewal of her contract announced last week. Bernice Somers, the character played by Miss Clark, is dubbed "Miss George Washington" by her friends after she has successfully fooled the members of the George Washington Truth Society into presenting her with a medal for never having told a lie.

Scene from "Miss George Washington" (Famous Players).

J. Searle Dawley, who is directing the picture, has engaged several notables in support of Miss Clark, including Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maude Turner Gordon, "Billy" Watson and Herbert Prior.

"SHIELDING SHADOW" BOOKINGS INCREASE.

The big business reported by every one of Pathe's thirty exchanges in advance of the release of "The Shielding Shadow," known as the wonder serial, increased beyond all expectations during the first week of the release.

At the request of a majority of the branch managers, who have booked "The Shielding Shadow" for longer runs at better theaters than any other serial has enjoyed, it has been decided by J. A. Berst, vice-president and general manager of Pathe Exchange, to postpone indefinitely the release of "Pearl of the Army," the new military serial.

Most of the advance bookings on "The Shielding Shadow" were for the first run, showing in large theaters in the metropolitan cities. Exhibitors in the smaller cities, remembering how they profited by the advertising of the first run houses on "The Iron Claw," eagerly awaited an opportunity to book the wonder serial for first showing in their communities. These bookings have swelled the total business on "The Shielding Shadow" to record figures. Already nine of the exchanges have wired for extra prints and reorders have been placed for all advertising matter.

HOMMEL & CO. ISSUE CATALOG.

Ludwig Hommel & Co. of 947 Penn avenue, Pittsburgh, has issued a forty-eight-page catalog of the various articles handled by the big house in Western Pennsylvania. It is entitled "Hommel's Encyclopedia of 'Everything for the Playhouse.'" The contents make good the rather wide claim. In the opening pages is a foreword by Ludwig Hommel, the president of the company. It is a plain talk to exhibitors, and in it he talks to picture men about their business and about his business. Single pages are devoted to the Simplex, Motiograph, Power's 6A and Power's 6B, Baird, Edison, both Super-Kinetoscope and Model D; and the Hommel Economizer.

There are pages devoted to Hommel's Specialties, and featured are Hommel's Indestructible brass slides, Hommel's announcement slides, and Hommel's Meniscus bi-convex condensing lens. Twenty-three pages are given over to an alphabetical list of the supplies kept in stock by Hommel. Then, too, there are photographs of the president, of the working staff, and of the eight-story structure in which the company is housed. The booklet should be a most "handy thing to keep in the house."

S. B.. BLAKELY RETURNS WITH MANY ORDERS.

S. B. Blakely, representative of the Enterprise Optical Manufacturing Company, who has been traveling through the Northwest and Western states, returned to the factory this week with many orders for Motiographs. Mr. Blakely states that he could have mailed his orders, but he was fearful that the factory would not give them the attention he wanted his customers to have in regard to delivering machines to them at an early date, hence his trip to the factory. He reports that the exhibitors are very well satisfied with the outlook for fall business, especially after the extremely warm weather of the summer.

"THE SHINE GIRL" TAKEN UP BY WOMEN'S CLUBS.

"The Shine Girl," the Pathe Gold Rooster play produced by Thanhouser, has been taken up by the Women's Clubs everywhere. In San Antonio, Texas, according to "The Light," of that city, the local Women's Club arranged for a private showing of the picture, and after seeing it the members told the reporter that "The Shine Girl" was "the cleanest, sweetest picture" they had ever seen, and declared that there should be more pictures of the sort to "bring sunshine into people's lives."

Henry Hull, the young actor who electrified Broadway recently by his vivid performance of the leading part in "The Man Who Came Back," at the Playhouse, is acting daytimes in the forthcoming photoplay, "The Honor of the Waynes," with Robert Warwick.

* * *

The title of Marie Dressler's new "Tillie" picture shortly to be issued by the World Film Corporation, has been shifted from "Tillie's Night Out" to "Tillie's Day Off." The change was made because most of the scenes of this comedy took place in the daytime.

* * *

Director Charles Swickard of Universal City nearly has completed "The Lie," in five reels featuring Hobart Henley and Gertrude Selby. The story is by J. Grubb Alexander, and contains a Chinese atmosphere.

* * *

In the new picture, "The Scarlet Oath," the alluring Gail Kane plays twins, and it is a hard matter for the spectator to decide which one of Miss Kane to pick.

* * *

Harold Entwhistle, who plays Wilfred Templeton, the father, in the first Metro wonderplay entitled, "Love, Honor and Obey," directed by W. Christy Cabanne, is himself a director, having acted in that capacity for the California Motion Picture Corporation. Frances Nelson is starred, and Niles Welch featured in the new production.

While a five-reel feature is being prepared for him, Director Phillips Smalley is filming a two-reel drama, "The Two Rebels," at Universal City. The leads are being played by Violet Schram and Jay Belasco.

Picture Theaters Projected

AKRON, O.—Henry Krause will erect a one-story moving picture theater, 30 by 100 feet, to cost $6,000.

ARDMORE, OKLA.—Stiles Construction Company, of Chicago, has the contract for the erection of a modern moving picture house for the Princess Theater Company; three-story front; white tile and buff brick; seating capacity of 1,200, with balcony and gallery.

BEAVER FALLS, PA.—Howard P. Dawson, Fidelity Title & Trust building, Pittsburgh, Pa., will erect a one-story moving picture theater, 41 by 145 feet. Lessee, Colonial theater, Samuel Goodman, manager, 1125 Seventh ave.

BRADDOCK, PA.—Frederick Kemerle will erect a three-story moving picture theater and apartment building, to cost $20,000.

PHILADELPHIA, PA.—William J. Gruehler Co., 219 E. High street, has the contract to erect a one-story brick moving picture theater for the Belvidere Theater Company on Germantown avenue, near Gravers lane; 34 by 71 feet; slag roof; steam heat; electric lights; metal lath; tile work; roof ventilators. The structure when completed will represent an investment of about $10,000.

NASHVILLE, TENN.—John Krech is having plans prepared by Asmus & Norton for a modern fireproof moving picture theater.

QUANAH, TEXAS.—Reeves & Reneau have the contract to erect a $12,000 moving picture theater for Z. R. Henderson.

RADFORD, VA.—W. R. Roberts, Jr., will erect a moving picture theater, 30 by 130 feet.

COLUMBUS, WIS.—A. Rudloff plans to erect a one-story moving picture theater, 40 by 90 feet, to cost $8,000.

GREEN BAY, WIS.—Dominic Hagerty, 415 So. Washington street, is reported about ready to start work on the erection of a $5,000 moving picture theater.

At Liberty Oct. 15th

A Moving Picture Man of over 10 years' experience is open for offers of a position as General and Advertising Manager of Large Theatre or Circuit, Film Salesman, Exchange or Sales Manager; or Publicity Man for Film Mfr. or Producer. Advertiser is a young native American, experienced in all these lines, energetic, well educated in several languages, has no objections to traveling or locating anywhere; not afraid of hard work or long hours. Can furnish best of references and surety bond if required. Address "PIONEER," c/o Moving Picture World, 17 Madison Ave.

Wanted Theatres

in New York City. Will **BUY, RENT** or **LEASE** your moving picture theatre. WRITE us your location, capacity, and we will communicate with you at once. Address "Confidential," care of M. P. World, 17 Madison Ave., N. Y. C.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

"Civilization" Out of the Tremont

Al. H. Woods Would Not Change Booking Dates for Mrs. Fiske so David E. Dow Has to Close Big Film Feature for the Time Being—Will Come Back—Picture Will Be Shown in Providence and Other New England Cities.

By William F. Flynn, 80 Summer Street, Boston, Mass.

BOSTON, Mass.—Because Al H Woods refuses to change the bookings of Mrs. Fiske, David E. Dow of the New England Film Distributing Company has been forced to take "Civilization" out of the Tremont theater at the close of its present run. The booking of "Potash & Perlmutter," which was scheduled to play the Tremont, was changed so that the film might remain there, but Al Woods insisted that Mrs. Fiske show at the house according to schedule, and there was nothing left for Dow to do but to announce the closing date of the present run.

"Civilization," however, will be brought back to Boston just as soon as an available theater is found in which the film can be shown. There are four "Civilization" shows in this territory at the present time. Mr. Dow might have placed the show in Tremont Temple, but in doing so he would have been obliged to give up nine nights out of the first month owing to the regular Temple concert program, and he decided to wait until he could get a house where the film could be shown without breaking the run.

"Civilization" has been booked for a run at the Hippodrome in Providence, R. I., and among other places in New England where it is destined to be shown in the near future are Hartford, Conn., New Haven, Conn., New Bedford, Fall River, Springfield, Pittsfield, Lawrence and Manchester, N. H.

After the performance that evening Miss Huelett was the guest of Manager Soriero at a dinner in the Winter Garden at the Hotel Westminster, at which all the dramatic editors on the Boston newspapers were present.

Rescue of Gladys Huelett Blocks Street.

Boston, Mass.—To block Washington street, the principal avenue of travel in Boston, for more than five minutes is sufficient cause for arrest, but Manager Thomas Soriero of the Park theater blocked this same street for nearly an hour and escaped without even a reprimand, and the reason for it was this:

Miss Gladys Huelett, one of the stars in the Pathe release, "The Shine Girl," was playing with the film at the Park theater and when her cue came to go on she was not to be found. A hurried search of the theater revealed the fact she had been accidentally locked in her dressing room. There was no available key to fit the door of the dressing room and the only way to get Miss Huelett out of the room was down over a ladder into Washington street.

A ladder was procured and raised to the window. Washington street was crowded at the time and hundreds of persons, suspecting that something out of the ordinary was about to happen, blocked the street in the vicinity of the theater. A camera man for the Pathe weekly appeared on the scene and while Miss Huelett was making her escape from the dressing room, aided by Manager Soriero and several attaches of the theater, he took several feet of the incident. The picture, it was said, would be released in the Pathe weeklies and later be made part of a big Pathe production.

Hard luck—Prudence the Pirate had to walk the ladder.

L. J. Reardon, Manager at V-L-S-E.

Boston, Mass.—L. J. Reardon, formerly assistant manager of the Boston office of the V-L-S-E, has been made manager and placed in charge of the entire New England territory. He takes the place of George Balsdon, who is now directing the affairs of the New York office.

Frank H. Vine Leaves International.

Boston, Mass.—Frank H. Vine, formerly with the World Film and the Pathe exchange here in Boston, has severed his connection with the local office of the International Film Service and is now in Maine on a hunting trip. Edwin H. McCloskey, one of the original New England road men for the International Film Service, has also quit the International. McCloskey was at one time correspondent in this territory for the Moving Picture World and later was connected with the General Film Company in the South.

Boston, Mass.—Frank A. Brady, who has been connected with the local offices of the General Film, V-L-S-E and the World Film, and who is now manager of the local serial department of the Pathe exchange under E. A. Parrell, says that "Shielding Shadows," one of the latest Pathe serials, has the biggest advance bookings of any serials Pathe has ever put out.

Exhibitor Collects Another Fare

Interesting Maryland Theater Provides Four Reels and Charges Five Cents Admission—Patrons See Two of Them and Then Ushers Go Down the Aisles and Collect Another Jitney, If They Want to Stay.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

ST. MICHAEL, MD.—It will probably be of interest to other exhibitors to learn how Lee & Wrightson, owners and managers of the Electric Rainbow theater in St. Michaels, Md., run their theater. The program consists of four reels, with an intermission between the showing of every two. The general admission price is 5 cents, but the most interesting feature is the fact that after two reels have been shown, a sign is flashed on the screen to the effect that all patrons in the house who wish to remain to view the other two reels will have to pay an extra five cents. Then the managers go down the aisles, much the same as a car conductor, and collect the additional jitneys. In this way the theater really charges an admission price of ten cents, but gives its patrons the privilege of seeing two reels for five cents if for any reason they prefer to leave after that time.

This house is partitioned off into two sections, each having a screen, and while one is used by the colored patrons, the other is used by the whites, and supplies its own electricity from a dynamo in a rear room, but now that arrangements are being made to light the town by current from the municipal plant at Easton, Md., it is supposed that they may connect with this and keep the other for emergencies.

Little Left to "Victory."

Baltimore, Md.—The Lou-Tellegen film "The Victory of Conscience"—what was left of it—was run as the feature on the program of the Great Wizard theater, 30 West Lexington street, for the first three days of last week. On Monday, October 2, just before this picture was shown on the screen at this theater, a member of the Censor Board went up into the projection room and personally superintended a mighty clipping-out of scenes. It was seen to that everything which had been banned, down to the smallest detail of the eliminations, which included most all the scenes in which the great love between the leading characters is shown, many sub-titles and other vital parts of the story, were slashed from the picture.

It is understood from a reliable source that the picture as censored has lost so much of the story as it was originally intended to be screened, that it is well nigh impossible for the audience to follow the plot with anything like a concise understanding of what it is all about. A well-known figure in the exhibiting business of this city has given it as his opinion that the slashing down by the board in this case is absolutely without reason and that while the picture originally contained a splendid moral, the censor mill has weakened this to such an extent that it has almost become a minus quantity.

Stork Brings Boy to G. H. Payne.

Baltimore, Md.—"Is everything all right?" asked A. B. Price of the Mt. Royal. "As fine as silk," answered G. H. Payne, assistant manager of the Artcraft Pictures Corporation in Washington, and then when this writer butted in to find out what it was all about it was announced that the stork had visited the home of Mr. and Mrs. Payne in Washington on Friday, September 29, and left, in their care, a bouncing 7¾-pound baby boy. Mr. Price and this writer heartily congratulated Mr. Payne, for both understand the elation attendant to the event.

The Edmondson Lights Up.

Baltimore, Md.—The Edmondson theater, Edmondson and Pulaski streets, which is under the management of L. Schlichter, also part owner of the enterprise, was again opened to the public on Monday,

October 2. The owners of this theater operate the Bridge theater next door, and it has been the policy of this company to close the former during the summer months.

Berman's May Resume Under Joe Fields

Baltimore, Md.—Floating through the air comes the wireless that Berman's theater, 913 East Baltimore street, will shortly open to the public again after a dark period of many weeks, and if rumor is correct, it is understood that Joe Fields, who is now managing the Leader theater on South Broadway, a Pearce & Scheck enterprise, may manage this house.

Ladies' Orchestra at New Pickwick.

Baltimore, Md.—A ladies' orchestra was introduced as a feature last week at the New Pickwick theater, 115 North Howard street, by G. H. Gaffney, the owner and manager. Mr. Gaffney states that this orchestra has created favorable comment all over the country and that they are Washingtonians. The pieces in the orchestra include a violin, piano, cornet and drum.

Charles Thropp to Manage the Victoria.

Baltimore, Md.—Going east on Baltimore street, one suddenly seees at 415 East Baltimore street a newly decorated building which is growing with a mass of lights. It is the Nixon Victoria theater, formerly run by Pearce & Scheck. It has now taken on quite a young and galla appearance and is receiving the public in crowds. Mr. Nixon-Nirdlinger has put Manager Charles Thropp, who has been associated with his enterprises for the past 17 years, in charge.

CAPITAL CITY NOTES.

Petty Thefts Annoy Exchange Men.

Washington, D. C.—A number of the exchanges have been troubled more or less of late by many petty thefts. These usually occur on Sunday, at a time when there is no one in the exchanges, entrance to which is obtained by means of duplicate keys. The latest complaint to the police is from the International Film Service, of 712 Eleventh street, northwest, where the drawer of the bookkeeper's desk was broken open and a metal cash box and a kodak was stolen. In the cash box was a sum of money and a quantity of stamps. It was a short time ago that this exchange was similarly visited and many stamps stolen. If it is the same person or persons responsible for all of this it will certainly be a long sentence that will be meted out in the police court.

Postmasters Must Be Quicker

New Letter of Instruction Orders More Speed in Attending to Adjustment of Claims for Property Injured in the Mail and of the C. O. D. or the Insured Class—Important Change in the Color of the Tags.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C.

WASHINGTON, D. C.—Employees of the Post Office Department have been directed to use more care in the handling of claims for indemnity on account of loss and damage in the mail of insured and C. O. D. matter. In a letter of instructions to employees of the postal service, Assistant Postmaster General A. M. Dockery states that an examination of such applications shows that in a great many instances postmasters are not complying with existing regulations requiring immediate attention to indemnity claims and to all inquiries received in regard thereto. Employees handling claims are further directed to familiarize themselves with these regulations and see that all information called for in the documents and in published instructions from the department has been procured, and that any additional data which is necessary to the proper consideration of the claim is furnished.

It is said that as negligence in not complying fully with the regulations, delays the adjustment of claims and subjects the department to severe criticis from claimants, postmasters are expected to see personally that the provisions of the regulations are observed by their offices in every instance.

Tags Must Now Be Light Yellow.

Postmasters are being instructed by the Post Office Department to call attention to those patrons of the C. O. D. service who have their own tags printed, of the change in color from red to light canary yellow, and the change in the arrangement and manner of printing both on the face and the reverse sides.

Tickets for Ad. Writing Prizes.

Washington, D. C.—The Washington Herald, in cooperation with Moore's Garden and Strand theaters, last week held a contest, the prizes in which consisted of ten tickets each to the theaters named. A page of advertisements was printed in the newspaper and readers were invited to pick out the one that appealed to them most. They were further invited to then write the kind of an advertising argument that they thought will sell most of the article or proposition advertised and to mail or bring the same to the office of the newspaper. The three advertisement arguments were published the following Sunday and to the authors of these the prizes were awarded.

New Tints at Leader Theater.

Washington, D. C.—The Leader theater on Ninth street, northwest, near E street, has got the clean-up, paint-up disease, which each fall spreads over the city of Washington. Corbin Sheild, manager of this house, is overseeing the work of painters, who are giving the interior a coat of old rose to match the handsome red carpet that has been laid over the floor of the auditorium, and the red hangings that have been put into place. The exterior of the theater is to be taken care of later.

A number of other changes are to be made at the Leader, including an orchestra of five pieces, if a good one can be obtained. In speaking of this, Mr. Sheild says that it is possible to get plenty of musicians, but what are wanted are those that can synchronize with the pictures, as the feature plays shown at this theater are accompanied by musical scores.

New K-E-S-E Exchange Chosen.

Washington, D. C.—A handsome new exchange is being fitted out at 601 F street, northwest, for the Kleine-Edison-Selig-Essanay Services. Mr. Berger, the local manager, is having the work pushed forward to completion as much as possible and posters and other advertising matter are on the shelves. Further announcement concerning this exchange will be made at a later date.

International Office at Charlotte, N. C.

Washinton, D. C.—E. W. Ritch, formerly manager of the New Crystal theater in Goldsboro, N. C., has accepted a position as roadman with the International Film Service. Mr. Ritch was located in Goldsboro for eight years and is well known in both North and South Carolina. It is these states that he will cover, and an office has been secured for him in the Princess Theater building in Charlotte, N. C. This place has been furnished with a stock of posters, photographs and other advertising matter, and quite a number of reels have also been shipped to Charlotte to be used in making up emergency shows.

In commenting upon this move on the part of the local exchange, Manager Fritz Wathne, of the Washington office, states that he will now be able to give a much better service to the exhibitors in North and South Carolina, and with Mr. Ritch on the ground, better arrangements can be made all around. Frank Christoph, who formerly covered the states of North and South Carolina, will now handle Virginia and West Virginia, replacing Frank Hunter, who is no longer connected with the exchange.

A. L. Barney with Mutual.

Baltimore, Md.—A. L. Barney, who was formerly associated with the Pathe offices in New York City, has now joined the Baltimore force of the Mutual. Mr. Barney assumed charge of his new duties as traveling representative, covering the territory including Baltimore, Delaware and the eastern shore of Maryland.

New P. O. Station Appreciated.

Washington, D. C.—Local exchange managers will find very convenient the new post office station opened at 514 Eleventh street, northwest. They have found it very inconvenient to have to send to distant points for stamps, to have letters registered and to transact their postal business.

District of Columbia Pans "Purity"

Commissioner Brownslow Forbids Picture to Be Shown—It Is Said That at the Time of His Decision He Had Not Seen the Film.

WASHINGTON, D. C.—A great deal of comment has been occasioned by the action of the District authorities in refusing to allow the exhibition in Washington of the photoplay "Purity." It has been condemned by Commissioner Brownlow, it is said, because of the fact of the presence of a woman in the nude, although he had not viewed the picture, and based his action largely upon the advertising matter that appeared in the local press. And be it said at the start that the writer is inclined to believe that the advertising in question was slightly overdone and possibly might be considered as of a type that would prejudice any one against the films.

"Purity" has been passed by the Maryland state board of censors and in Washington a private showing to ministers, public officials, and others, brought forth nothing but praise as to photography, and it was said by one of those present that objection could only be made by those having evil thoughts themselves, there being absolutely nothing in the film as shown that could be obscene.

It hardly seeems fair that this film should be suppressed in this way and it would be a hard matter to find many who will join with Mr. Brownlow or O. K. the stand taken by him. In commenting thereon Tom Moore, in whose Strand theater the film was booked for a showing and who has widely advertised it, said: "We boast of our liberty, our fairness, that no one is convicted without a hearing, and yet here is a film play termed by critics and artists an art classic condemned by a man who has never seen it." The stand taken by Mr. Brownlow cannot be considered as other than arbitrary and very regrettable, possibly open to censure.

The episode, while full of advertising possibilities, is not very desirable, for at the time of the opening of the theater for the Sunday show with "Purity" booked, there was a large crowd of people in the streets waiting to enter the Strand, who were very much disappointed in being forced to see something else, and many of them went away with the belief that possibly something had been put over on them. Just what action Mr. Moore will take in view of existing circumstances is not as yet known. Sidney B. Lust is booking the photoplay in this territory.

Social Leaders at the Stillman

Cleveland's Four Hundred Make Premier of Magnificent New Motion Picture Theater a Brilliant Social Event—Dedication Banquet Follows the Show—Some Special Details of the House and Men Behind It.

By Hubert Persons, 410 Standard Theater, Cleveland, Ohio.

CLEVELAND, O.—The motion picture has reached new heights in Cleveland. For the first time in history society, ever a patron of the motion picture in an individual sense, turned out to make the opening of a new theater a distinct social event. It was at the premier of the new Stillman theater on September 29.

It seemed, to the eye of the discriminating society editor, that an opera season was being inaugurated. The social "Four Hundred" of Cleveland gave over one evening strictly to an appreciation of the motion picture and a splendid new house built for it. The list of names of guests who occupied boxes and orchestra seats was a list culled from the social register.

Previously there were many dinner parties at the Hotel Statler, which immediately adjoins the Stillman, and after the show there was a dedication and banquet in the Statler, attended by more than 500 of those who took part in the theater opening.

One of the most unique phases of the Stillman opening was the showing of a film of "the men who made the Stillman." Pictures of the architect, the contractor and other chief artisans, together with the officers. The latter are E. M. Mandelbaum, president; Benedict Crowell, prominent merchant, vice president; Bascom Little, former president of the Cleveland Chamber of Commerce, treasurer; Edgar A. Hahn, secretary; Harry H. Lictig, house manager; C. L. Madden, director of publicity.

The architecture of the theater is of the Renaissance, period of Louis XVI. The building is entered from Euclid avenue—in the heart of the fashionable shopping district—through a series of three foyers. At either end of the wide entrance way there are ingenious devices by which the passerby is advised exactly what picture will be shown at any given time.

Near the box office is a large reception room, which is to be opened at 9 o'clock each morning for the convenience of suburban people who may wish to meet their friends there, check parcels, or make use of the theater's conveniences. Just inside the theater the first thing to strike the visitor is the mezzanine promenade in the heart of the house. The stage setting beyond is intended to suggest an Italian landscape as seen from the loggia. The Stillman has an organ requiring three men to play it and an orchestra of thirty pieces. The chief organist is James H. Rogers and the director of the orchestra is H. L. Spitalny.

New Mall and Alhambra Together.

Cleveland, O.—Announcement has been made that the new Mall theater, which will open in November, is to be linked with the Alhambra theater. According to the contracts just signed these theaters will be the home of the Metro pictures in Cleveland.

Strand's New Organ.

Cleveland, O.—An organ that is said to have cost $10,000 has been installed in the Strand theater. Sidney Hamilton is the chief organist. The instrument is one of the finest in Cleveland and demonstrates the demand of the motion picture patron not only for good pictures but for musical accompaniment.

Screeners Entertain Daly and Ables.

Cleveland, O.—Stars of the spoken drama and leading spirits of the motion picture trade had a love feast here the night of October 4. Arnold Daly and Edward Ables, playing at the Opera House in "The Master," were guests at a midnight banquet and cabaret of the Cleveland Screen Club at the Olmsted hotel. Both of them have made notable successes in motion pictures, Daly having starred in "The Exploits of Elaine," and Ables in comedies.

Private Feature Making Film Here.

Cleveland, O.—A big reel feature, "Innocence," is being produced in Cleveland by the Private Feature Film Company, of this city. Earl Metcalf is the star and J. A. Fitzgerald director.

C. E. Megown Directs Picture.

Cleveland, O.—Charles E. Megown, proprietor of the Cameraphone theater, directed news pictures of the Cleveland police field meet, taken Sept. 8 and 9, by the Midland Film Manufacturing Company. Frank Joffa was the cameraman. The pictures are to be released locally.

Notes From Buffalo Filmdom

By James A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Manager Oishei, of the Teck, Honored.

BUFFALO, N. Y., Oct. 4.—John R. Oishei, manager of the Teck theater, Buffalo, was a member of the committee which received Charles Evans Hughes and party on their recent visit to this city. Mr. Oishei has been connected with the film business here for some time.

Where "Crimson Stain" Is Showing.

"The Crimson Stain Mystery" is being shown in the following theaters in this city and vicinity: In Buffalo: Olympic, Plaza, Elmwood, Red Jacket, Emblem, Columbia, New Arcadia, Habit, Fillmore, Cozy Corner, Temple, Sun, Sylvia, Hippodrome, 236 Main street, Elite, Linden, Broadway Lyceum.

Outside of Buffalo: Opera house, Gowanda; Regent theater, Elmira; Grand theater, Murray theater, Empress theater, Rochester; Temple theater, Cortland; Star theater, Happy Hour, Binghamton; Grande theater, Batavia; Orpheum theater, Oswego; Turn Hall theater, Syracuse; Lumberg and Elite theaters, Niagara Falls; Temple theater, Lockport; Princess theater, Corning; Universal theater, Auburn.

A. R. Sherry Goes to Michigan.

Buffalo, N. Y.—A. R. Sherry of this city has been appointed manager of the Bijou theater, Bay City, Mich. This house is owned by W. S. Butterfield, who has a chain of theaters in that state. Mr. Sherry at various times managed the Lyric, Family, Academy and Shea's Hippodrome here. He later was road representative of the V-L-S-E.

For Buffalo's Best Beauty.

The Regent moving picture theater, Buffalo, is conducting "a popularity contest to find the most beautiful and popular woman in the city." It is reported that the winner will be starred in a Triangle play. Ballots are distributed at the box office.

Charles Johnson Goes to Cleveland.

Buffalo, N. Y.—Charles Johnson, formerly manager of the Wilkay theater, Erie, Pa., has been appointed traveling representative of the Vitagraph Co. out of Cleveland.

Didn't Keep Films in Iron Box.

Buffalo, N. Y.—"Without exception, films not being used but held in the operator's booth should be kept in a galvanized iron box," said a local exchange man, while commenting on a serious fire in a booth at a moving picture theater near here. Nine reels were destroyed in this blaze.

Fairport, N. Y.—A recent visitor in Buffalo was Mr. Aldrich, proprietor of the Bijou theater, Fairport, N. Y.

Buffalo, N. Y.—Among the recent visitors at the Becker Film exchange, Buffalo, were George Germain, Syracuse manager of the Fox Film, and Homer Howard, traveling representative for the George Kleine Attractions.

Buffalo, N. Y.—The Sun moving picture theater, here, was recently reopened.

Grand Has Prosperous Summer

Cincinnati's Opera House Pleased With Its Recent Film Successes.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—With the coming of October the highly successful summer moving-picture season at the Grand opera house came to a close, the final engagement being of the film version of "Shoes," which created so much discussion on its recent publication in a popular weekly. The Grand has had longer runs, larger houses, and higher admission prices this summer than ever before, which is merely another way of saying that the house made big money for the summer management. During the greater part of the summer I. Libson had charge of the house, which formed one of the downtown group of five big theaters operated by him during the summer months.

Neighbors Bar Proposed Theater.

Cincinnati, O.—One of the few instances, if not the very first, of an organized protest in this city against the location of a proposed new moving picture theater, was recorded recently at the city hall, when Mayor Puchta received a petition from the residents of Morris place, Tusculum, a suburb on the outskirts of the city, against a plan for the construction of a theater there. According to information received by the mayor, a majority of the inhabitants of the district objected to the proposed theater, and he therefore directed the building commissioner to refuse the permit. It is understood that the interests promoting the theater will suspend the plan, or select another location, although the legality of the commissioner's refusal to issue the permit is said to be rather questionable.

As a rule, especially in the more distant suburbs, a new picture show is hailed with welcome by the residents, as it gives them entertainment close at hand without the necessity of a trip to the city; but as a matter of business, no exhibitor would attempt to operate a house against the combined sentiment of the neighborhood where it was located, unless he felt pretty sure that he could overcome the opposition. This has been done in many cases, however, and may perhaps be accomplished in the instance referred to.

Manager Holah Entertains A. W. Goff.

Cincinnati, O.—Manager C. E. Holah, of the Greater Vitagraph exchange, entertained A. W. Goff, assistant general manager of the company, a short time ago, when Mr. Goff passed through the city en route to New York from the Pacific Coast.

G. F. Weaver Takes Charge at World Film Office.

Cincinnati, O.—The new manager of the World Film Corporation, succeeding A. M. Miller, who recently went to New York to make other connections, is G. F. Weaver, who has had long experience on the Pacific Coast with the World selling organization. He has taken hold of the Cincinnati office with much energy, and has already been successful to a pleasing extent. The national newspaper advertising campaign to be conducted by the

World is expected by Mr. Weaver to make things come along very nicely, as exhibitors will undoubtedly realize the advantages of connecting up with it by featuring World films.

Features at the Schade.

Sandusky, O.—The management of the Schade theater has its eye out always for the leading features, with the idea of giving its patrons the latest thing in thrills, and this is indicated by two of the recent engagements at that house. The great Pavlowa film, "The Dumb Girl of Portici," was one of these, while the sensational Tyrone Power Universal on a much-discussed subject, "Where Are My Children?" was another. The management took the precaution of barring children under sixteen for the latter picture, however, appreciating the fact that the moral of the film might be wasted on them.

Colonial Begins Winter Policy.

Akron, O.—The combination of stock company show and moving pictures which kept the Colonial theater busy during the summer months has given way to a combination of Keith vaudeville and pictures for the winter, Manager L. J. Wise making this announcement recently. Preparatory to the fall and winter season, the house has been completely redecorated and freshened up, looking as good as new.

Lilly Building Will Be Theater

Dr. W. H. Lilly and Frank H. Stedman Will Build a New Theater to Be Called the Strand.

By Clarence L. Linz.

Fayetteville, Va.—J. M. Kennedy, architect, of Raleigh, Va., has made plans which have been accepted for the building by Dr. H. W. Lilly and Frank H. Stedman of a moving picture and vaudeville theater, which will be surpassed by none in the state. The exterior of the building will be of ornamental design, extremely handsome and suitable to a theater exterior. The front is to be amply lighted with many rows and clusters of electric lights.

The seating capacity will be for 534 persons. There is to be a spacious stage, dressing rooms and orchestra pit. There will be exit doors at both front and rear and fire-proof machine booth, with latest improved projecting machines.

The theater is to be called "The Strand" and it is expected to be opened on or before the first of December.

It is to be under the management of H. T. Drake, of the Lyric, and Mr. Drake states that he has contracted for the highest class pictures on the market.

Virginia Notes.

Norfolk, Va.—The Crossman theater has again changed hands and has been reopened by J. O. Askeuu & Bro. The house will be under the management of Louis Spain, a well known manager of this city, who was in charge of the Wonderland for a number of years.

Norfolk, Va.—The Ghent theater here has been leased by Charles C. Vaughan and will be continued as a motion picture house, showing features almost exclusively.

Norfolk, Va.—Thomas Eastwood, formerly manager of the Apollo theater in Washington, D. C., previous to which time he was in charge of the Dixie theater, in that city, is now manager of the Arcade theater here. This is one of Norfolk's busiest little houses and Mr. Eastwood is well pleased with his new surroundings.

IN TORONTO, CANADA.

W. J. Kraft Back in Canada.

Toronto, Ont.—A cameraman whom everybody has welcomed back to Toronto is W. J. Kraft, who has returned to his old love, the Pathescope of Canada, Ltd.

Scandal Mongers Light on Films

Canadian Papers Look Around for Moral Uplift Topics and Discover Films—Find Readers Who Have Never Seen a Film and Are Horrified at Their Depravity —Wave of Discussion Seems to Be Rising.

By W. M. Gladish, 1263 Gerrard Street, E., Toronto, Ont.

TORONTO.—A matter of some moment to both exchanges and exhibitors in Canada is the fact that a number of daily newspapers are now devoting considerable space to a "discussion" of moving pictures. The majority of the provinces have gone dry since the start of the European war and now the daily "rags," including a Government organ here and there, have apparently decided to divert the attention of alleged reformers to pictures. The Toronto Daily News has made a sudden attack upon the industry in which the sweeping statement is made that not six per cent of all moving pictures are any good. Specific criticism was made of one photodrama and it was not till after the publication of the first article that the discovery was made that the author of the story was Sir Gilbert Parker.

One so-called local purist, Rev. T. T. Shields of Jarvis Street Baptist Church, congratulated the paper for the stand it had taken. He declared that moving pictures constitute a serious menace and that there is need for a thorough housecleaning among the theaters. He followed this up, however, with the declaration: "As I do not visit the movies to any extent, I have little first hand knowledge of them."

In a public statement an unnamed member of the Ontario Board of Censors declared that Ontario is getting cleaner films than almost any state in the Union or any Province in the Dominion. "What constitutes an objectionable film is a matter of personal opinion," said the censor, who added that the board cuts all crime and immorality, while improperly clad women cannot be shown. About five per cent of all films are condemned in their entirety by the Ontario Board.

Exchange managers believe that the moving picture industry will receive more legislative attention now that liquor prohibition measures have been effected.

A Beautifier of Theaters.

Toronto, Ont.—A member of the local moving picture industry who appears to be much in demand is Bill Dineen, who has been managing the Palace theater at Angus, Ontario, for R. S. Marvin all summer. Dineen has become renowned as a decorating designer and a number of theaters have been seeking his services in order to beautify both interiors and exteriors. Recently he built a highly ornate frame for the screen in the Family theater, Toronto. This is a small suburban house but the decoration is considered a work of art. Dineen has built the stage settings for the Strand theater, Toronto, for a number of years. He delights in transforming odd corners of a theater into attractive little nooks.

Manager J. Travis Wins Compliment.

Toronto, Ont.—Manager J. Travis of the Toronto branch of the Specialty Film Import Company, representing Pathe, has been congratulated by L. E. Ouimet of Montreal, general manager of the Canadian company, upon the manner in which his office has been operated and the business secured in the Toronto territory since the adoption of an inter-branch rivalry plan. All branches in Canada were recently placed on a percentage basis with regard to operating cost in ratio to volume of business secured. In comparison with all other Canadian branches of the Pathe, the Toronto office stands as a one hundred per cent unit, which means that local expenses have been lowest in proportion with old business maintained and new clients secured. The figures show that the Toronto Pathe branch has even exceeding the standard which was set for it—hence the fine words from the head office in Montreal.

When "The Shielding Shadow," the new serial from Pathe, is released in Toronto in November, Grace Darmond will be present in person for introduction to local moving picture devotees for the simple reason that Miss Darmond is a favored daughter of Toronto. Her folks live on Dovercourt Road, this city. The release date has not yet been fixed.

Premier of "Self Defense."

Toronto, Ont.—The Canadian-made photoplay feature, "Self Defense," was given its premier presentation at the Strand theater, Toronto, during the week of September 25, when large crowds were attracted by the fact that the picture depicted the invasion of Canadian shores by a great German army. Fully 25,000 Canadian troops, who were in training at both Toronto and London, Ontario, are employed in some of the scenes, while a strange fact is that real German soldiers appear in the supposed act of invasion. This arrangement is secured through the inclusion in the nine reels of various scenes clipped from Durborough's views of actual fighting on the German Eastern front in the summer of 1915. H. R. H. the Duke of Connaught, governor-general of Canada, appears in his own role in several scenes when he is supposed to confer with high Canadian officers. In some ways this picture parallels "The Battle Cry of Peace," but it is of direct interest to Canadian people. "Self Defense" is the most pretentious photoplay yet brought out in Canada by Canadians and is an evidence of the film development in the Dominion. The feature has faults and it could be reduced by a thousand feet or two.

Mutual Establishes Headquarters.

Toronto, Ont.—Formal announcement has been made by Manager Barrett of the Toronto Mutual office that the headquarters of the Mutual Film Corporation of Canada, Ltd., have been established at 71 Adelaide street west, Toronto, and that the local branch will henceforth be under the same roof with the head office at this address. The main floor of the building has been taken over by the Mutual and one of the new features is a private projection theater—the second of its kind in Toronto. The former office of the Mutual here was at 15 Wilton avenue, which has been taken over, it is announced, by D. Cooper, who now represents the K-E-S-E.

The general manager of the Canadian Mutual is C. B. Price, who returned recently from a business trip across the country when he brought about important changes in one or two branch offices.

Bill Bach Sees Prosperity.

Toronto, Ont.—"This is a remarkable fall," says Bill Bach, advertising manager for the Canadian Universal, with regard to the state of the film business in Canada at present. "Everybody in the industry is going to have a good season, I believe." It does not require words from Bill's lips to show that practically all theaters in Toronto, at any rate, are not finding the hinges on front doors growing rusty.

Kentucky Building Code Bulletins

State Fire Marshal Pannell Issues a Series of Pamphlets Giving Building Requirements for Picture Theaters—Specifications for Fire Escapes, Fireproof Operating Rooms, etc., in Accordance With New Code.

From Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—State Fire Marshall T. B. Pannell, of Frankfort, Ky., who a short time ago was reported to be working out regulations for the operation of moving picture theaters, and who later arranged for a hearing at Frankfort to receive any protests which might be lodged against these regulations, has had printed in pamphlet form a series of regulations for moving picture houses and other theaters.

Bulletin No. 7 gives specifications for the construction of fire escapes on all opera houses, theaters, etc., while Bulletin No. 1 outlines how such houses should be kept up, detailing the number of fire extinguishers to be used, exits, etc., and Bulletin No. 6 relates to the construction of fireproof enclosures for all motion picture machines, stereopticon machines, etc. The later bulletin is full of interesting material. All of the regulations are in accordance with the new fire insurance code enacted at the last meeting of the Kentucky legislature, and empowering the state insurance board and state fire marshal to issue such regulations. While compliance with the law may be a little hard for the small town operator, the large exhibitors claim that the law is just.

RICHMOND, KY., THEATERS UNITE

The Alhambra Becomes Afternoon House, the Grand an Evening House.

Lexington, Ky.—It was announced here last week that the Colonial Amusement Co., of this city, which owns and operates a string of moving picture theaters in Lexington, Paris, Maysville and Richmond, Ky., has just taken over the Grand theater at Richmond, Ky., and consolidated it with the Alhambra, the rival show house of Richmond.

The deal was made through Manager W. P. Baxter, of the Grand, who sold his interest to the Lexington company with which concern he became connected. The deal eliminates all competition in Richmond, and will give the Richmond the advantage of the best service booked by John B. Elliott, of Lexington, general manager of the company.

Under the new arrangement the Alhambra will be operated in the afternoons, while the shows will be transferred to the Grand at night, the same pictures being shown at both houses. Miss Lillian Ward will manage both houses, assisted by Mr. Baxter. Plans have been made for installation of two new machines, a new screen, and new seats at the Grand. The Alhambra was recently overhauled.

Two Paducah Houses Open.

Paducah, Ky.—Two theaters have been opened here since the close of September, the Arcade theater and the Star theater, simultaneously on October 1. The Star has been remodeled throughout and opened under the management of Desberger Brothers, well known operators of western Kentucky. The Arcade theater is under the active management of E. Douglas Bagby, one of the incorporators of the new Arcade Theater Co. Capital $5,000. The other incorporators are Lawrence Dallam and E. Douglas Bagby.

Chestnut Street Amusement Officers.

Louisville, Ky.—The Chestnut Street Amusement Co., incorporated to operate the Masonic as a moving picture house, has a capital of $5,000, divided into 500 shares of the par value of $10. The debt limit is placed at $10,000, and the following incorporators are named: H. R. Boone, A. C. Humphreys and Gilbert Burnett. It was recently stated in the Moving Picture World that Mr. Burnett was preparing to reopen the house which has been dark since McRae Brothers gave it up last spring.

Sugg Theater to Be Picture House.

Scottsville, Ky.—The old Sugg theater is shortly to be opened as a moving picture house under the management of C. W. Simmons, of Monticello, Ky.

Kentucky Personal Notes.

Louisville.—L. J. Dittmar, manager of the Majestic theater, left on Sunday, October 1, for a ten-day business trip to New York.

Louisville.—Joe Hebert, formerly manager of the old Warner office, of Louisville, paid a visit to the city recently as representative of the new Unicorn office at Indianapolis.

Louisville.—C. W. Simon, of Spottsville, Ky., was in the city recently calling on the exchanges relative to securing service for a new theater which he is opening.

Louisville.—J. C. Sills, of Hardinsburg, Ky., was a recent visitor here.

Louisville.—The management of Macauley's theater is planning to have the building ready to open on October 16.

A Tobacco Growing Film.

Louisville, Ky.—The Axton-Fisher Tobacco Co., of this city, has had a two-reel film made showing various methods of growing tobacco in the state and also manufacturing the product into choice smoking tobacco. The film was recently exhibited for several days at the Walnut theater, and will be shown through the city and in many of the towns out in the state.

A Film for Dyers and Cleaners.

Louisville, Ky.—The Kentucky Feature Film Co., of Louisville, is making two 400-foot pictures for the National Association of Dyers and Cleaners for the purpose of advertising to the public of America and abroad how garments are cleaned in a modern plant, and showing the old style methods of cleaning in open tubs.

Mark Gates Leaves the Circle.

Man Who Promoted Building of New Theater to Build Others.

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, Ind.—Mark M. Gates, who interested and brought together the men who have just built the Circle theater, and who has been its manager during the construction period and since its opening, will sever his connections with the Circle soon to enter the theatrical promotion business. Mr. Gates will remain at the Circle, however, until after a new manager has taken charge and become familiar with the details of the house.

The success of the Circle theater has convinced Mr. Gates of the opportunities existing in other cities for similar houses, and has caused him to determine to take up this line of work. Mr. Gates says he has propositions pending for the organization of companies in several large cities. Before his connection with the Circle theater, Mr. Gates was treasurer of the Murat theater for three years. Prior to that time he was associated with the Shuberts in their theaters in Rochester, Utica and Syracuse, N. Y., and Springfield, Mass. His successor at the Circle is S. B. McCormick of Denver.

Gattie Rosenbaum Buys Theater.

Fort Wayne, Ind.—The Empress theater, corner of Wayne and Clinton streets, has been sold by Gattie Rosenbaum, of Kalamazoo, who held virtually all of the stock in the operating company, to a syndicate of Boston theatrical men headed by William Oakley. The house will be renovated and refurnished throughout, and then will be opened for motion pictures. The Empress has been closed all season after several years of operation, in which it served as a vaudeville and motion picture house.

Temple Theater to Be Larger.

Mishawaka, Ind.—Plans are being perfected for the enlargement of the Temple theater, located at Main street and Lincoln Way, on the lower floor of the Masonic temple block. The room adjoining the theater, now occupied by the Western Union Telegraph offices, has been leased and will be added to the theater. When the new improvements are completed the Temple will be large enough to accommodate approximately 800 people.

Coatesville New House Ready.

Coatesville, Ind.—W. V. Rollings, who is erecting a new motion picture theater in Coatesville, hopes to have the house completed in a week or so. Mr. Rollings has one of the most up-to-date motion picture theaters in Central Indiana.

Portland Royal Sold.

Portland, Ind.—D. A. Hoover, who has conducted a meat market in Portland for the last few years, has purchased the Royal theater, a motion picture house in West Main street, in that city. The place is to be remodeled and redecorated, Mr. Hoover says.

Robert Codd to Manage the Jefferson.

Goshen, Ind.—Robert Codd, of South Bend, Ind., has been named as the manager of the Jefferson theater, in Goshen, to succeed John C. Reynolds, who will return to his home in South Bend. Mr. Codd had conducted a general booking agency for motion picture houses throughout the northern part of the state. He will take up his new duties next week.

Charles Walker Out of the Plymouth.

Rochester, Ind.—Charles Walker, of Plymouth, has sold his interest in the Gem theater, at Rochester, to his son, Alonzo Walker, under whose management the house has been run.

Michigan Film News.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Exhibitors and the County Fair.

ADRIAN, Mich.—The exhibitor who identifies himself with every sort of local enterprise and does not take it for granted that everybody knows all about his show, generally wins out. For instance, the New Family and Garden theaters did not class the county fair here as opposition. They had a booth in the Merchant's building tastily decorated and equipped with a projecting machine which gave a real show on a daylight screen.

Fined for Crowding Aisles.

Petoskey, Mich.—H. C. Sorden, manager of the Temple theater, was fined $10 for

allowing patrons to stand in the aisles. He pleaded guilty.

Looking for Site for Theater.

Grand Rapids, Mich.—The Association of Commerce has received overtures from L. Grandin Grossman, an attorney of Washington, D. C., who appears as seeking a location for a motion picture producing plant.

Michigan Theaters and Changes.

Grand Rapids, Mich.—C. W. Brown is now manager of the Strand theater succeeding Tom Parker Jukin, who has resigned to return to the newspaper business.

Flint, Mich.—Harold Weiss has been placed in charge of the Garden theater here, succeeding Joseph Friedman, who was transferred by the Butterfield interests to Saginaw, where he will have charge of the Strand and Bijou theaters, both moving picture houses. He will also do the booking for the Garden here.

Monroe, Mich.—Charles Kirby has purchased a site at 25 Front street and contemplates the erection of a building costing $30,000, a portion of which will be used as a moving picture theater.

Ishpeming, Mich.—Manager Ed. J. Butler, who has opened the Butler theater with nightly and Saturday and holiday matinee performances, will show the same pictures at the Ishpeming and Butler theaters.

Calumet, Mich.—The Calumet theater has engaged the five-piece Calumet & Hecla orchestra to furnish musical accompaniment for the photoplays.

Open Booking and Programs

World's Detroit Representative Writes His Weekly Letter from the Home Office This Week—Has Been Talking to Eastern Exhibitors and Finds the Same Problems Here As at Home—A Few Detroit Items.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—My article this week is being written at the New York office of the Moving Picture World. In our rounds among the various New York offices of the producing companies as well as many of the leading theaters, we heard many splendid complimentary remarks about Detroit, its theaters, and its progressiveness. We also find that the same problems confronting Detroit exhibitors are the problems of eastern exhibitors. We refer to the question of open booking, over-production, too many exchanges, and the delivery of film. There are so many angles to these problems that it is almost impossible to get two people to express themselves alike. But then every line of business has its evils, its problems, and its good points. We should all be optimistic, have patience, and realize that in time these matters will adjust themselves to a sound and practical basis. Meanwhile, let every exhibitor give the best attractions he can for the money and "Smile."

On Open Booking.

On the question of "open booking" we want to reiterate what we said once before after talking with many exhibitors in and out of Detroit—if you feel that you must have open dates, book four or five days of program-booking—get the best you can—and book open the rest of the week. In this way you will be taken care of on any special features that you may want in your house. As far as taking the notable stars out of the regular program pictures, this is not entirely the fault of the producers. Remember that many exhibitors were not willing to pay a slight increase for these stars when on the regulas program, and in order for the producer to pay for the increased cost of productions in which these stars appear, it was almost necessary that they put them out as specials or take a chance on losing them entirely.

Two Theaters Adopt 10-Cent Policy.

Detroit, Mich.—The Princess and the Woodward theaters, Woodward avenue, Detroit, have adopted a regular policy of ten cents for all seats. Heretofore five cents was charged for certain pictures and during certain hours. There are very few five cent theaters still remaining in Detroit, especially in the downtown section.

Monitor Film Studios in Grand Rapids.

Grand Rapids, Mich.—L. G. Grossman, of Washington, D. C., attorney for the Monitor Film Manufacturing Corporation of New York, announces that it is the intention of his concern to open a studio in Grand Rapids in the near future, believing that the western part of Michigan offers splendid possibilities for the making of pictures. Frank P. Donovan is general director of the Monitor company.

J. E. Powers Managing the Isis.

Grand Rapids, Mich.—J. E. Powers is manager of the Isis theater in Grand Rapids, Mich., recently taken over by Harry I. Garson of Detroit. It opened Oct 8th.

New House in Whitehall.

Whitehall, Mich.—The opening of Whitehall's newest theater, seating 500 people, took place Sept. 27th. J. J. Nufer is manager.

Detroit Men in Executive Jobs.

Detroit, Mich.—When D. Leo Denison, exchange manager for the Paramount Pictures Corporation in the middle west, was in Detroit recently he made an announcement which is of special interest to Michigan exhibitors insofar as it concerns former Michigan men—that Harry W. Irons had been appointed manager of the Cleveland office, Neil Kingsley, manager of the Pittsburg office, and J. O. Brookes, manager of the Detroit office.

Geo. Barton at the Empire.

Detroit, Mich.—George Barton has been appointed assistant manager of the Empire theater, 199 Woodward avenue, Detroit. He was formerly with the Auditorium Amusement Corporation, and managed the Saratoga theater in Brooklyn, N. Y. He was also for some years on the vaudeville stage.

Exchanges to Ask Pay in Advance.

Detroit, Mich.—The Detroit exchanges of the General, Mutual and Universal film companies, inaugurate a new policy on October 15th—that of requiring all exhibitors to pay for their service one week in advance. These exchanges also announce that on and after that date one and three sheets will be five cents, if returned, and 10 cents if not returned; also that six sheets will be 10 cts., unmounted, and need not be returned.

Aurora Alderman Claims Strand Not Safe

Manager Jules Ruben Offers to Burn Films in His Operating Booth to Show Its Safety—New Building Ordinance Passed.

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

AURORA, Ill.—Charges that the Strand theater was unsafe were met by Jules J. Ruben, treasurer of the Aurora Theaters company with a statement that he would take a committee of Aurorans to the theater and burn any number of reels of film in the operating room in order to demonstrate that there was absolutely no danger. The charge was made by an alderman in his advocacy, before the city council, of the passage of a "safety first" ordinance for moving picture theaters. The installation of a ventilating flue is one of the principal points in controversy. The ordinance has been passed, but it is said photoplay men had been given to understand that existing houses would not be required to make changes on purely technical grounds so long as their houses met the approval of the underwriters. The Aurora, which seats 1,200, has twelve exits all plainly marked and is deemed much more safe than churches and other places of public gathering, which seat 1,000 or more and have only two exits.

Rockford Votes Want Sunday Shows.

Rockford, Ill.—Sunday moving picture shows in Rockford will not be disturbed in the remodification of the city laws, according to information. Some of the city councilmen are opposed to Sunday amusements of all kinds, but it is said there is not enough strength to pass a measure prohibiting the seventh day shows and in addition a referendum vote of the citizens of Rockford has decreed that a majority of the voters want their amusement.

Manager Burkitt's New Electric Sign.

Morrison, Ill.—Manager L. J. Burkitt, of the Lyric, has installed a handsome T-shaped electric sign, using 164 lights, which he designed and constructed. It has a value of about $500. The top of the T is twelve feet long. Thirty-eight lights make a beading around the words "Quality Photoplays." Only five of these lights are on at a time, making a "chaser" around the sign. Each section of this "chaser" operates at the rate of once a second. The word "Lyric" in the stem is first spelled out, letter by letter, then off and then the whole name comes on. Both the "chaser" and the "flasher" were constructed by H. W. Burkitt, operator. The Lyric is using a nice little vest-pocket program with heart-to-heart talks headed "Whispers," by Manager Burkitt.

New Incorporations.

Springfield, Ill.—Secretary of State Louis G. Stevenson has issued a charter to the Lane Court Theater Company of Chicago, which is authorized to do business with capital stock of $24,000. The incorporators are Nathan Ascher, Max Ascher and Lewis F. Jacobson.

The Grand Boulevard Theater Company of Chicago has increased its capital stock from $20,000 to $40,000.

Illinois Theater Changes.

Oneida, Ill.—The Park theater opened September 27 with the "Eternal City." The music is furnished by a five piece orchestra.

Virginia, Ill.—The Tureman opera house which has been under the management of Charles Potter and Thomas Kinney is now under the management of Charles McDaniels.

Forest City, Ill.—S. E. Onstot has purchased a projection machine and started a moving picture show here.

Havana, Ill.—Consolidation of the local moving picture theaters has been effected by the sale of the Castle theater, which has been owned by Dick Diamond, to Dr. L. G. Pullen, D. W. Wright and Alfred Dehm, proprietors of the Lawford theater. There will be no change in the policy of the Castle to prevent conflicting future attractions.

New Orleans Electra Passes Out

City's First Motion Picture Theater Makes Room for Modern Building—Opened by the Pearces in 1905 When Fichtenberg Was Running a Penny Arcade—Pearce Interests Have Increased Mightily.

By Our New Orleans Special Correspondent.

NEW ORLEANS, LA.—With the close of September will pass the first motion picture house ever established in New Orleans. It is the Electra, on Canal street, and it has been in operation more than twelve years. Behind the passage of this landmark in the progress of a wonderful business is a story not without its sentiment.

In the early days, J. Eugene Pearce drifted into New Orleans feeling at times, when he faced the situation, something like apprehension and cold chills that reached nearly to his feet. In his pocket rested the combined working capital of the Pearce family. What had but recently been a comfortable fortune had been made unavailable for spending by reason of its being oil-soaked at Beaumont; hence his failure to respond to the genial climate. He had $150 and spent $150 in scouting toward New Orleans. The world looked dark. If he returned home, he would be broke. If he took the lone chance, he might have to walk home, but he would not have to start so soon.

Herman Fichtenberg had got about a lap ahead of immediate competitors in the picture game by starting a penny arcade, but Pearce's faith was pinned to pictures. He watched Fichtenberg buying his own pennies and feeding them to his own machines to stimulate business, and he noted that Herman was only off the job long enough to eat. There were not many banquets in the business in those days.

Then 'Gene made the plunge. He started the Electra. Those were anxious times, but the Electra grew and Fichtenberg quit falling for his own show. Today the Pearces have a fine string of motion picture theaters and other amusement enterprises, while if Dunn and Bradstreet would tell all they know they would establish Fichtenberg as half a millionaire at least. It is not surprising, therefore, that the passing of the little dingy Electra to make room for a modern business building should be attended with the revival of memories that are not all somber.

Two New Downtown Ventures.

New Orleans, La.—Sunday, September 24, marked the opening of two new combination motion picture and vaudeville theaters in the down town district. The Lafayette, a standard theater that has been closed for two seasons, has been renovated and put in good condition and is making a bid for public favor under the management of the Southwestern managers' association with Charles E. Hodkins in immediate charge. The film feature for the week was "Sherlock Holmes," the Kleine-Edison-Selig-Essanay production, and the business was good. The Columbia theater, under the direction of Ernst Boehringer, has been practically rebuilt and made attractive with a marble entrance. It is the only popular price motion picture and vaudeville house on Canal street. It opened to packed houses and appears to be gaining popular favor. Triangle feature plays are run in this house.

Regular Children's Matinees.

New Orleans, La.—After several sporadic attempts during the past two years, the institution of regular Saturday children's photoplay matinees has been accomplished and there is every indication that they will steadily graw in popularity. The recent movement is fostered by the Federated Clubs of the city with Mrs. J. S. Lansing at the head of a competent committee in charge of the details of the work. Mrs. Lansing has gone in for service instead of censorship, which was the rock upon which former efforts in this line split, and she has surprised her associates by finding a very creditable number of suitable films. The first children's show was given at the Tudor theater three weeks ago and instantly made a popular appeal. It is now a regular Saturday feature at this house, and the movement has spread to the suburban houses, where exhibitors and patrons are enthusiastic in their efforts to promote the entertainment and instruction of the little folks by means of the films.

Heard on Film Row.

New Orleans, La.—T. O. Tuttle, the new manager of the General Film Exchange, sent here to succeed Manager Morrow, who has gone to New York, is getting the business of his office well in hand, and the touch of his methods is becoming apparent.

New Orleans, La.—General Manager C. E. Tandy, of the Southern Paramount Pictures Corporation, stopped off a few days the first of the week while on a trip from Atlanta to Dallas, Texas.

New Orleans, La.—Special Representative Joseph S. Partridge of the Greater Vitagraph Company was here two or three days this week in conference with Manager Evans of the local exchange, and decision was made to increase the boundaries of the New Orleans territory and to make decided increases in the offices.

Natchez, La.—E. M. Clarke, manager of the Baker Grand theater at Natchez, has arranged for an entire feature program at his completely remodeled theater.

New Orleans, La.—J. Eugene Pearce, resident manager of the Josiah Pearce Amusement Syndicate, has returned from New York and Chicago, which visits were made subsequent to a summons to the bedside of his sick mother.

New Orleans, La.—Manager Ernst Boehringer of the newly-formed Boehringer Amusement Company, has just returned from New York, where he completed minor details in connection with the building of the new Liberty theater, work upon which is to commence on October 1.

New Orleans, La.—Arthur Lucas, manager of Triangle Film Company exchanges, has been in the city for a few days and expressed satisfaction at the condition in which he found local business.

Prairie State News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Broken Bow's Handsome New Theater Ready.

BROKEN BOW, Neb.—Horace Kennedy has closed the old Lyric theater and removed to the handsome new structure which recently was erected for him. He plans to use vaudeville in connection with the moving picture program "The Birth of a Nation" has been booked for November 3.

Nebraska Business Notes.

Beatrice, Neb.—The Lyric theater has swung into its fall business and is now open every evening. One of Manager Hal Kelly's treats for his patrons was a local romance, "What Happened to Agnes." J. E. Burgert, who filmed the piece, stayed over and made some films of the Gage county fair for the Lyric.

Omaha, Neb.—Marguerite Clark in "Silks and Satins" was a film that patrons of the Hipp theater wanted returned.

Use of Instructive Film in Iowa Spreads.

Ames, Ia.—Increased interest in educational films in Iowa is shown by the fact that the engineering extension department at the Iowa State College here has booked service for seventy-five institutions as compared with thirty-three last year. The school now has more than a hundred different programs available. Circulars are being sent out to all sorts of educational institutions, including Y. M. C. A. organizations, asking if they will furnish a machine if the state school furnishes the film.

Iowa Theaters and Changes.

Wellman, Ia.—C. H. Han has purchased the interest of F. C. Schroeder in the Majestic theater.

Bellevue, Ia.—J. R. Collins, has leased the moving picture theater which will be a part of the building which the Bittner Lumber company is erecting on Front street.

Clarinda, Ia.—The Bon Ton theater has closed because of lack of business.

Centerville, Ia.—Thomas Swearingen has sold a half interest in the Drake avenue theater to Shelburn Fischer.

Early, Ia.—The Opera House here was destroyed by fire.

Forest City, Ia.—W. O. Howard has sold his moving picture theater here and has moved to Armstrong, where he has purchased the Armstrong Journal.

Ute, Ia.—Albert Lafeentz will erect a brick moving picture theater.

Clarinda, Ia.—H. M. Andrews and H. C. Birch have sold the Orpheum theater to J. W. Burch, of Elliston. Carl Hamilton is managing it for the new owner.

Reinbeck, Ia.—Manager Sperbeck sold the Princess theater to C. E. Arns.

Corning, Ia.—Peregrine brothers sold the Lyric theater to B. J. Buffington, of Boone, Ia.

Dakota Theater Notes.

Mandan, N. D.—The Grand theater has been closed. Shows will be given at the Rex until the new Mandan theater is opened.

Minto, N. D.—Harry Walker has opened the Rex theater here.

Devil's Lake, N. D.—Herman Miller has sold his interest in the Lyric theater to H. V. Currie, who now is sole owner.

Elkton, S. D.—A. Rohmberg has purchased the Scenic theater from George Weicks.

Cando, N. D.—Roy Heckman has sold his interest in the Rex theater to N. M. Boemann.

In Atlanta Last Week

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga., Special Correspondent.

G. E. Schmidt Managing Alamo No. 2.

ATLANTA, Ga.—G. E. Schmidt, widely known and universally popular in southern theatrical circles, has taken over the managership of the Alamo Number Two theater, Monday, October 2.

Mr. Schmidt comes to Atlanta from South Carolina, where he has managed theaters in several cities. He has had long expereince in theatrical matters and was one of the first theatrical men in the south to become identified with the motion pictures.

Ted Hardcastle Resigns from Kleine.

"Ted" Hardcastle, the popular theatrical man of this city, who for the past three months has been manager of the local branch of the Kleine office and of the Piedmont theater, has announced his withdrawal from the Kleine establishment to devote all his time to the Piedmont.

Mr. Hardcastle is one of the best known men in the film industry in Atlanta, and it is with regret that his fellow-managers of the production end see

him go over to vaudeville. He has not gone entirely out of the field, however, for his house will continue its policy of showing pictures from 11 a. m. until 11 p. m., except when the vaudeville is in progress.

Benefit at the Grand Theater.

Atlanta, Ga.—The Grand was open Sunday under the auspices of the scholarship committee of the Southern Mountain Educational Association for the education of mountain children. The Fox Film corporation donated a six-act picture featuring Theda Bara in the "Two Orphans." No people are more in need of help and enlightenment than our own southern highlanders. No admission, but a free-will offering.

Atlanta Business and Personal Notes.

R. M. Savini, president of the Unity Film Corporation, of Atlanta, is on a trip to the branch offices of that concern in New Orleans and Memphis.

George Campbell, manager of the Bonita theater, Atlanta, who has been very ill for the past three weeks, is about recovered. Mr. Campbell suffered a breakdown three weeks ago.

Harry K. Lucas, president of the Lucas Theatre Supply Company, has just returned from a business trip to Cleveland and Cincinnati, Ohio.

Manager Kessnich, of the Mutual Film Company, has returned from a successful trip in Georgia, in the interest of "Purity."

Harry Goldberg, who has been manager of the Criterion since it opened, and who has made a splendid record in that capacity, has tendered his resignation to the Samuels interests, to take effect as soon as his successor can be named.

Harry Skelton, of Atlanta, has been appointed manager of the Elite Theater, Cedartown, Ga.

Strand Under New Control

Nashville's Big Downtown Theater Taken Over by Company Headed by J. H. Bradford—Roy Sheldon, Former Owner, Retires from Theatrical Business—House Will Be Under Personal Management of Carson Bradford.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—Following closely upon the local deal whereby the Crescent Amusement Company took over the Rex, Crystal and Knickerbocker theaters, comes the announcement that Roy Shelton, for a number of years actively connected with the Strand theater, has retired from the theater business. Mr. Shelton recently acquired full control of the Strand by taking over the interest of W. H. Wassman. The theater began business under the Dixie Amusement Company, with H. M. Waddle as president. But on April 1, 1916, the company was reorganized as the Wasshelton Operating Company, and Mr. Shelton was made president and manager. Under the new organization the company will be known as the Peerless Amusement Company, with J. H. Bradford as president.

Active management of the Strand has been assumed by Carson Bradford, a Nashville theater man. Mr. Bradford has been operating the Belmont theater, the largest suburban house in the city, also the Empress, Twelfth and Woodland, the first erected outside the central district. He is treasurer and manager of the Peerless company and will continue to operate his suburban houses in addition to the Strand. An elaborate booking schedule was recently mapped out for the current season, which includes the entire output of the Fox and Metro studios. The old policy of offering second run subjects which have appeared at the Knickerbocker has been discontinued, and the Strand, always in the front rank from a standpoint of popularity, bids fair to even surpass its former good record.

Majestic Not "Unfair."

Knoxville, Tenn.—Subsequent to the strike difficulties at the Majestic theater Manager Haug drew up and published in the Knoxville press the following announcement, which appears to obliterate this house from the responsibility of bringing on the recent operators' strike:

"To the Moving Picture Public: We wish to make clear the attitude of the Majestic theater in the strike now in effect among the motion picture operators of that picture playhouse. This strike was called not on account of any grievance the operators had against the management of the Majestic theater, not on account of a demand for higher wages or better hours (all these conditions being thoroughly in accord with their expressed wishes), but it was called in sympathy with the operators now on strike at a picture playhouse in Nashville, Tenn. With this as their reason the operators of the Majestic have declared a strike, and placed pickets in front of the theater to proclaim to the public that this theater is 'unfair to organized labor.' The Majestic is continuing its daily programs and wishes to ask all its former patrons and the moving picture public to show, by their continued attendance, their belief that instead of the Majestic being unfair to organized labor, the opposite is true.

"The Majestic Theater,
"C. D. HAUG, Manager."

So far as the Nashville situation is concerned, it would appear that matters have gone as far as possible, from the strikers' standpoint. The Crescent Amusement Company will remain firm, come what may, and suffers no ill effects from the walkout of a year ago.

Hartman Reopens the Lincoln.

Nashville, Tenn.—After an idle summer the Lincoln has again been placed in operation by Manager Wm. S. Hartman. The house has been renovated throughout and operates on a 10, 15, 25 and 50 cent scale for colored people exclusively. Pictures and vaudeville comprise the program.

Tennessee Film Topics.

Chattanooga.—Messrs. R. M. Watkins and A. S. Dickinson, of the Southern Metro, were in New York recently, attending a meeting of the Metro forces.

Chattanooga.—Manager Cleveland, of the Lyric Show Company, paid a visit to Chattanooga exchanges last week and expressed himself as decidedly optimistic over the fall and winter business outlook.

Chattanooga.—Messrs. Mudd & Colley, of Birmingham, were in the city last week. They contemplate opening a very large and handsome photoplay house there in the near future for colored patronage.

Chattanooga.—Mr. Hickson, of the firm of Hickson & Whitener, Miami, Fla., spent several days in the city looking after bookings. This company controls three of the large houses in Miami, and reports business brisk.

Chattanooga.—C. E. Buchanan, Atlanta representative of Metro, spent two days with the local office last week going over the season's plans. Karl A. Bugbee, New Orleans manager, was also in the city.

Memphis.—Tony Cudekum, Nashville picture magnate, was in the city a couple of days and visited a number of local film men.

Birmingham's Sunday Shows

Picture Men of the City Fighting the Proposal of the Pastors' Union and Church Workers to Hold a Referendum Election on Closing of the Sunday Shows—Will Appeal to the Superior Court for a Permanent Injunction.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

BIRMINGHAM, ALA.—A temporary injunction given to picture men of the city restraining the Election Commission from holding a referendum election on the subject of Sunday shows has been dissolved by Judge Miller of the City Court in a decision handed down on September 28. Representatives of the Pastors' Union of Birmingham and individual church workers, of whom 1,700 signed the petition, asked for a referendum to close the shows. According to Felix Blackburn, attorney representing the Birmingham moving picture men, an appeal from the decision will be taken, and an effort will be made to have the case brought up at the November term of the Supreme Court.

In the minds of the picture men it is not believed that the decision of Judge Miller will have an immediate effect upon the Birmingham photoplay houses remaining open on Sundays, and that several months will necessarily be required before anything radical develops along this line, owing to the length of time required to properly file an appeal with the Supreme Court. For that reason it also seem probable that the champions of the Sunday-closing movement will hold back further action in the referendum case until the final decision of the Supreme Court is rendered.

The decision of Judge Miller involved a discussion as to the constitutionality of the initiative and referendum sections of the Five Commissioner Bill, as enacted at the last session of the Alabama legislature. The fact that the judge held the initiative and referendum clauses of the City Commission Bill to be constitutional occasioned considerable surprise among members of the local bar, as City Attorney M. Ullman had previously ruled these sections to be unconstitutional.

The petitioners brought up a proposed ordinance prohibiting Sunday moving pictures, and sought a referendum election after the City Commission had refused to pass the ordinance. The picture men then filed request for a temporary restraining injunction against the referendum election, which was granted by Judge Miller, being later dissolved by him when he rendered his decision.

Rose & Co. Open Jacksonville House.

Jacksonville, Fla.—The firm of Rose & Co. has just opened a luxurious theater in Jacksonville, Fla., for negro patronage. This is one of the finest houses of its kind in the entire South, and includes among its conveniences such modern additions as a soda fountain, check room, etc. The house will be known as the Rose theater, and the management, in keeping with Mr. Rose's well-established policy of using the best of everything, is maintaining one of the finest programs available.

Big Hope Crop in St. Louis

World Representative Has Been Among the Harvesters Along Film Row Gleaning Sunshine—Exchangemen Look Up from Stacks of New Business and Say That Things are Booming—Plenty of Exchanges, too.

By A. H. Giebler, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, MO.—We have been out harvesting this week, garnering the opinions of the different exchange managers as to the possibilities of fall and winter business.

"Will this year be as good as last?" we asked here. "Can you possibly keep the wolf from the door during the cold weather that is coming?" we questioned there; and here and there, and everywhere, we found the finest crop of hope and optimism. Indeed, Film Row and the adjacent territory where exchanges are located is as full of enthusiasm as the proverbial cocoanut is full of milk.

Dustin Says "Bully."

E. W. Dustin was the first manager we dragged from his desk, where he was up to his eyes in work. "Business?" said Dustin. "Bully! The outlook—fine, never better! Our serials are booming. Myra is still a healthy child; Beatrice Fairfax is winning friends everywhere, and Jaffery is one of the best booking bets we have had in a long time. Go on down the street and ask the other film boys—they'll all tell you that the fall and winter prospects were never better."

Fegan Isn't Going to Stop.

The next "other boy" we talked to was F. J. Fegan, of the L. C. F. exchange, which is just next door to Dustin's place. Fegan is full of golden prophecies for the future. "Why shouldn't we be?" he asked. "Look at what we have done, and what we are going to do. We're not going to stop at that, are we? We are not!"

Looks Bright to Edwards.

We dropped over to the Pathe plant, presided over by C. S. Edwards. Mr. Edwards had just returned from a trip to Kansas City. "From what I can see and hear and read," said Edwards, "things never looked brighter. This has been an exceptional year, if you will take into consideration the fact that it is campaign year, a season when everyone looks for stagnation in all kinds of business. Here it is within two months of election, when people are usually marking time to see how things are going to be, and yet things are not still; they are moving—there is lots of prosperity in the country, and more is coming for the fall and winter, and the Pathe office expects big things."

Going Fine for Dickson.

From here we dodged the stream of automobiles that throng Locust street, and landed in the door of the Dickson Film Service, at 3217, where Robert F. does a flourishing business with regular service, features and state right propositions on the open booking system. Dickson senior was not at home, but Roy Dickson, who is assistant mogul of the place, was, and Roy said: "Yes siree, things look good here. All of our stuff is going fine. We are not a very old concern, but we are moving along, and we are getting up a full head of steam for what we expect to do this winter."

Triangle Busy Too.

Over at the triangular offices of the Triangle in the triangle-shaped Plaza building, we found Floyd Lewis not at home, but we didn't need to question the manager of this plant because the whole office assured us that business is good and the prospects even better than for the future.

Pleased at Outlook Says Barney.

Barney Rosenthal, at 2116 Locust street, where the Universal, with its big office keeps humming away all day and all night, was the next stop. Barney is one of the oldest old-timers in the business to be such a young man. He has had a world of experience in the amusement world, regular stage stuff, managing theaters, and he knows the film business from soup to nuts and back again.

"We are well pleased at the outlook," said Barney. "We are anticipating such good business that we have just finished giving the whole works a complete going-over. We have had a regular house-cleaning, fixed up our poster and advertising departments, rearranged the booking and shipping ends, and added to the supply department, and got the whole shop in ship-shape order for the business we know is coming this winter."

Paramount Is Going Big.

G. W. McKean, of the Monarch, who handles Paramount features up on the second floor of the Gayety Theater building, voiced the usual optimistic prophecy. "Paramount is going big, of course," he said, "and the future looks good—better than last year, when everybody felt bad over the poor outdoor business." Mr. McKean is another old-timer in the film game, and what he doesn't know about film conditions in the territory would make a very small book, therefore his opinion is particularly valuable.

Good Business Already Here for Mutual.

Fred Keller, of the Mutual exchange at 1311 Pine street, says: "Business is not only going to be good this fall and winter, but the good business is already here. The rush is not coming; it has come. We are making the Mutual service move right along, and it is gathering speed as the houses that have been closed all summer are opening up."

Out of Film Row, where film exchanges are as thick as bugs in a blackberry patch, the voiced enthusiasm became a chorus.

Wolfberg Says "Of Course."

At the General, H. P. Wolfberg said: "Of course things look good for this fall and winter. They not only look good, but they are good—good right now, and getting better all the time." The General exchange is issuing a neat little four-page house organ that goes out to exhibitors twice a month telling them about the merits of General stuff in general. Edgar H. Wolfberg is the editor, and he makes the sheet very snappy and up to date.

Fuller of Enthusiasm.

We got down to George W. Fuller's place. Up to this time we had not heard a single croak about bad business, or a head-shake over the prospects—and we didn't find it here. Instead, Fuller was fuller of hope and enthusiasm than any of the others. George is also a great believer in advertising, and is a great dopester on business-getting schemes. "Will business be good this winter?" he asked. "Sure it will. It's good right now, and getting better."

Werner Sees Admission Rise.

We moved on, or rather up, to the second floor of the Empress building, where Charles Werner dispenses Metro features and enthuses about the "Crimson Stain Mystery." "Here is a prophecy," said Werner. "In a year less than 20 per cent. of the houses in this territory will be charging fifteen cents admission. There is a tendency to get better prices everywhere. The service is costing the exhibitor more and it is pleasing the public more, and as it is getting better than ever, the public will gladly pay the increased price. That will make business better for the future, although it is good enough now. We've got no kicks coming. I've just been out on a trip through southern Illinois, and things look very fine and promising."

Rosenberg Going to Need Bigger Office.

We went on up to the third floor of the Empress building, where I. P. Rosenberg is up to his eyes in work with getting the new output of the Kleine-Edison-Selig-Essanay in shape. Rosenberg is looking for a new office, and he's going to need it, and lots of room, too, he says, judging from the way business is coming in. "I have just been down to the Mutascope theater, where I gave an advance showing of "The Country That God Forgot" and "The Return of Eve." There were a fine bunch of exhibitors and the newspaper boys and girls, and everybody was well pleased and said they were 'great' pictures."

Unicorn Forces Hard At It.

Away from here and to Mr. Samuel Werner's office, as the late Mr. Pepys would have said, but the urbane Samuel was not in. The office force was very entertaining, and not at all afraid of the work that the prospects of the big fall business would entail on them. The Unicorn not only expects to do big things, but is doing them right now.

Stahler Doping Out Copy.

Into Mr. Hatch's office, where the sign says V-L-S-E on the door and things humming away like a husking bee inside. Hatch says, and Stahler, the advertising man, also says: "It pays to advertise." Stahler had two newspaper men at his desk, and was doping out copy for both of them at the same time, while Hatch waxed eloquent on the fall and winter outlook.

Steady Business at the Economy.

And then we met Mr. Stahl, of the Economy Film Service, who has offices at 204 Empress building. The Economy people deal in state right propositions, and are doing a nice steady business, and are looking for more during the coming months.

"Say—It's Good" Says Joe Levy.

We didn't leave Joe Levy of the Fox office to the last intentionally. It was just because the Fox office is the last going west on Film Row. Mr. Levy was busy talking to an exhibitor and booking him a feature, we suspect, and answering the telephone about another feature all at the same time, but he found time to talk to us. "Is business good?" we asked. "Say—it's good!" said Joe. "We broke all records here last week, and that's a mighty fine indication." The Fox office has put on a new road man in the person of T. A. Burke, and he is stirring things up. We found Miss Julia Carson, the cashier and bookkeeper, back at her desk after a long vacation, which was spent mostly in Maine, she said.

IN WISCONSIN.

By Frank H. Madison, Midwest Correspondent.

Darwin Karr Talks in Local Theaters.

MADISON, Wis.—Darwin Karr, leading man of the Essanay Company, has been appearing in person at Wisconsin theaters, giving talks on the making of moving pictures and showing "A Fool's Gold," "The Prisoner at the Bar," and other films in which he appeared. He was at the Grand theater in Madison, the new Palace in Antigo, the Grand in Green Bay, and the Lyric in Edgerton.

Local Theater Changes.

Antigo, Wis.—George Fehring is now manager of the Antigo opera house.

Evansville, Wis.—Albert Keesey, of

Beloit, has leased the Grand theater for a year from Marlin Wilder.

Mazomanie, Wis.—Paul Horwitz is the new manager of the Majestic theater, which has been closed temporarily.

Beloit, Wis.—The Majestic theater has been opened under new management. A free matinee to children under 15 years of age was given Saturday evening, September 30.

Menomonie, Wis.—The Orpheum theater, which has been dark all summer, was reopened by Manager Pierce in "The Ne'er Do Well."

Wisconsin Business Notes.

Madison, Wis.—According to press dispatches printed here, a Mr. Ralph A. Griffith, a special representative of the Triangle Film Corporation, was at Monroe, Wis., looking over the inducements Southern Wisconsin offered for the location of a studio.

Waupaca, Wis.—"The Battle Cry of Peace" had a good showing in Waupaca. It was at the Lyric theater in the afternoon and at the High school in the evening.

MINNESOTA ITEMS.

Film Offices Move.

The E. L. K. Film Company has moved from 9 Western avenue to the Film Exchange building, Minneapolis.

The Theatre Equipment Company has arranged to move from the fourth floor to the first floor of the Film Exchange building early this week. The Theatre Equipment Company was incorporated last week for $50,000 and the Teco Products Company for $100,000.

St. Paul Notes of Interest.

The Princess theater, St. Paul, will show Fox features in the future, the Blue Mouse having gone to open booking. The New Palace, the third of the Ruben & Finkelstein theaters in St. Paul's loop district, will be opened shortly. It is expected that the vaudeville will be shifted from the Princess to the New Palace and the Princess turned into an exclusive moving picture theater.

The De Luxe Film Company staged special showings of "Purity" at the St. Paul Strand, September 30, and at the Minneapolis Lyric, October 2, for the benefit of students of the St. Paul and Minneapolis schools of art.

Harry A. Sherman has returned to Minneapolis from New York, where he opened an office to handle "The Crisis" in the East. Mr. Sherman states that the Elliott-Sherman Corporation will soon be in the front rank of film distributing and producing firms of the country if present plans carry.

S. A. Louis, of the Rialto Theater Supply Company, Minneapolis, has sold 286 Motiograph machines since January 1, 1916. Mr. Louis has disposed of nine Motiographs since September 15.

Harry Sodini, formerly with the E. L. K. Film Company, Minneapolis, has gone to St. Louis, where he expects to start a film exchange.

C. J. Ver Halen, publicity manager of the Paramount Exchange, Minneapolis, is now making trips into the territory to help exhibitors advertise their shows and to get acquainted with their work. Bert Barnett, Jr., of the Paramount Exchange, has gone to New York to spend his vacation.

Second Series of the Bowlers.

In the second series of games of the Minneapolis Film Men's Bowling League the Mutuals No. 1 beat the Mutuals No. 2 and the Unicorn-Metro quintet triumphed over Reel News.

Minneapolis Organization on Job

Exchange Managers and Exhibitors Have Meeting on Censorship—Mayor Asked to Withdraw Requests for Weekly List of Films—Meeting of the League—Compromise Reached with Operators' Local 219.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Exchange managers and a committee representing the exhibitors of the city held a special meeting at the Pathe exchange, September 26, in the evening, for the purpose of discussing further the anti-censorship campaign recently begun. All but three exchange managers were either present or represented and considerable business was transacted in a short time. A letter was drafted and sent to Mayor Wallace G. Nye, asking that he withdraw his request for weekly lists of films to be released in Minneapolis until the local exchanges has had opportunity to bring the matter before their parent organizations in New York and elsewhere. At this writing the Mayor had not replied to this letter, but it is expected that he will grant the exchanges thirty days.

The proposed censor board, composed of exchangemen and exhibitors, was again discussed, but not acted upon. Exhibitors and exchangemen met on September 25 at the headquarters of the Motion Picture Exhibitors' Association of the Northwest in the Bijou-Jitney theater building, and discussed various topics of interest. Thomas Furniss, Duluth, Minn., member of the executive boards of the national associations of the industry, was present and gave those present some helpful suggestions and stirred up considerable enthusiasm. The "pay in advance" system and payment of return express charges for film and favorable compromise with the operators' union were discussed.

The compromise with Local 219, Minneapolis, follows:

Contract With the Union.

Working contract I. A. T. S. E. & M. P. M. O. No. 219, Minneapolis, Minn.

Contract made this day between the Moving Picture Machine Operators' Protective Union, No. 219, I. A. T. S. E. and M. P. M. O. of Minneapolis, and manager of ..... theater.

Section 2. In the event of any controversey or differnces arising between the parties of this agreement, or in the event of any operator or operators having grievances, he or they shall continue at work and all such grievances shall be settled by representatives of the party of the first part and the party of the second part. If such controversy and grievances cannot be settled by them, then they shall be arbitrated by a third party, whom the representatives of the union and the employers may decide upon; the findings of the majority thereof shall be binding and final to both parties.

Section 3. Any manager finding his operator or operators incompent or unsatisfactory in regards to his work, will notify the business representative of this union, and a new man, satisfactory to the employer, shall be placed on the position as soon as possible. Any manager desiring to change operator or operators, must give his operator or operators one week's notice.

Section 4. No operator shall leave his position without giving his employer at least one week's notice, unless satisfactory arrangements are made with the employer. Any operator leaving his position without giving his employer one week's notice, shall be fined one week's salary, such amount to be paid to the employer affected, by the operator's local, at their first regular meeting.

Section 5. This contract can be terminated at any time by the party of the first part or party of the second part, giving two weeks' notice.

Section 6. If operators are required to carry film, the following schedule will be charged:

Each change of program shall be charged for at the rate of fifty cents per round trip.

No operator shall carry more than ten reels of film per change of program.

Section 7. . . . also hereby agree to employ only operators furnished by above said local at the following scale of wages:

Class "A"—Such as vaudeville theaters, two performances a day, $22.50.

Class "B"—Such as family vaudeville, three or four performances a day from 12:00 noon or after, to 5:00 p. m., and from 7:00 p. m. or after, until 11 p. m., $22.50 per week.

Class "C"—Such as vaudeville and moving pictures, continuous from 12:00 noon until 11:00 p. m., not less than $32.50 per week.

Class "D"—Such as moving picture theaters, running continuous from 12:00 noon or after, until 11:00 p. m., not less than $32.50 per week.

Class "D1"—Such as moving picture theaters running continuous from 11:00 a. m. or after, until 11:00 p. m., not less than $36.00 per week.

Class "D2"—Such as moving picture theaters running continuous from 10:00 a. m. or after, until 11:00 p. m., not less than $39.50 per week.

Class "AA"—Such as moving picture theaters running seven nights from 7:00 p. m. or after, until 11:00 p. m., with matinees daily from 12:00 noon or after, to 5:00 p. m., not less than $25.50 per week.

Class "BB"—Such as moving picture theaters running seven nights from 7:00 p. m. or after, until 11:00 p. m., with Saturday and Sunday matinees from 2:00 p. m. until 5:00 p. m., not less than $18.00 per week.

Class "CC"—Such as moving picture theaters running seven nights from 7:00 p. m. or after, until 11:00 p. m., and Sunday matinee from 2:00 p. m. until 5:00 p. m., not less than $16.00 per week.

All extra matinees, other than those herein specified, running from 2:00 p. m. until 5:00 p. m., shall not be less than $2.00.

Notice.—The minimum scale recognized by this union shall be $16.00 per week.

Extra.—Fifty cents per hour for overtime, or fraction thereof, in all classes of theatres.

New Members of Association.

The exhibitors held another meeting, Monday, October 2, at noon, when the executive board of the M. P. E. A. of the N. W. held its session. Secretary William Koenig and President J. G. Gilosky, of the Northwest Association, states that the organization was never better and that new members are coming in every day. Secretary Koenig is in the midst of a big campaign to get new members into the association and he hopes to have a hundred new names on the list before November 1.

Selznick Interests Office Opens.

Minneapolis, Minn.—Phillip Lewis, Minneapolis representative for the Selznick interests, has located offices in the Film Exchange building and has begun a big campaign to boost Clara Kimball Young's production, "The Common Law."

Minneapolis, Minn.—The Strand theater, Minneapolis and Strand theater, St. Paul, it is understood have bid for first run on the new Mary Pickford feature, "Less Than the Dust."

Screen Club is Incorporated

Kansas City Screeners Capitalize Their Club for $2,500—Shares Have Par Value of $5—Dance Is Given in the Honor of Edith Storey, Who Visits the City—Big Movie Ball the Coming Event.

From Kansas City News Service, 206 CornBelt Building, Kansas City, Mo.

KANSAS CITY, Mo.—At the latest meeting of the Kansas City Screen Club, September 27, it was decided to incorporate the club. Any amount of stock, from two to ten shares, will be sold each member at five dollars per share. Frank Newman, president of the club, recently made the statement that it would probably be incorporated for the amount of $2,500. The club is now making extensive preparations for the big "movie" ball, to be held sometime in November at the Convention Hall.

Another event which the club has made preparations for is the coming of Edith Storey and her mother. They will pass through Kansas City directly from St. Louis and are going to California. She will have been here before this item gets back to Kansas City.

Miss Storey appeared at several of the picture shows of the city. A dance was given at the Screen Club in her honor.

Whitney C. Young Promoted.

Kansas City, Mo.—Whitney C. Young, formerly booker for the Fox Film, has recently been promoted to road salesman, and will take up his new duties immediately. His position as booker will be filled by C. H. Canfield, who has been a clerk at the Municipal Farm for the past five years. Mr. Canfield says that after handling prisoners for the past five years he feels competent to handle anything that may come up in the film world.

Little Universal Booster.

Kansas City, Mo.—Everybody knows "Marty" Williams, one of the real old-timers in the business. His friends will eventually, if not now, get acquainted

Jack Williams.

with a new Williams coming on, who is sure to be a booster for pictures. This is Jack Perry Williams, now two years old, an ardent moving picture lover and keen on serials! They say that, anyway, because Marty is the head of the serial department of the Universal Film & Supply Co., at Kansas City. "Jack" is already an associate member of the Screen Club, and is often seen there. He is shown calling up daddy to ask if he can go to the next party.

Mrs. Grace Stites to Manage Theater.

Kansas City, Mo.—Mrs. Grace B. Stites has recently taken over the management of the Barrymore theater, 39th and Summit. Mrs. Stites leased the building from Mrs. Bertha Simons, who started the Barrymore August 25.

Cecil Summers to Manage Regent.

Kansas City, Mo.—Cecil M. Summers formerly with the Royal theater for two years, has been made manager of the Regent theater. George I. Nimmer, formerly manager of the Regent, has gone to Los Angeles.

Universal Service Department.

Kansas City, Mo.—The Universal and Bluebird exchanges are making plans to install a sales promotion and service department which will work in co-operation with the publicity department. George H. Bowles, manager of publicity, has not been able to give the salesmen the time to teach them the new work with which they will co-operate with the publicity department. This sales promotion department will assist the salesmen throughout the country to sell their pictures and will also help the exhibitors put on their pictures.

Local Notes.

Kansas City, Mo.—The Saphire theater broke all records September 30 and October 1, with the eighth episode of "Liberty." Incidentally this house on the same day broke all serial records for the houses of Kansas City. The "Broken Coin" was the leader for a long time, but it was left for "Liberty" in the smallest theater in the city to bring down the record crowd. On Saturday 3,439 people witnessed the picture, and when it is considered that the house seats only 130 people at a time, the natural conclusion is that the fire warden was not active—"they stood in the aisles."

Artcraft Office in Seattle

A. S. Kane Has Established Local Pickford Office at Fourth Avenue.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—A. S. Kane, district manager for the Pacific Coast of the Mary Pickford Company, has established a Seattle office at 1214 Fourth avenue, with H. G. Rosebaum as manager. Mr. Rosebaum, who resigned the Northwest managership of Triangle to accept this position, will have in charge the booking of these pictures in Washington, Oregon, Idaho and Montana. Said Mr. Kane: "We are fairly deluged with letters addressed to this office, and some exhibitors, to make certain that their inquiries reach us without delay, have written one letter to the head office in New York, one to my headquarters in San Francisco, and one to this office.

G. A. Faris Heads Greater Vitagraph's Seattle Office.

Seattle, Wash.—H. D. Naugle, Pacific Coast division manager for The Greater Vitagraph Company, arrived the other day from San Francisco with a new manager for the Northwest, viz., G. A. Faris, former assistant branch manager of V-L-S-E in Los Angeles.

Mr. Naugle says there will be no changes in the office force.

"We are going to inaugurate a co-operative policy with exhibitors and co-operation with other exchange men. We want out-of-town exhibitors to feel free to come in and sit around as long as they like and put their feet up on the desks if they want to; in short we want them to feel at home here. And we are going to work together with other film men in this city for the improvement of the motion picture industry, and we have great expectations for the results, because this is the "livest"town on the Pacific Coast to-day."

Alaska Exhibitors Get Record Prices.

Anchorage, Alaska.—The accompanying Alaskan photograph, the Dream theater, is at Anchorage, and was in process of construction when the photograph was taken. Anchorage is an important town and the theater shown in the cut be-

Dream Theater at Anchorage Under Construction.

low is a sample of the better class of theaters there, but it gives no inkling of the money the exhibitors make. This particular one opened September 1 with "Exploits of Elaine," and is to show, besides the serial, Pathe three and four reel features. Twenty-five cents admission is charged. F. E. McDonald is the manager. Some houses in interior towns, however, get a dollar admission.

Clemmer Prepares Patrons for "Purity."

Seattle, Wash.—To put his patrons in the proper frame of mind for the reception of Mutual's new masterpiece, "Purity," in which the famous model, Audrey Munson, is featured, James Q. Clemmer, of the Clemmer theater, has been sending before his curtain at each show for the past week a silver-tongued orator who seeks to impress upon the public mind the true purity of this picture as a work of art, and by explaining a few of its scenes as they are thrown on the screen. The orator in question is Malvin G. Winstock, formerly of the People's Amusement Company, Portland, Oregon. He is evidently carrying this idea through successfully, for we hear people on all sides talkig of the coming of "Purity" with all due artistic appreciation. Still we do not attribute all the favorable conjectures we have heard to Mr. Winstock's eloquence, for Mr. Clemmer has been in the picture business a long time in Seattle, and during all that time the people have found him invariably most conscientious in selecting films to be shown at his theater.

Paramount Has Two New Road Men.

Seattle, Wash.—Manager Fountain of the Paramount office has just put on two new road men in the Washington and Oregon territory, Harry K. Brin, formerly foreign representative for Triangle and C. O. Winrick, formerly with Metro in Seattle.

Seattle Business and Personal Notes.

Seattle, Wash.—Carl Stearn, Kleine's manager, has gone on a trip to Portland and Spokane for the purpose of announcing new Kleine-Edison releases.

Visitors on Seattle's film row this week

were: E. R. Redlich, Pacific Coast division manager for Fox films; Hopkins and Halberg, Lincoln theater, Port Angeles, and with them E. F. Jessen, also of Port Angeles; A. H. McDonald, Rex theater, Eugene, Oregon; Herman Fowler, Elmer, Washington; William Southern, Grand theater, Bellingham; Frank Bailey, American theater, Butte, Mont.; Dr. Clemmer, Clemmer theater, Spokane; A. C. Anderson, Apollo theater, Tacoma; H. T. Moore, Colonial theater, Tacoma; C. E. McKee, Everett.

Clemmer Gets Artcraft Films

Has to Bid Against the Field and They Come High—Raise in Admission.

By S. Clark Patchin, East 1811 Eleventh Avenue, Spokane.

SPOKANE, WASH.—The Clemmer theater is the successful bidder on the new Mary Pickford pictures at a high figure. The terms are not made public, but at least three other Spokane moving picture theaters were after the new Artcraft Pictures Corporation releases and the bidding was keen.

Dr. H. S. Clemmer was notified that his bid had been accepted and the contract signed. Mary Pickford's first picture under the new arrangement will be "Less Than the Dust," written by Hector Turnbull from a poem of that name, and directed by John Emerson. It will be shown at the Clemmer about the end of October.

"During the presentation of the new Pickford pictures the schedule of prices at the Clemmer will be altered in certain portions of the house," said Dr. Clemmer. "This will only be done as the excessive cost of the new picture service make it compulsory."

Chaplin at Stilwell Theaters.

A contract between the recently-formed Stilwell Theaters Company, which controls the Casino, Class A, Rex and Unique theaters, and the Mutual Film, has been made whereby the Charles Chaplin comedies will be shown hereafter at the Class A theater for a four-days' run and at the Rex for a three-days' run.

Prizes for "Liberty" Descriptions.

A new Universal film entitled "Liberty" and said to be founded on recent events along the Mexican border, began at the Best theater, October 1. It is in twenty instalments and one of these will be shown each Sunday and Monday.

Manager James McConahey will give away a beautiful oil painting, claimed to be valued at $10, every Sunday, to the persons that send in the shortest and best description of the serial "Liberty."

OTHER PACIFIC COAST NOTES.

San Francisco Notes.

The Empire theater on Market street, near Sixth, is undergoing changes, the most noticeable of whic his the construction of a new lobby and front of novel design.

S. S. Hertzberg, a motion picture exhibitor of Shanghai, was a recent visitor here.

The Breck Photo Play Supply Company is furnishing a full projection room equipment for the Savoy on McAllister street, to be opened within a short time.

A recent addition to the New Mission theater is a blue ribbon English bull dog, who responds to the call of Manager Robert Abraham.

Claude Lagley, of the Turner & Dahnken Circuit, returned recently from a visit to the T. & D. theater at Reno, Nev.

The farewell engagement of the "Clansman" has just been brought to an end at the Cort theater, the film having been shown here for about thirty weeks.

Mark Leichter, one of the owners of the Rex theater, has returned from a business trip to New York.

San Francisco's "Path of Gold"

Market Street Is to Be Lighted by Beautiful Illuminating System Like That at the Exposition—Is to Cost $100,000—Theaters on the Path of Gold Will Be Benefited—Good Business and Growing Competition.

By T. A. Church, 1507 North Street, Berkeley, California.

SAN FRANCISCO, CAL.—The downtown district is rapidly coming into its own as an amusement center and competition here promises shortly to become as keen as in the case of some of the suburban districts which experienced a mushroom growth following the great fire of 1906. The Rialto theater, opened several months ago on Market street, above Seventh, has proved to be even a greater success than its owners anticipated and within a short time the Savoy theater nearby is to be reopened as a moving picture house.

Farther downtown there is even greater activity in getting new theaters ready. The work of tearing down the building at Fourth and Market streets to make room for the new California theater is progressing rapidly and Manager Roth of the Portola theater, who will also have charge of the new house, states that by the first of the year the steel work will be in place and that in less than twelve months the theater will be ready for occupancy. At Ellis and Mason streets work is being rushed on a theater which will have a seating capacity of more than 2,000 and the new St. Francis theater, on Carry street, near Powell, will be opened within a few days.

During the first week in October an illuminating system, designed after the one that assisted in making the recent exposition such a distinctive one, will be placed in operation on Market street, this having been installed at a cost of more than $100,000. A festival extending over several days has been arranged and the event is being made a Pacific Coast affair, railroads having granted special transportation rates for the occasion. Moving picture houses on the "Path of Gold" are expecting a great rush of business during the festival and it is anticipated that the transformation of Market street into the best lighted thoroughfare in the world will be of permanent benefit to them. Manager Partington of the Imperial theater is already advertising the location of his house as being at the end of the "Path of Gold."

Judge Warns Unwise Exhibitors.

San Francisco, Cal.—Since the abolition of the Board of Censorship the owners of two or three small theaters on Market street have been hampering the efforts of the Film Exchange Board of Trade in its crusade against questionable pictures and have persisted in putting out objectionable posters and other advertising matter. Some of this has been confiscated by the police and theater owners have been warned not to repeat the offense. Tiring of letting offenders off with a small fine or a reprimand, two of the police judges have issued the warnig that if the offense is repeated a jail sentence will be imposed.

Board of Trade to Hold Luncheons.

San Francisco, Cal.—The Film Exchange Board of Trade is preparing to inaugurate a series of luncheons to bring its members together for other than purely business reasons. Now that the holiday season is at an end it is believed that almost the full membership of the board can be brought together in this manner whenever Manager Fred S. Peachy issues a call.

Tom North in New Position.

San Francisco, Cal.—Tom North, formerly of this city, but for more than a year in charge of the V. L. S. E. office at Seattle, Wash., has been made the United States representative of the great Kleinschmidt picture, "War on Three Fronts," and will make his headquarters in Chicago. He is expected here at an early date on his way east.

Imperial Installs Big Orchestra.

Sa Francisco, Cal.—Manager J. A. Partington of the Imperial theater is determined to keep his house in the front rank in the matter of music, as well as pictures, and has installed a new symphony orchestra of twenty pieces under the direction of Maurice Lawrence. The immediate result has been a material increase in attendance. Another attraction recently was the personal appearance of Wallace Reid, who made a short talk from the stage on the making of photoplays.

Chorus Appears at Tivoli.

San Francisco, Cal.—For a brief time one evening recently the stage of the Tivoli theater, the local Turner & Dahnken house, reminded patrons of the purpose for which the house was erected, that of the presentation of grand opera. Five hundred singers, who are to take part in a great open air production of "Aida," gathered upon the great stage and, accompanied by the pipe organ and orchestra, renedered several selections from the opera between the presentation of pictures. The house was filled to capacity at all performances.

Theater Breaks Former Records.

San Francisco, Cal.—Former records for attendance at the Empress theater are being broken during the engagement of "Purity," featuring Audrey Munson. Manager Sid Grauman has prepared a prologue that precedes the seven reel production, this consisting of poses by a local society art model and Grecian dances. From this city the production goes to the Macdonough theater, Oakland, to fill a two weeks' engagement.

Mothers to Co-operate With Exhibitors.

San Francisco, Cal.—Members of the Laguna Honda Mothers' Club and their friends met recently and discussed the feasibility of neighborhood censorship of moving pictures. It was decided that the only way in which neighborhood censorship might be made manifest was by an object lesson of neighborhood taste. Accordingly it was decided to make an effort to meet exhibitors in the Sunset district and prevail upon them to permit the mothers to assist in compiling a program for Friday evenings, planning to keep the youngsters home other evenings of the week during the school year.

Arctic Photographer Out of North.

San Francisco, Cal.—George H. Watkins, official photographer of the Stefanson Arctic expedition, arrived in San Francisco recently and has since left for London. He spent last summer with a tribe of blonde Eskimo at Minto Inlet, Victoria Land, and secured several thousand feet of film.

Reliance Theater Declared Safe.

Oakland, Cal.—In response to a written complaint filed with the city council to the effect that the recently opened Reliance theater was unsafe, city officials have made an investigation, and a report has been made to that body that the criticism was unfair, the theater having been properly constructed and well fitted for the purpose to which it is being put.

Portland's New Censorship Activity

Portland, Ore., Film Inspectors Joyously Grab New Hold and More Slashing Is Expected—Brutal War Scenes from the News Weeklies to Come in for Snipping—Viewers Become Experts on Sanitation to Inspect Theaters.

By Abraham Nelson, Journal Building, Portland Oregon.

PORTLAND, Ore.—Since the motion picture men of this city met with defeat in their attempt to get the city commissioners to pass a fairer censorship ordinance, the city's film inspectors have been comparatively inactive. On September 27, however, a meeting of the censors and viewers was held, and Mrs. E. B. Colwell, secretary of the board, and F. T. Richards, chairman, blossomed forth with a lot of new ideas as to what should be eliminated in Portland's pictures to make them right.

News films, which have heretofore usually been immune from censors' shears, will come in for slashings along with the story films, according to instructions issued by Censor Colwell. War scenes in weeklies, showing horses laboring down hillside under coercion, or apparently being injured, must be cut. Weeklies showdisasters or accidents and the removal of dead bodies are classed as gruesome, and must be cut.

In the past the municipal inspection of theaters was left to firemen and policemen. Now the censor board and its eighty odd viewers have been added to the city's already large battery of inspectors. Their duties are to inspect the picture shows with reference to sanitation, lighting, ventilation, effect of pictures on audiences, the percentage of children attending, and the class of people who comprise the audiences.

A Near-Wrangle Fest.

The Social Workers' Club wanted to know something about the way motion pictures were censored in Portland, and requested a committee from the censors, and a committee from the film men to attend a dinner at the Hotel Oregon, September 26. The motion picture men consented to attend only on the condition that the chairman would guard against mud slinging, and the interchange of personalities. George Thatcher, president of the club, assured the picture men that he would maintain decorum in this respect.

From the reports of the picture men who attended, chairman Thatcher had not figured on the presence of Censor Colwell at the meeting when he made that assurance, and she had to be repeatedly instructed that personalities were barred, much to the amusement of the audience. Chairman Richards also passed remarks.

Millie R. Trumbull, representing the National Board of Review, and one of the organizers of the local censor board of which she is not now a member, termed the Portland board a "badly spoiled child," and decried the way it has continually thrown stones at the National Board. Judge Cleeton expressed himself in favor of censorship, with an appeal, however.

The Social Workers Club requested the censor board to permit a viewing of a picture before and after eliminations had been made. The board ruled that a picture in which eliminations had been ordered, but not made, could not be exhibited to the organization, and that part of the program could not be carried out.

F. M. Simonton, W. A. Reed, and L. A. Todd, a committee representing the exchanges, presented the motion picture men's side of the censorship situation.

Sunday Situation in Oregon Grows Tense

Sabbatarians May Close Exchanges on Sunday Unless Law Is Repealed—Association Calls on Exhibitors to Use Power of Screen.

PORTLAND, Ore.—At a recent meeting of the Oregon Motion Picture Men's Association, H. H. Haynes, representing a religious liberty organization, pointed out that while the Oregon Sunday closing law exempted theaters from its operation, a strict enforcement of it would close film exchanges on Sunday. It is rumored that some state and county officials are preparing for such strict enforcement if the repeal of the statute is not effected at the election a few weeks hence. The association is urging the exhibitors to use their screens to spread the repeal propaganda.

A Corvallis Serio-Comic Touch.

It was anticipated that when Taylor and Child opened the Airdome at Corvallis for a Sunday show there would be trouble. There was. Resurrecting a city ordinance that had been passed in 1881, the city fathers of Corvallis trotted it out, and pinched one of the proprietors of the theater. His trial took place September 30, resulting in the dismissal of the case, and the manager's triumph.

Also at Corvallis one of the daily papers displayed the following ad a few days before the manager of the Airdome was arrested: "Moving Pictures Sunday Night at the Congregational Church, Third and Jefferson streets, 7:30 o'clock. (Featured by Electric Film Company, New York.) You Are Invited." One of the Corvallis papers pointed out that the incongruity of the situation was apparent.

They Still Pick on Exhibitors.

McMinnville, Ore.—C. C. Watrous has operated a theater here for several years and has shown many big pictures. Recently he booked "Civilization" and the town was all expectant to see the production. It evidently peeved the city fathers that the exhibitor had a little money in sight, so they dug up an old city ordinance about licensing traveling shows, applied it to Brother Watrous and took $7.50 of his box office receipts for the city treasury. Watrous has engaged an attorney and will dispute the city's right to make the charge.

With the Road Men.

Portland, Ore.—C. P. Merwin, representing Greater Vitagraph, in this territory, was in Seattle recently attending a meeting of the company's road men under the direction of the new manager, G. E. Fariss.

John W. Drum, road man for World Film, spent a week in Portland and was very successful in adding many suburban houses to his already large list of bookings in this city.

Harry Carney, formerly with Fox at Los Angeles, has been transferred to this territory, replacing R. C. Montgomery. Mr. Carney will make his headquarters in Portland.

C. H. Feldman, road man for General Film, out of Seattle, has been working eastern Oregon territory under the direction of the Portland office.

O. Wogg, traveling for the Standard Feature Film Company, has been successfully exploiting "The Yellow Menace" in eastern Oregon, Washington, Idaho and Montana.

A. S. Kirkpatrick, road man for Mutual, made an interesting trip over the Wallowa branch of the O. W. R. & N., calling on many theaters that road men sometimes miss. He encountered six inches of snow at Joseph, Ore.

Heard on Portland's Film Row.

Portland, Ore.—M. B. Donovan has sold the Portsmouth theater to A. R. Mattoon.

Kelso, Wash.—The Star theater has been reopened by Wills & King, new equipment being furnished by the Service Film Company.

The Dalles, Oregon.—Lew Cullins reports that the sale of the Casino to T. O. Mead, former operator, was not consummated and that Mr. and Mrs. Cullins still conduct this popular theater in The Dalles.

Skamakawa, Wash.—E. Ingles has opened a picture theater here, Pete Sabo of Portland furnishing the equipment.

Pendleton, Ore.—Guy Matlock, of the Pastime, was host to several film men and their families who came here from Portland and Baker to see the Roundup. The guests occupied Mr. Matlock's box at the arena and posed for the exciting mob scenes, much to the delight of Messrs. Sill, Van Scoy and Brownell, who photographed the event.

Portland, Ore.—O. D. Wheeler, of St. Paul, moving picture photographer for the Northern Pacific Railway, was in Portland several days photographing the Columbia Highway.

Portland, Ore.—Other visitors on Film Row were: Frank L. Hudson, Seattle manager for G. F., and Henry Gravenkamp, of the People's theater, Mt. Angel, Ore.

Astoria House Enlarges.

Astoria, Oregon.—The Crystal theater is preparing for fall busines by extensive alterations inside and out. One hundred new chairs have been installed. The lobby is being enlarged and a new stucco front put in. A new stage has been built which will be equipped with an entire new set of scenery. Harry W. Dean made a trip to Portland recently to arrange for the new equipment.

IN BRITISH COLUMBIA.

E. F. Carruthers Succeeds His Brother.

Vancouver, B. C.—W. G. Carruthers, formerly booker at the local branch of the Mutual Film Corporation, has left for California, seeking larger fields of endeavor. His brother, E. F. Carruthers, who has been in charge of the shipping department, has succeeded to the position of booker.

Returned Soldiers Benefit at Lyceum.

Winnipeg, Man.—The Lyceum theater was on Sept. 25 and 26 conducted by ladies connected with the Returned Soldiers' Toy Factory, the occasion being a benefit in aid of this institution. In addition to the regular program of pictures, local people contributed vocal and instrumental selections.

W. F. Dunlavy Is General Film Booker.

Vancouver, B. C.—W. F. Dunlavy, former manager of the Consolidated Film Exchange, has accepted a position as booker with the local branch of the General Film, under Manager Meagher, and replaces Harold F. Moore, who recently left to assume his new place as booker and assistant manager of the Famous Players office in Calgary.

Mr. Dunlavy has lately been in charge of the Princess and Rex theaters in Prince George, B. C., operated by the Prince George Amusement Company, but reports that the business is now practically at a standstill in that vicinity, and that the houses are being closed down.

Strand to Be Improved.

Winnipeg, Man.—Manager Seamans of the Strand theater has just taken out a building permit for $10,000, to cover the cost of alterations which are about to be made in the house.

Universal Beauty Contest.

Winnipeg, Man.—The Manitoba Free Press, in conjunction with the Universal Film Manufacturing Company, has just launched a beauty contest for young ladies aspiring to film stardom, and is booming the contest lavishly in the moving picture department of the paper. Any girl over fifteen in Western Canada may enter, and the prize is a trip to Universal City, Cal., not only for the lucky winner, but also for a chaperone of her own selection. The winner will also be given an opportunity to qualify for work in the pictures.

The judging will be entirely from photographs, and the following will be the judges: An executive of the Universal company; J. Warren Kerrigan; Jules L. Steele, moving picture editor of the Manitoba Free Press; Mrs. C. P. Walker of the Walker theater, and Julius Levine of the local Universal office.

The following Winnipeg theaters have already undertaken the distribution of entry blanks to those desiring to enter the contest; Province, National, Lyceum, Orpheum, Bijou, Starland, Majestic, Monarch, Gaiety, Globe, Strand, Fort Rouge, Furby, Mac's, Garden, Corona, Karnac, Star, King's, Baddow, Elm, Palace and Grand, as well as the Royal at Selkirk, Manitoba. Blanks may also be obtained from the Free Press, or from the contest office, which has been opened at 406 Scott Building.

This is the first beauty contest held in western Canada, and the idea bids fair to create intense interest.

Vancouver, B. C.—That "Julius Levine" seems to indicate our old friend Jules—he of the festive motorcycle and the fondness for collisions. Well, Jules ought to make a good judge.

Free Matinee to Convent Children.

Nanaimo, B. C.—Manager George Beattie of the Dominion Theater gave a free matinee recently for the children of the local convent, who were accompanied to the theater by the Mother Superior. In addition to the resident pupils, all those throughout the district who attend the convent school were invited.

Worth Noting Hereabouts.

Brandon, Manitoba.—Manager Semper of the new Bijou theater expects to be able to open the house some time in October. The seating capacity of the Bijou will be about 650.

Chilliwack, B. C.—The "Hospital Night" given recently at the Imperial theater was a distinct success. In addition to a good program of pictures, there were songs and recitations by a number of local people, and numerous selections by the Kelland-Chevalley orchestra.

Says Canada Should Make Films

J. Arthur Nelson Comes to Vancouver for Dominion Educational Films, Ltd.—In Interview Says That Canada Is Bakward in Getting the Advertising Value of Home Made Pictures—Statistics of the Local Business.

By E. C. Nelson, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—J. Arthur Nelson, formerly general manager of the Fronti (Universal) company, and more recently president and general manager of the United States Motion Picture Company, arrived in Vancouver recently to ally himself with the Dominion Educational Films, Limited, a Vancouver company which is desirous of expanding its business and entering the field as a general producing organization.

Mr. Nelson had some more or less pertinent remarks to make regarding the film situation in Canada, and in the course of an interview with a local paper said:

"I am very much surprised to find Canada in such a primitive condition, so far as the motion picture industry is concerned. Canada has no doubt been waiting for foreign capital to come in and develop this industry. This seems to me to be one of your prime weaknesses; more initiative should be shown in the development of your own resources. As I am myself an Englishman, though with a long residence in the United States, I may be privileged to speak facts rather than have to evade them.

"In order that you may appreciate the immensity of the opportunities at hand, I will say that the motion picture industry in Canada exceeds both in volume and profits a great many of your principal enterprises, including ship-building, lumbering, mining, fishing, fruit, etc., and yet despite this there is not a dollar of Canadian money invested in the manufacture of motion pictures in this country." (This is not the case, by the way. E. C. T.)

"The United States is concededly the best advertised nation in the world, and the motion picture has been a great factor in making her resources so well known. There are in Canada some 2,000 motion picture theaters, entailing an investment of $15,000,000, with an army of employees estimated at over 20,000 people. Not only should you supply your own theaters with Canadian-made pictures—you should send your own productions out into the world to advertise your own country."

Another statement made by the speaker was: "While I am a firm believer in natural growth, and have no patience with the bombastic mushroom American variety, I am also impatient of the blindness which shuts out opportunities, and thereby permits the astute Yankee to build fortunes under your very noses."

Films and the Local Papers.

Vancouver, B. C.—A special photoplay section, containing the fall announcements of the leading moving picture theaters of the city, was recently incorporated in the Saturday issue of the Daily Province, and the result was almost six full pages of moving picture publicity, with a little vaudeville matter thrown in to make up the six pages. Three theaters—the Colonial (Fox), the Dominion (Metro), and the Rex (Triangle)—each took a half page ad, and given the accompanying half pages for reading notices, while smaller spaces were used by the Famous Players Film Service, and by other theaters in all parts of the city.

In addition to this, Manager Herbert Lubin of the Standard Film Service, distributors of the Metro program, also had a full page in the Sunday News-Advertiser, and the Monday Sun. These are the only local papers published on these mornings.

I. Cook, Oldest Driver in Vancouver, and Friend of Jim Pilling; Bert Lubin, Mgr. of Calgary Metro; Jim Pilling, Orpheum Theater, Vancouver; J. R. Muir, Managing Director, Dominion Theaters, and Herbert Lubin, of Metro, on a Joy Ride in Stanley Park.

Rex at Revelstoke Burns.

Revelstoke, B. C.—A fire which broke out in the Rex moving picture theater here (formerly the Star), just at dusk on a recent evening, for a time threatened the entire business section of the city, but was finally got under control after the theater and several adjoining stores had been consumed. It was owned by W. A. Smythe, and had been dark for several months, and had recently been used as a committee room for the local Conservative Association.

Avenue Theater Solves Fire Escape Discussion.

Vancouver, B. C.—After several years of argument and discussion by successive city councils, the much-disputed question of the exterior fire escape of the Avenue theater is about to be settled. When the Georgis street viaduct was completed it was found that the iron fire escape on the theater extended slightly over the viaduct. The council asked the owners of the theater to remove it, but they did not think that this should be required. However, Alfred Williams & Co., Ltd., have just taken out a building permit in the name of the Western Canadian Amusement Company, for the construction of an interior fire escape at a cost of $1,200.

Found Operators Out Threshing.

Winnipeg, Man.—Clarence Spence, provincial inspector of theaters and operators, has just returned to Winnipeg after a four-week trip through southern Manitoba.

"I went out to examine the qualifications of motion picture operators, according to the provisions of the new act," he said, "but I found most of them out threshing. In the small towns, I found that most of the moving picture men also run an auto business as well. Now that threshing is on, the farmers have no time for shows, so the theaters have been closed, and the operators have gone to the fields, either to operate threshing machines or to repair them.

"Next time I go on an inspection trip," said Mr. Spence, "I'll go in the winter."

Popular Manager Scanlon Weds.

Vancouver, B. C.—The World correspondent is in receipt of an announcement of the marriage of Miss Helen May Covert to Robert H. Scanlon, the popular manager of the Patricia theater at Powell River, B. C. The ceremony took place in Vancouver on September 14, and the newly wedded couple have left on an extended honeymoon, contemplating a return to Powell River about November 1.

Our congratulations and best wishes.

Calendar of Daily Program Releases

Releases for Weeks Ending October 21 and October 28

(For Extended Table of Current Releases See Pages 456, 458, 460, 462.)

General Film Company.

Current Releases.

	(Serial No.)
MONDAY, OCTOBER 16, 1916.	
SELIG—Only a Rose (Two parts—Drama)	21283-4
—A Boomerang (Comedy)	21284
VITAGRAPH—The Curse of the Forest (Educational)	21285
SELIG—The Selig-Tribune No. 83, 1916 (Topical)	21286
BIOGRAPH—The White Rose of the Wilds (Drama) (Biograph—Reissue No. 89)	21287
TUESDAY, OCTOBER 17, 1916.	
ESSANAY—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy)	21288-89
KALEM—A Sauerkraut Symphony (Comedy)	21290
WEDNESDAY, OCTOBER 18, 1916.	
ESSANAY—Dreamy Dud in the African War Zone (Cartoon—Comedy)	21291
A Scenic Subject on the same reel	21291
VIM FEATURE COMEDY—A Persistent Wooing (Comedy)	21292
KALEM—"The Yellow Hand" (No. 11 of "The Girl from 'Frisco") (Two parts—Drama)	21293-94
BIOGRAPH—Classmates (Three parts—Drama) (Biograph—Reissue No. 90)	21295-96-97
THURSDAY, OCTOBER 19, 1916.	
SELIG—The Selig-Tribune No. 84, 1916 (Topical)	21298
VIM—A Precious Parcel (Comedy)	21299
FRIDAY, OCTOBER 20, 1916.	
KNICKERBOCKER STAR FEATURE—Treading Pearls (Two parts—Drama)	21300-01
KALEM—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama)	21302
VITAGRAPH—Strong Evidence (Comedy)	21303
VIM—Here and There (Comedy)	21304
SATURDAY, OCTOBER 21, 1916.	
ESSANAY—Marooned (Three parts—Drama)	21305-06-07
—Essanay-Chaplin Revue of 1916 (arranged from "The Tramp," "His New Job," "A Night Out") (Five parts—Comedy)	
VITAGRAPH—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature)	21308-09-10
KALEM—A Daring Chance (No. 102 of "The Hazards of Helen" Railroad Series) (Drama)	21311
SELIG—An Eventful Evening (Comedy)	21312

General Film Company.

Advance Releases.

MONDAY, OCTOBER 23, 1916.

SELIG—Out of the Shadows (Two parts—Drama).
—Paradise for a Day (Drama).

VITAGRAPH—Trouble for Four (Comedy).

SELIG—The Selig-Tribune No. 85, 1916. (Topical.)

BIOGRAPH—Friends (Drama) (Biograph—Reissue No. 91).

TUESDAY, OCTOBER 24, 1916.

ESSANAY—Borrowed Sunshine (Two parts—Drama).

KALEM—The Bogus Booking Agents (Comedy).

BIOGRAPH—The Battle of Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).

WEDNESDAY, OCTOBER 25, 1916.

ESSANAY—Canimated Nooz Pictorial No. 18 (Cartoon-Comedy).
A Scenic Subject on the same reel.

VIM FEATURE COMEDY—Home Made Horrors (Comedy).

KALEM—The Harvest of Gold (No. 12 of the "Girl from 'Frisco") (Two parts—Drama).

THURSDAY, OCTOBER 26, 1916.

SELIG—The Selig-Tribune No. 86, 1916 (Topical).

VIM—A Maid to Order (Comedy).

FRIDAY, OCTOBER 27, 1916.

KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Two parts—Drama).

KALEM—The Missing Heiress (No. 2 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Betty's Affair (Comedy).

VIM—The Frame-up (Comedy).

SATURDAY, OCTOBER 28, 1916.

ESSANAY—It Never Could Happen (Three parts—Drama).

KALEM—"Hazards of Helen" Railroad Series No. 103 ("The Lost Messenger").

SELIG—A Close Call (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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FEATURE COMEDY
HARRY MYERS & ROSEMARY THEBY
IN "A PERSISTANT WOOING"
OCT. 18

Calendar of Daily Program Releases

Releases for Weeks Ending October 21 and October 28

(For Extended Table of Current Releases See Pages 456, 458, 460, 462.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 15, 1916.

	Serial No.
REX—(No release this day).	
POWERS—When Little Lindy Sang (Drama)	01831
Diplomacy (Cartoon)	01831
L-KO—(No release this day).	

SPECIALS FOR WEEK OF OCTOBER 15, 1916.

UNIVERSAL SPECIAL FEATURE—Fame at Last (No. 10 of "Timothy Dobbs, That's Me") (Two parts—Comedy)	01850
UNIVERSAL SPECIAL FEATURE—Liberty (No. 10, "Human Targets") (Two parts—Drama)	01851
SPECIAL LAEMMLE—A Case of Beans (Comedy)	01852
SPECIAL BIG U—The Tigers of the Plains (Two parts—Drama)	01853
SPECIAL IMP—The Missing Witness (Drama)	01854
SPECIAL VICTOR—The Five Thousand Dollar Dream (Comedy)	01855
SPECIAL REX—(No release this week)	01856
SPECIAL VICTOR—Room Rent and Romance (Comedy)	01857

MONDAY, OCTOBER 16, 1916.

RED FEATHER—Barries of Society (Five parts—Drama)	01838
NESTOR—His Own Nemesis (Comedy)	01839

TUESDAY, OCTOBER 17, 1916.

GOLD SEAL—The Wrath of Cactus Moore (Three parts—Drama)	01840

WEDNESDAY, OCTOBER 18, 1916.

LAEMMLE—Through Baby's Voice (Two parts—drama)	01841
L-KO—Safety First (Comedy)	01842
UNIVERSAL ANIMATED WEEKLY—No. 42 (Topical)	01843

THURSDAY, OCTOBER 19, 1916.

IMP—The Decoy (Drama)	01844
BIG U—(No release this day).	
POWERS—(No release this day).	

FRIDAY, OCTOBER 20, 1916.

IMP—(No release this day).	
REX—The Gold Band (Drama)	
NESTOR—Pat's Pasting Ways (Comedy)	01845

SATURDAY, OCTOBER 21, 1916.

BISON—The Conspiracy (Two parts—Drama)	01846
LAEMMLE—(No release this day).	
JOKER—Beans and Bullets (Comedy)	01847

SUNDAY, OCTOBER 22, 1916.

VICTOR—Main 4400 (Two parts—Comedy-Drama)	01848
IMP—No release this day.	
L-KO—She Wanted a Ford (Comedy)	01849

MONDAY, OCTOBER 23, 1916.

RED FEATHER—The Black Sheep of the Family (Five parts—Drama)	01858
NESTOR—The Bar Fly (Comedy)	01859
UNIVERSAL SPECIAL FEATURE—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama)	01876

TUESDAY, OCTOBER 24, 1916.

UNIVERSAL SPECIAL FEATURE—Society Hypocrites (Three parts—Drama)	01860
SPECIAL VICTOR—(Title not decided)	01861

WEDNESDAY, OCTOBER 25, 1916.

SPECIAL LAEMMLE—(Title not decided)	01862
L-KO—A Rural Romance (Two parts—Comedy)	01863
An Alligator Hunt (Ditmar's Educational)	01863
UNIVERSAL ANIMATED WEEKLY—No. 43 (Topical)	01864

THURSDAY, OCTOBER 26, 1916.

SPECIAL IMP—(Title not decided)	01865
BIG U—The Narrow Creed (Two parts—Drama)	01866
POWERS—Windsor McCay and His Jersey Skeeter (Cartoon-Comedy)	01867

FRIDAY, OCTOBER 27, 1916.

IMP—Through Solid Walls (Two parts—Drama)	01868
BIG U—A Price on His Head (Drama)	01869
VICTOR—A Plumber's Waterloo (Comedy)	01870

SATURDAY, OCTOBER 28, 1916.

BISON—The Better Man (Two parts—Drama)	01871
LAEMMLE—No release this day.	
JOKER—A Crooked Mix-up (Comedy)	01872

Mutual Film Corporation.

SUNDAY, OCTOBER 15, 1916.

	Serial No.
VOGUE—Ducking a Discord (Two parts—Com.)	05104-05
GAUMONT—Reel Life No. 24 (Mutual Film Mag.)	05106

MONDAY, OCTOBER 16, 1916.

AMERICAN—The Franchise (Two parts—Drama).	05107-08
MUTUAL STAR PRODUCTION—Bluff (American—Five parts—Drama) (No. 144)	

TUESDAY, OCTOBER 17, 1916.

MUTUAL—The Law of Nature (Two parts—Drama)	05109-10

WEDNESDAY, OCTOBER 18, 1916.

MUTUAL WEEKLY—Number 94 (Topical)	05111
GAUMONT—See America First, No. 58 (Scenic)	05112
—Kartoon Komics (Cartoon-Comedy)	05112

THURSDAY, OCTOBER 19, 1916.

GAUMONT—Stepping Westward (Two parts—Dr.)	05113-14
MUTUAL MASTERPICTURE DE LUXE—The Voice of Love (American—Five parts—Dr.) (No. 145)	

FRIDAY, OCTOBER 20, 1916.

CUB—He Wouldn't Tip (Comedy)	05115

SATURDAY, OCTOBER 21, 1916.

CUB—That Doggone Baby (Comedy)	05116
CUB—The Deacon's Widow (Comedy)	05117

SUNDAY, OCTOBER 22, 1916.

VOGUE—Her Painted Pedigree (Two Parts—Com.)	05118-19
GAUMONT—Reel Life No. 25 (Mutual Film Mag.)	05120

MONDAY, OCTOBER 23, 1916.

AMERICAN—Professor Jermey's Experiment (Two parts—Drama)	05121-22
MUTUAL STAR PRODUCTION—The Love Hermit (American—Five parts—Drama) (No 147)	

TUESDAY, OCTOBER 24, 1916.

MUTUAL—The Folly of Fear (Two parts—Drama)	05123-24

WEDNESDAY, OCTOBER 25, 1916.

MUTUAL WEEKLY—Number 95 (Topical)	05125
GAUMONT—See America First No. 59 (Scenic)	05126
—Kartoon Komics (Cartoon-Comedy)	01526

THURSDAY, OCTOBER 26, 1916.

MUTUAL—Two part subject (title not yet announced)	01527-28

FRIDAY, OCTOBER 27, 1916.

CUB—Lovers and Lunatics (Comedy)	05129

SATURDAY, OCTOBER 28, 1916.

CUB—Dad's Masterpiece (Comedy)	05130
CUB—When Clubs Were Trumps (Comedy)	01[illegible]1

Stories of the Films

General Film Company

VIM FEATURE COMEDY.

A PERSISTENT WOOING (Oct. 18).—Rose is a rich young woman who has everything she wants. One day while out in her machine she sees Harry in his machine. His appearance appeals to her and she purposely collides with him. When he goes about his business she follows him and later collides with him again. Harry gets angry and when he reproves Rose she asks him to kiss her hand. As she is so coquettish he does, but when she importunes him to kiss her on the face, Harry refuses, saying he is an engaged man. He then drives home unaware that Rose is following him. When he enters his home Rose "buys" his chauffeur to resign in order that she can disguise herself as a man and take his place.

Harry's wedding day arrives and Rose, who is now much in love with Harry, knowing Ruth will marry any man if he has money, decides to prevent the wedding if possible. She drives Harry through mud and water and finally succeeds in putting the car out of commission, thereby preventing Harry from being on time for the wedding. Later Harry finds that Ruth has married someone else and decides to take his chauffeur, having learned who his chauffeur is. Rose, realizing that she has won, looks at him haughtily. He then says, "I'll give you that kiss now," but she tells him to wait until they have been married.

BIOGRAPH.

A TALE OF THE WILDERNESS (Reissue—Oct. 9).—The cast: The girl (Dorothy Bernard); The outlaw (Charles H. Mailes); His younger brother (Edwin August); Leader of the pioneers (Wm. J. Butler); Indian Chief (Dark Cloud).

In the wilds of the Kentucky hills two brothers, the elder an outlaw, view from a distance the approach of a party of settlers moving forward to a new home in the vast wilderness. The younger brother is overwhelmed by the sight of the pioneers, and, unknown to his elder brother, joins their party. The settlers build a stockade home, and the outlook is most rosy, until the outlaw brother meets a girl from the stockade at the spring, he, of course, not knowing his brother is among the party. He forces his attentions upon her, which she repulses, rushing back to the stockade for help. The outlaw's influence with the neighboring Indians arouses them in his plan for vengeance. They attack the stockade, and when the settlers' chance seems hopeless they dig a tunnel from the back of the stockade to the hillside. Most of them have effected an escape, but among the few captured is the younger brother. The outlaw regrets his action, and uses again his influence with the Indians, but with a different effect.

A PUEBLO LEGEND (Reissue—Two Parts—Oct. 10).—The cast: Indian girl (Mary Pickford); The Great Brother's friend (Robert Harron); The Great Brother (Wilfred Lucas).

This production was made in the old Pueblo of Isleta, New Mexico, where the incidents of the story were supposed to have occurred. The opening scene occurs on a feast-day in early times before the coming of the Spanish to that country. During the Spring Dance of the Green Boughs, the Sun Priest tells the story of the turquoise stone that fell from the sky centuries before, and was imbedded in the earth, the recovery of which would mean light and happiness and prosperity to the people of Isleta. The Great Brother, the exemplar of the tribe, is chosen as the one most worthy to be sent on the holy mission. The dangers and hardships which he endures during his long quest go to make a most beautiful portrayal of early Indian symbolism.

THE WHITE ROSE OF THE WILDS (Reissue—Oct. 16).—The cast: White Rose (Blanche Sweet); her brother (Robert Harron); her father (W. Chrystie Miller); outlaws (Wilfred Lucas and Joseph Graybill).

An unsuccessful old gold miner is stricken down and dies, leaving three young children to take care of themselves. They are a boy of seventeen, a girl of sixteen, and another girl of eleven. The boy, inheriting his father's determination, insists that they remain, for he is sure there is gold to be found. Later his efforts are rewarded, and he rushes off to the agent to file his claim. While he is away a trio of thugs break into the cabin, but the pure, innocent girl so impresses one of them that he drives the other two off. Her clear eye of innocence awakens his better self and he goes, asking if he may return when he has proved himself worthy.

CLASSMATES (Reissue—Three Parts—Oct. 18).—The cast: Duncan Irving (Henry Walthall); Sylvia Randolph (Blanche Sweet); Bubby Dumble (Lionel Barrymore); Bert Stafford (Marshal Neilan); Duncan's father (Thomas Jefferson); Phyllis Stafford (Gertrude Robinson).

Bert Stafford is in love with his mother's ward, Sylvia Randolph. She does not reciprocate his feelings as she is in love with Duncan Irving, son of Irving the store-keeper. Duncan Irving's father is a habitual drunkard. On account of Sylvia's preference for Duncan, Bert tries to pick a quarrel with him which results in Duncan being ordered from the grounds by Mrs. Stafford.

Duncan passes his entrance examinations for West Point, and before leaving home tells Sylvia of his ambitions. His father resolves to stop drinking. Two years later, Duncan writes his father of his promotion at West Point. When Mrs. Stafford hears of Duncan's success, she decides to send Bert to West Point.

A year later, the cadets are shown preparing for their annual dance, to which Mrs. Stafford, Sylvia, and Phyllis, daughter of Mrs. Stafford, are invited by Captain Lane. Duncan is not a first class man while Bert is a plebe. Bert naturally resents being compelled to take orders from Duncan or Duncan's friend, Dumble. Dumble falls in love with Phyllis. Bert asks Sylvia to marry him, but she puts him off. Bert becomes furious when he sees her talking with Duncan and resolves to get Irving drunk in order to humiliate Duncan. When Bert takes Irving to his tent, he is seen by Duncan's friend, Dumble, who reports the matter to Duncan.

Duncan finds his father in a drunken condition and Bert gloats over Duncan's humiliation and insults him. Duncan demands an apology and when Bert refuses to retract his accusation, Duncan knocks him down. When Bert is picked up, he is blind and Duncan and his friends Dumble, Clay and Lindsay are put under arrest, suspended and court-martialed, despite the fact that Duncan declares he alone is to blame.

The Staffords move to New York, and although Bert recovers his eyesight, he is declared ineligible for further military service. He proposes to Sylvia and this time she consents to become his wife. They quarrel as to when the wedding shall take place, and Bert accepts an offer from an engineering concern to go to South America. Duncan goes to Washington hoping to induce the President to lift the suspension of his friends. Their reinstatement is made subject to Mrs. Stafford signing the petition, which she refuses to do.

Nothing is heard of Bert, and Mrs. Stafford is led to believe that he has died of fever. Duncan and his friends offer to lead an expedition in search of him. Mrs. Stafford agrees to sign the petition on condition that they bring her son back. Phyllis agrees to marry Dumble, and have Duncan act as best man if he finds Bert. Duncan wishes to serve Bert in order to win back Sylvia's respect. She gives him a message for Bert which discloses to Duncan her engagement to Bert, but he refuses to give up hope of winning her.

The relief party soon arrives in South America and is soon in the heart of the jungle. As their supplies are running short, Lindsay volunteers to return for a fresh supply. During his absence Duncan finds Bert, and delivers Sylvia's message to him. Lindsay, after many attempts, eventually locates his friends.

The scene shifts to New York again, where Bert is just recovering from the effects of his trip, and although Sylvia nurses him, she does not show any affection towards him. Dumble, Clay and Lindsay receive commissions as Lieutenants. Dumble cannot understand why Duncan has not received a commission. Preparations are made for the wedding of Dumble and Phyllis. Bert goes away on business. Sylvia reminds Mrs. Stafford of her promise to Duncan and secures his commission for him, but does not want Duncan to know of her part in the matter.

When Bert returns he finds Clay and Lindsay thanking Sylvia for securing Duncan's commission for him. He tries to get Sylvia to make up with him, but she evades him, having realized that it is Duncan whom she really loves. Bert informs Duncan that Sylvia has secured his commission so that she will be under no further obligation to him. Duncan refuses to accept the commission and tells Bert of his love for Sylvia. Sylvia overhears this. Duncan insists that Bert shall tell the truth in reference to getting his father intoxicated, and as Bert is about to strike Duncan Sylvia appears and sides with Duncan. Following the wedding of Dumble and Phyllis comes the engagement of Duncan and Sylvia.

ESSANAY.

MONEY TO BURN (Two Parts—Oct. 10).—The cast: Helen Gray (Lillian Drew); Tommy Lawrence (John Lorenz); Herbert Carey (Edmund F. Cobb); Major Calhoun Gray (Arthur Bates).

Major Calhoun Gray, who lives in a small town in the north, thinks the Civil War is not yet over. He is reputed to be extremely wealthy and when his niece and only relative questions him about it, he insists he is saving the money to further the Confederate cause. Helen goes to work as stenographer in the town hotel. Dislike of Herbert Carew, a guest, is a common bond between the girl and Tommy Lawrence, a likeable young salesman. Carew wants the girl for the money the old man is supposed to possess. Lawrence wins her. Meanwhile, Carew has met and gained the confidence of the major. When the old man dies he finds the hiding place of the fortune. He vanishes with it. Soon after Lawrence and his wife receive the entire treasure. It is in Confederate money.

CANIMATED NOOZ PICTORIAL NO. 17 (Oct. 11).—Canimated Nooz Pictorial with this issue maintains its customary standard in giving the news of the world. At Cheeseborough, Colo., Charles Evans Hughes is pictured while admitting he is the best man for the job of president. At Pippin Beach, Cal., the fair bathers have taken up the fad of having fancy hose painted on their limbs. At Eggsoup, Ala., the chief industry is raising egg-plants. Trained hens are taught to plant the bulbs in rows. President Wilson's return to the Capital—in a flivver which possessses plenty of "pep" is pictured. Numerous other events of interest are sketched. A serious cartoon, "Signs of Peace," and a Dreamy Dud episode close the five hundred feet. The rest of the reel is taken up with North American scenic.

LOST TWENTY-FOUR HOURS (Three Parts—Oct. 14).—Dick Swift (Richard C. Travers); Milly Swift (Marguerite Clayton); Adolphus Smiley (Harry Dunkinson); Mrs. Dacre (Warda Howard); Mary Churchill (Gertrude Glover); David Swift (John Junior).

Dick Swift has promised that in the absence of his wife he will attend all meetings of the Society for Furnishing Tooth Brushes to the Natives of Baroola. But instead he falls in with Adolphus Smiley and the two visit several barrooms. Their car wrecked, they take the steering wheel and with it guide an uncertain homeward course on foot at an early morning hour.

Dick falls into a sleep which lasts twenty-four hours, Smiley awakening him by clinking ice in a pitcher after doctors had failed. Mrs. Dacre, whom Swift invited to call on himself and wife, does call. There is consternation. He makes David, his brother, insist the woman is their long lost sister. Mary Churchill, sweetheart of David, and her militant mother suspect the ruse. Sam Golden, the owner of the machine Dick smashed, arrives with a policeman and Swift eagerly submits to arrest. Dick is perfectly contented in his cell, safe from relatives and friends. But they sweep down on the police station and drag him forth. The sergeant finally unravels the mystery of Mrs. Dacre, who confesses she attempted to blackmail Swift. Everybody is happy at last but Adolphus Smiley, who started it all, isn't destined to be happy for long.

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THE FABLE OF THE KITTENISH SUPER-ANNS AND THE WORLD-WEARY SNIPES (Two parts—Oct. 17).—A Cove with the flossy Label of Adelbert Justitian came back to dazzle the Townsmen with the Wampum he had gathered. He learned that he would be expected to pull a few House Parties. The first week-end session was to be a Peace Conference for the antique Quackeydoodles and Speckled Hens. But the Second Party was to be a Hurrah Jubilee for the gay Debutantes and Blithe Lads from the Varsity. The Sears and Yellows arrived and from the first tap of the Gong the bridles were off. The Female Members of his old Sunday School Class began to blow Cigarette Smoke out of their Eyes, Ears and Nose.

Before he could suggest Prehistoric Euchre, the loud needle was at work on the Ragamophone. A. J. saw reputable women with Grandchildren get right out in the middle of the Floor and slap Father Time in the Face. The Old Ones arose Monday all freshened up after having slept a Grand Total of 6 hours since Saturday Night. With such exuberance A. J. feared that the rollicking Juniors, due the following week, would put his Home on the Fritz. When the Buds and Striplings came he found himself surrounded by Pale Young Women and Gloomy He-Whiffets. They hunted dim Corners and lapsed into Death-Chamber Conversations. A. J. tried to figure out why so many Young Lives had been Clouded. On Monday the chastened Host was glad to get them all off the place.

MORAL.—Youth is the Time for Gravity.

DREAMY DUD IN THE AFRICAN WAR ZONE (Oct. 18).—This is another split reel in which Cartoonist Carlson has worked out his humorous incidents by combining, through excellent double exposure, his human figures with his well-known pen and ink characters. Dreamy Dud, Dunk and the dog put out to sea. The captain orders the cook to quit boiling cabbage. The cook produces an alibi and Dunk's cigar is found to be the offensive smell. Before the captain can finish his argument a battleship opens fire on them, the gunners having orders to get the fat fellow. Dud and the dog delight in Dunk's dodging of fourteen-inch shells. Then a gigantic whale lifts the three off the boat and sends them whirling into space, Dud coming down right through a newspaper in which a cannibal chieftain is reading the latest movie news. "Spoila pictura Hank Walthall," says the chief angrily. Dud is chased over the desert and caught, but the chief's daughter pleads for his life. He awakens to find the colored washerwoman telling him to get up, while Dunk and the dog laugh. Five hundred feet of scenic share the reel.

MAROONED (Three parts—Oct. 21).—The cast: John Prentiss (Edward Arnold); Nina Holliday (Alice McChesney); Rupert Elliot (Fred Malatesta); Capt. Bruce (Arthur Bates).

Nina Holliday gets a chance to experience the unconventional situations she puts in her novels. She goes on a yacht cruise with Rupert Elliot, millionaire. Under the influence of drink Elliot makes bold advances and John Prentiss, a sailor, saves her. The yacht catches afire and Prentiss, plunging overboard to rescue the girl, finally gets her ashore on a rocky island. Unknown to them, the others of the party are saved. They write their names and the location of the isle on a piece of paper and place it in a bottle, casting it out to sea.

Weeks pass and the strong John Prentiss finds himself in love with the girl. She, also, begins to love the stalwart seaman. Capt. Bruce of Elliot's yacht discovers the bottle in the hands of fishermen and a relief expedition is started. Prentiss is not to be found when the yacht reaches the island. Elliot refuses to recognize the simple marriage contract, the girl tells him exists between herself and the sailor. He takes her aboard the yacht. Under cover of darkness as the yacht prepares to steam away the girl leaps over the side and swims back to her husband.

THE ESSANAY-CHAPLIN REVUE OF 1916 (Arranged by Essanay from the Essanay-Chaplin comedies, "The Tramp," "His New Job" and "A Night Out." Five Parts—Oct. 21).—Charlie Chaplin, as a tramp, is wandering along a country road, when a girl is set upon by a band of hoboes. He rescues her and is given a job on her father's farm. One night he routs a band of burglars and is shot. The girl nurses him until he is recovered and he falls in love with her. But the girl's sweetheart returns and Charlie goes back to the city, heartbroken.

There he gets a job as a motion picture actor. In a series of misadventures he spoils all the pictures in which he is working and drives the manager to distraction. That night he and a companion go out for a good time on their day's pay. They look upon the juice of the grape when it is red, which leads to many adventures. After they have been badly man-handled they seek their room only to get into the wrong one. They are found by an irate husband who hurls them into a bathtub of icy water, which finally brings them to their senses.

SELIG.

SELIG-TRIBUNE NO. 76 (Sept. 21).—

Narragansett Pier, R. I.—For the purpose of stimulating patriotism among young women, the National Service School opens here with a large enrollment.

Santa Rosa, Cal.—Fifteen thousand native sons and daughters celebrate the sixty-sixth birthday of this State's admission to the Union.

Galveston, Tex.—Albertine Rasch, premier danseuse of the Imperial Opera, Vienna, assisted by her company, interpret new classical dances in the waters of the Gulf.

Verdun, France.—In the titanic struggle taking place here, millions of pounds of supplies are rushed to the firing lines by motor transport wagons.

Windbee, Pa.—University of Pittsburgh football squad hold preliminary fall practice.

New York, N. Y.—Thirty thousand striking car men hold mass meeting at Union Square to protest against the action of the street car companies in refusing to deal with the union.

Dequesne, Pa.—This city, better known as the steel city of America, celebrates the 50th anniversary of its incorporation.

San Jose, Cal.—Forest fires gain headway here, endangering many lives and causing enormous property damage.

Newark, N. J.—Five thousand Elks parade here under the auspices of the New Jersey State Elks' Association.

SELIG-TRIBUNE NO. 77 (Sept. 25).—

Charlestown, Navy Yard, Mass.—Under the auspices of the Nautical Training School, twenty-two young men receive diplomas for having completed their cruise aboard the Naval Training Ship Ranger.

Philadelphia, Pa.—The Secretary of the Navy arrives here to address the delegates to the Waterways Convention.

Indian Head, Md.—A 16-inch shell from one of Uncle Sam's big guns crashed through the Swann home within two inches of cook stove, where two minutes earlier Mrs. Swann was preparing dinner.

Chicago, Ill.—Owing to the recent collapse of four small private banks, the State Bank of Schiff & Co. experiences a run which might have developed into a riot but for a squad of police.

San Antonio, Tex.—The march of 15,000 troops from this city to Austin, a distance of 90 miles, constitutes the first movement of the entire army division, with full equipment, since the Civil War.

Chicago, Ill.—Everything you ever saw at a county fair, and then some, is found at the fashionable South Shore Country Club, where social elite turn their pockets inside out for charity.

Washington, D. C.—The Naval Advisory Board, headed by Thomas A. Edison and Secretary Daniels, meet here for conference on naval affairs.

CONVERGING PATHS (Two Parts—Oct. 9).—The cast: Dan, of the slums (Robyn Adair); Nell, of the green fields (Virginia Kirtley); Paul, a minister (Leo Pierson); Mary, his wife, (Eugenie Forde). Written by Hettie Grey Baker. Directed by Burton L. King.

Dan never knew anything but the city slums, while Nell was born near the green fields and running brooks. Came a day when Nell left the old home farm and sought the great city, there to earn her livelihood. Dan, of the slums, sank lower and lower in the social strata. Nell soon found that city life was a delusion and a snare. Finally she was given notice that her services were no longer desired by her employer. Then it was that the country girl realized that she was alone and penniless in the heart of a relentless city.

One night she wandered through the slums, finally venturing into the portals of a little mission. There, seeking shelter for the night, she secreted herself while the mission worker and his wife dismissed their little flock and left the house of worship for the night. That same night Dan, of the slums, was spied by the police and was pursued. Desperate, the young man sought a hiding place in the little mission. After the pursuers had passed, he turned on the light and there confronted Nell.

In the meantime, the clergyman and his wife had returned to the mission and they encountered the two. The clergyman offered Dan another chance if he would promise to be a man. Dan proved his worth, returned later to the little mission and there sought the love of Nell, which was sincerely returned. The minister then made Dan and Nell man and wife.

A MISTAKE IN RUSTLERS (Oct. 14).—The cast: Tom (Tom Mix); Vicky (Victoria Forde); Buck (Sid Jordan); Sheriff (Leo Maloney). Written and produced by Tom Mix.

Tom and Vicky are sweethearts and plan to marry soon. There has been rustling of cattle on the range, and the sheriff offers a reward for the capture of the rustlers. Tom prizes a silk handkerchief presented to him by Vicky, and hides it in the bunkhouse. Buck, a cowboy, guilty of rustling, steals the kerchief, ropes a calf and ties the animal with the kerchief that Vicky gave Tom.

The cowboys find the calf tied on the ground, take the kerchief, show it to the sheriff, who at once recognizes it as belonging to Tom. Tom, after a battle, escapes the sheriff, for he does not know what that officer has against him. Buck believes he is safe and resumes his rustling. However, Vicky detects him in the act of branding a calf belonging to her father. She captures Buck, brings him back to the ranch and Tom is exonerated.

SELIG-TRIBUNE NO. 78 (Sept. 28).—

New York, N. Y.—Prominent and wealthy men from every section of the United States attend the funeral of Seth Low, former mayor of New York and former president of Columbia University.

New Braunfels, Texas.—With the coming of cool weather on the border, camp life and "hike" maneuvers become more acceptable to the boys.

Chicago, Ill.—"Leather high? Oh, well, wooden shoes make life's walk easy," says Miss Thomas, society debutante, as she leaves her fashionable hotel and clatters down Michigan avenue on a shopping tour.

Mill Valley, Cal.—The twelfth annual Dipsea Cross Country Classic is won by H. A. Anderes, with a 12-minute handicap, from a field of seventy contestants.

Chicago, Ill.—Jacob S. Coxey, who more than twenty years ago led an army of unemployed to Washington, is now an independent candidate for United States Senator from Ohio.

San Diego, Cal.—Type of Caterpillar tractor used by the United States army, which, when armored, is used so successfully by the British army, in recent attacks on German trenches in northern France.

Verdun, France.—The following picture of Verdun before and during its bombardment by the Germans, shows the terrible effect of tons of steel which have crashed into the city for many weeks.

SELIG-TRIBUNE NO. 79 (Oct. 2).—

Portland, Me.—The steamer Bay State, with 200 passengers aboard, crashed into Ingalls Rock in a dense fog.

Los Angeles, Cal.—An exciting game of push-ball is played here by the Sophomores and Freshmen of the University of California.

Zion City, Ill.—Fifteen hundred road boosters of Illinois and Wisconsin, in 250 automobiles, meet at the State line and pledge themselves to make Sheridan Road, between Chicago and Milwaukee, the finest motor boulevard in the country.

Alpine, Texas.—Within a few moments after the passing of the Sunset Limited, an oil tank is wrecked from some unknown cause a few miles from this place and piles up along the tracks.

San Jacinto, Cal.—On the Saboba Indian Reservation near here is held the All-American Papoose Congress.

Locust Valley, L. I.—Society elite of New York and Long Island attend the annual Piping Rock Horse Show.

El Paso, Texas.—Twenty-six thousand United States soldiers, making a line twenty-five miles long, march in the largest all-military parade seen since the Civil War.

Chicago, Ill.—The Chicago Tennis Club holds the first annual night tournament ever played on concrete courts.

ONLY A ROSE (Three parts—Oct. 16).—The cast: Joseph Dorn (Robyn Adair); Alma Dorn, his daughter (Virginia Kirtley); Louis Hunt (Leo Pierson); James Phelps (E. J. Brady); Mrs. Phelps (Eugenie Forde); Kate Phelps (Luella Maxam). Written by W. M. Ritchey. Directed by Burton L. King.

Joseph Dorn has for fifteen years been a bookkeeper for James Phelps, a wealthy broker. Dorn is in ill health, but in spite of this fact, endeavors to pursue his daily duties. Louis Hunt, also in the employ of James Phelps, loves Alma Dorn, Joseph Dorn's sister, but when he meets Kate Phelps, the broker's daughter, he forgets Alma.

Dr. Boyd, driven to desperation by debts, visits Phelps, demanding the money due him. Phelps refuses, and in a moment of madness, Dr. Boyd threatens to shoot the broker. Dorn, the bookkeeper, sees this action, reaches through the window leading into Phelps' private office, and snatches the revolver from Boyd's hand. Phelps thinks Lewis Hunt had come to his rescue, and Hunt does not tell his employer the truth.

Overcome by the exertion and excitement of saving his employer's life, Dorn collapses, and is taken home. Dr. Boyd, in attendance on Dorn, hears the facts concerning Dorn's action in saving his employer's life. He goes to Phelps, tells him the truth and the broker upbraids Hunt. He then rushes to Dorn's bedside, but arrives too late to aid the bookkeeper. Phelps, endeavoring to make amends, gives Alma a check for $10,000.

Kate Phelps loses all affection for Hunt when she finds he has taken the credit that belongs to another. A rose brightened the last hours

of Joseph Dorn's life, and after his death the petals of the rose wither and die, and as they drop one by one from the stem, Alma Dorn tears up the check written by the broker.

A BOOMERANG (On the Same Reel).—Old Ebeneezer Ploughshare, attracted by a piece in the paper, pays his tuition fee and learns to be a detective. Later, he finds that he has paid his butter and egg money for a tin star and a printed diploma.

Advised by a friendly policeman, he returns to the scene of his undoing and asks the two sharpers how to work the handcuffs which were also sold him. They demonstrate the worth of the manacles by fastening them on their own wrists. Then it is that Ebeneezer arrests the sharpers, and turns defeat into victory.

AN EVENTFUL EVENING (Oct. 21).—The cast: Jack Winton (Tom Mix); Marion Mathews (Victoria Forde) Bettty Mathews (Betty Keller); Jim Mathews (Pat Chrisman). Written by Victoria Forde. Produced by Tom Mix.

Jack Winton arrives at Jim Mathew's ranch to carry out a schedule by which he is to fall in love with Betty Mathews. Instead, he is attracted by Betty's sister, Marion, who does all the work, while Betty plays lady in the parlor.

Later, Betty overhears Jack and Marion planning to elope at midnight. Betty takes the place of Marion, much to the disgust of Jack when he discovers he has a different girl. Jim Mathews, the father, discovers that Jack and Betty are missing. He goes in pursuit, and finds Betty crying at the locality where Jack had deserted her in his return to the ranch for Marion. Mathews and Betty then go in search of Jack and Marion, but the two elopers are already married when they are overtaken.

Universal Film Mfg. Co.

VICTOR.

ROOM RENT AND ROMANCE (Special Release—Oct. 16).—The cast: Slim Hoover (Victor Potel); Claudius Cupid (Ed. Sedgwick); Peggy Plantem (Eileen Sedgwick); Sallie Sloppus (Jane Bernoudy). Scenario by Roy Clements. Produced by Roy Clements.

Slim Hoover and Claudius Cupid are hall-room boys, both in love with Peggy Plantem, a wealthy young widow. Slim and Claudius, intent on "beating each other" to the pretty prize with a proposal of marriage, race to a tailor shop to have their clothes pressed. Slim arrives first and is placed behind the screen in the "press-'em-while-you-wait" establishment, while Claudius on his arrival is placed in the tailor's living-room. Claudius discovers that the remnants of the tailor's dinner are covered with ants, and manages to transfer the ants to Slim's newly-pressed trousers. They both, after beating the tailor out of his charges, reach the home of the widow.

The ants begin to "work" on Slim, much to the joy of Claudius. But in the midst of the fun he is confronted by the presentation to him of an ultimatum from the landlady to pay his room rent or get out. Slim and Claudius both get "in bad" with the widow and are ordered from her home. When they arrive home they find that their landlady has ordered Sallie Sloppus, her maid of all work, to evict them from their rooms.

MAIN 4400 (Two Parts—Oct. 22).—The cast: Frank Milburn (Herbert Rawlinson); Joyce Bruce (Agnes Vernon); Marvin (Carl Von Schiller); Du Maurier (Harold Mathews). Scenario by Maie Havey. Produced by William Worthington.

Frank Milburn, a novelist, is burning the midnight oil, when his artist friends, Du Maurier and Marvin, break in upon his reverie. Frank is annoyed at the interruption and goes for a walk in the park. He rescues a girl from the clutches of a ruffian and escorts her to her home. Frank's friends are wondering what has become of him, when he appears and relates his evening's experience. Upon questioning Frank, who discloses that he has the number of her home, Marvin discovers it is the address of an insane asylum, and all decide the fair unknown must be a nurse in the institution.

For some days after Frank is so obsessed with thoughts of the dream girl that he cannot attend to his writing and finally the boys become worried and arrange to help him. Du Maurier phones "Madison Square 4400, Insane Asylum," and requests that a couple of strong arms be sent immediately to secure a friend of his who has gone "nutty." Marvin suggests they draw up a statement to the effect that Frank is in possession of all his senses, to prove later he is sane, which the three then sign.

Upon finding himself an inmate of the asylum Frank submits to various indignities, thinking to be rewarded by a sight of his dream lady, and is not disappointed, for while strolling about the grounds the following day he discovers her talking to one of the doctors. He discloses his identity and a week later the boys receive an urgent letter commanding them to get him out immediately, as he wants to leave the place at once with the dearest girl in the world.

Dr. Regan at some distance notices them and orders her to go in. Furiously Frank grabs him and a fierce fight ensues, which is brought to a climax when armed attendants rush up and the doctor orders a strait-jacket for the unruly patient. As the two friends have been arrested on the way to his rescue, Joyce determines to aid him, and, having an appointment to attend a masquerade ball with one of the doctors, manages to secure a cavalier costume and smuggle Frank through the gates. He then suggests a call at the parsonage. When Marvin and Du Maurier, after their thirty days' enforced holiday, return to look up their long-lost friend, much to their amazement they find him, now a happy husband, reaping the benefits of a well-earned reward from his new book entitled "Hearts and Strait-Jackets."

RED FEATHER.

BARRIERS OF SOCIETY (Five Parts—Oct. 16).—The cast: Martha Gorham (Dorothy Davenport); Westie Phillips (Emory Johnson); Harry Arnold (Richard Morris); Silas Gorham (Mr. Montague); John Phillips (Alfred Allen); Mary Phillips (Miss Whiting). Scenario by Fred Myton. Produced by Lloyd B. Carleton.

Westie Phillips, the son of poor and simple fisherfolk, notices a woman marooned on a rock with the tide rising. He rescues her and ever this memory of her remains with him. To Martha Gorham, the daughter of a millionaire, it is only an incident to be remembered for a short time with gratitude toward the boy.

In love with Martha Gorham is Harry Arnold, a man considerably older, whose one aim in life now seems to be the winning of her, despite her refusal. Her father, Silas Gorham, is fond of Arnold and favors his suit, although he does not urge his daughter to marry. Arnold invites Martha and her father to go on a cruise with him on his yacht and she consents. Arnold has arranged with his captain to have it appear that the yacht is wrecked near an uncharted island, so he can take Martha to this spot alone and after a month or so the captain is to return and pick them up.

About the same time Westie Phillips decides to go out into the world and make his way. He is shanghaied aboard a vessel bound for the Orient and meets with such severe treatment that he manages to escape in Honolulu. It so happens that the Arnold yacht is in the vicinity, and one of the men becoming troublesome, the captain decides to put him ashore. Fate again brings Westie and Martha together, for he secures the sailor's place on board he yacht. He recognizes Martha, but she does not know him.

Westie scents that Martha is in danger, and it is with a great deal of satisfaction that he sees Martha repulse the advances of Arnold. Then comes the time when the yacht is in the vicinity of the island. Arnold's plans work out nicely, as he gets Martha in a boat away from her father, but Westie, though he does not know exactly what is happening, senses that there is danger for the woman he loves and insists upon accompanying Arnold. The captain fells him with a blow. Gorham and the others take to the boats and Arnold and Martha are in a boat by themselves. Westie secures a boat and rows for the island. He hears a woman's screams and again comes to Martha's rescue. Then the three take up their life as they find it on the island. Arnold becomes almost crazed when he finds his plans foiled and offers Westie any amount of money if he will but move to the other side of the island. One night Arnold tries to kill the girl, and Westie again saves her. One day Westie and Martha sight a ship and manage to attract it. Before the boat arrives Westie and Martha recognize their love for each other, and their destiny is fulfilled.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 9, "Trapped"—Two Parts—Oct. 9).—The cast: Liberty Horton (Marie Walcamp); Theresa (Maud Emory); Pancho Lopez (G. Raymond Nye); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and directed by Jacques Jaccard.

The last episode ended with Liberty holding the whole band of rebels at bay with the rifle that she had stolen from her guard. After Bob's bonds have been untied he takes the gun. Just at this time the rangers that Pedro has met put in their appearance. There is great excitement and in the confusion Liberty and Pedro escape, but Bob and his men are quickly surrounded and besieged on a little peak in the desert.

Liberty and Pedro are enabled to escape by means of an aeroplane that comes along at that moment. Then Lopez, as he has found out that the troops have been ordered to withdraw, sends orders to all the bands that it is time for another raid and names the meeting place. The couriers set out post-haste to ride the rounds and spread the word.

All the while Bob and his men are held prisoners in the little natural fort and are surrounded on all sides by the Mexicans. They think that Liberty and Pedro have been killed. But the aeroplane that was carrying Liberty and her faithful servant to safety breaks down and they are once more thrown into the hands of the bandits.

TIMOTHY DOBBS, THAT'S ME, No. 16 (Last Episode—"Fame at Last"—Two Parts—Oct. 16).—The cast: Timothy (Carter De Haven); Jeff (Robert Milash); Tin-Eared Terry (Ivor McFadden); Landlady (Margaret Whistler). Story by Bess Meredith. Produced by Wallace Beery.

Timothy is held by the landlady as security for the back rent, and as a last resort he tries to make his escape in some rugs the carpet cleaning man has called for. He is discovered and the landlady takes him to the Sunset Loan Office to pawn him. At the pawnshop he manages to get a pair of scissors which a man is pawning. With these he cuts the leash that binds him and escapes. He then comes upon an offer of a thousand dollars to any man who will last three rounds with Tin-Eared Terry, the Terror, and determines to get the money. After training he goes to watch his opponent, Terry.

Finally the night of the fight arrives and Timothy has a bad case of cold feet. Jeff has a scheme which gives Timothy heart, and Jeff's proposition is to make Terry lose the fight or kill him with a gun. He tries it out on the Terror. Then the manager comes to Terry and tells him that the receipts for the night are small and threatens to make Terry a dead man if he doesn't win the fight. At last Timothy wins, but the manager has absconded with the money.

The next morning Timothy is accosted by a detective, who accuses him of forgery. He and Jeff jump on a street car, and the detective follows them on a sight-seeing bus, bound for Universal City. There Timothy in the visitors' gallery sees his double, the man wanted for forgery, working in a scene. He follows him when the latter is excused to take a smoke and knocking him out, Timothy dons his clothes and enters the set when they are ready for work again. He makes a wonderful hit, and after the scene is taken he goes to the manager's office and is given a contract at one thousand dollars a week.

Leaving the manager's office he is seen by the detective, who comes to Universal City, and, running around the studio, Timothy outwits and loses him. The detective then comes upon his double as he is awakening from the knock-out potion Timothy administered to him and makes the arrest. Timothy then is advertised extensively by the Universal Company and is on the road to fame and fortune.

GOLD SEAL.

THE WRATH OF CACTUS MOORE (Three Parts—Oct. 17).—The cast: Cactus Moore (William V. Mong); Charles, his son (John Ryan); Charles Reeves (E. F. Power); Elizabeth, his wife, and Reeva, his daughter (Peggy Coudray). Written and produced by William V. Mong.

Charles Reeves, Mayor of Bartow, lives with his daughter, Reeva, who loves and is loved by Charles Moore, a prosperous young man of the vicinity. When Charles is placing the engagement ring on Reeva's finger and asking her father's consent to their marriage, Mr. Reeves tells them why he cannot freely consent to their marriage.

Twenty-five years ago, he tells them, when he was a young college student, he returned home for a summer vacation. He arrived in the little Western village on the night that the young folks were holding their annual lawn dance. Accompanied by a friend, he went to the dance to renew old acquaintances. He met Elizabeth Willis, whom he greatly admired, and who thought favorably of him. Elizabeth accepted him for her partner for the next dance.

During the evening young Cactus Moore, so called because of his reckless living, was imbibing with his roistering companions at the village saloon. On the way to the ranch where they were employed they happened to think of the dance and decided to attend. Arriving there, Cactus finds the young college student dancing with and showing marked attentions to Elizabeth. This young Cactus resents, and after heaping insult after insult upon young Reeves and being unsuccessful in provoking a quarrel, he vents his spite upon others. Reeves offers himself to Elizabeth as her escort. Their friendship ripens into love, he courts her and they are married. Cactus, in his rough way, loves Elizabeth and cannot become reconciled to the jilt. He marries, however, and to him a son, Charles, is born. Twenty-five years have elapsed, but Cactus has sworn undying hatred

for the man whom he believes tricked him out of Elizabeth's affection.

After telling the story to the young couple Mr. Reeves reminds Reeva that since her mother is dead she must decide for herself and follow the dictates of her own woman's heart in regard to her love for Charles. Some time later Cactus, now old and bent, is brought face to face with his real self when he appears unforbidden at the marriage feast of Charles and Reeva. His iron will, his temper and his deep-rooted hatred are broken by the sweet, gentle nature of his new daughter, Reeva.

L-KO.

SAFETY FIRST (Oct. 18).—Charlie and Moore at last commit a big robbery, but they cannot decide how the "swag" should be divided. They finally decide to put it in the safe and divide the money the next morning. But there is only one key to the safe, and Charlie keeps that. Moore hears Charlie planning to get the whole amount and plans revenge. He plants a bomb in the safe that is set to blow up at the time when Charlie has planned to get the money.

That night Charlie goes to rob the safe, and when he hears Moore coming hides in it. Moore and his pals close the door and then proceed to take the safe away. They lower it to the ground and then carry it behind an auto all over town. But by this time the hour for which the bomb is set is fast approaching, and all the parties concerned are getting a bit uneasy. The bomb exploded and all the crooks were blown to the winds.

SHE WANTED A FORD (Oct. 22).—The cast: Dan (Dan Russell); Gertrude (Gertrude Selby); Billie (Billie Ritchie).

Gertie arrives at the hotel with her man and then the trouble begins. At the hotel are a great many onlookers and among them is the dangerous Billie, as well as the jealous Dan. Billie at once forces his way to the front as he takes the flower that Gertrude gives the janitor. Then he pursues his advantage until Gertie says she must have an auto ride. He is stumped until Dan says that he will furnish the car.

In the meanwhile Dan and his friends have secured a car that is minus an engine. They plan to get inside and act as the engine themselves. So the two of them get inside and the auto starts. It is all very well until the darn thing starts down hill and then they lose control. They exceed the speed limit by a great deal and the cops follow. But in the end the motor gives out and the whole party comes to grief. Billie and his fair inamorita are left in the lurch with no car.

LAEMMLE.

PROWLERS OF THE JUNGLE (Special—Oct. 2).—Dr Lutton is a missionary who has determined to convert the savages in Africa. The district in which he settles has been colonized by some Arabian traders, and one day he receives a call from one of these people. He leaves his sister in charge of another doctor named Rane and goes to the aid of the native who has called.

In the meantime the chief of a band of marauding savages is taken ill and sends for the doctor. Dr. Rane responds to the call, but finds that he can do nothing for the sick man, and the chief dies. The savages think that some wrong has been done, and at once go on the warpath. Dr. Lutton's wife takes the baby and hides in the woods. After an exciting time they are rescued from the dangers of the jungle.

THROUGH BABY'S VOICE (Two parts—Oct. 18).—The cast: The Husband (Douglas Gerrard); the Wife (Edna Maison); the Child (Zoe Rae). Scenario by Calder Johnstone. Produced by George Cochrane.

When the little one was four years old the mother returned to the old life of parties, dances, theaters and midnight suppers. The father accompanied her, but neither found any real happiness in life and soon came quarrels. Then they decided on a separation. A consultation with the old family lawyer, who had been her guardian prior to her marriage, resulted in the shrewd old gentleman conniving with a judge, who was one of his cronies. A separation was agreed upon and papers were drawn up, it being set forth in the agreement that neither party was to see the other, nor the child, who was to be left in the guardianship and care of the lawyer. It was also stipulated that the only means of communication between the two parties should be through the child.

As time went on, in their loneliness, came visions of their baby. And the little girl missed her mamma and papa. When her fifth birthday came around the lawyer planned a party for her. She called up mamma and invited her to the party. That afternoon the mother came to the lawyer's, but he would not permit her to see the little girl. While they were in the library the father called and the lawyer received him in the hall. The baby had phoned him, too, and invited him to the party. Then the instinct of paternity asserted itself, and he declared that he would see his child, "law or no law," and bounded up the stairs. In a moment the little one was in his arms and then he began helping her fix the electric light fixture candles.

Mother, meantime, had seen him run up the stairs, for she had overheard the loud talking in the hall. The lawyer quietly slipped into the library to watch events. Mother quietly slipped up the stairs and through the doorway of the nursery watched "Daddy" and Baby. The child saw her mother, squealed with delight and ran to her. They could not resist baby's appeal and a reconciliation soon followed.

BISON.

THE CONSPIRACY (Two Parts—Oct 21).—The cast: Dick Olney (Harry Carey); Matthew Montague (E. N. Walleck); Hodges (L. C. Shumway); Majorie (Edith Johnson). Written by William Parker. Produced by Henry McRae.

Accused of stealing the annual report of the Great Western Railroad, thereby blocking a big deal, Dick Olney is discharged in disgrace by Matthew Montague, president of the road. Dick, a young man of good breeding, became an underling in the railroad office when his father lost his fortune. The president's daughter, Marjorie, knows this and is interested in Dick. Hodges, the president's secretary, is jealous. A money lender's note falling due, Hodges steals the annual report and sells information in it to the opposition road. To clear himself he throws suspicion on Dick. Dick saves the life of Marjorie and her mother, and Montague wishes to reward him. Dick pleads for reinstatement to prove his honesty. Montague decides to give him another chance.

Dick becomes suspicious of Hodges, and Jimmy, the office boy, learns that Hodges and a money lender, Gentry, are plotting to buy land through which the Great Western extension must pass, and to sell it to the railroad at a big price. When President Montague leaves on his special train to buy the land, Hodges and Gentry drug him. Dick discovers the conspiracy after the train leaves and he and Marjorie begin a mad race in her auto to catch the special. When the auto breaks down Dick gallops forward on a horse, hoping to flag the train at Charing Crossing. But he reaches there too late. The horse stumbles and falls on the track and Dick is pinioned under the animal.

A freight train is rushing upon them. A motorcycle officer saves Dick's life, so Dick borrows the motorcycle and he rides from an embankment onto the freight train. The train stops and Dick explains the situation. The engine is uncoupled and speeds after the special. The special arrives at Sanger Station. Hodges remains with the drugged president, while Gentry goes to buy the land. When Dick reaches Sanger, Montague is revived and sees Hodges' perfidy. Marjorie comes up in her auto and Dick, Marjorie and Montague race madly to the farm and block the sale in the nick of time. Gentry tells of Hodges' part in the conspiracy. Dick then marries Marjorie, as his future is assured.

JOKER.

BEANS AND BULLETS (Oct. 21).—The cast: President (Charles Conklin); his daughter (Lillian Peacock); Major, her suitor (Milburn Morante); General, his rival (Jack Francis); Pedro, a peon (William Franey); his wife (Gale Henry). Scenario by Harry Wulze. Produced by W. W. Beaudine.

A Major and General call on the President's daughter and make love to her. The officers fight over the girl's favor and decide to have it out in a duel. They each hire Pedro, who has escaped a wife, to throw pepper in the opponent's eyes to spoil the other's aim. Pedro does the same to both, and when they discover they have been unconsciously duped they take a few shots at Pedro to soothe their feelings.

They then decide to revolt in order to get the girl. They secure their army, consisting of two men, and secretly hold drill. This drill is discovered by two soldiers of the President's army and they hurry to tell the President of the revolution. The soldiers desert and Pedro volunteers. The President is so tickled he promises Pedro the girl and future presidency.

The battle takes place, but Pedro runs away. His wife, on her way to deliver washing, discovers him. Pedro retreats and the wife hurls a stick of dynamite after him. He ducks, but it lands in the midst of the revolutionist army and subdues it.

The President forgives the revolutionists and all go to a garden fete in honor of Pedro, the hero. The wife, having been looking for him, sees him enjoying a fandango, and she routs the whole of both armies and leads Pedro to the washing.

IMP.

THE PERJURER (Oct. 2—Special Release).—Fred Blackwell and Jane Simpson, who live by their wits, determine to do the farmer, Jim Slogan, out of his property, upon which iron ore has been discovered. She gains the confidence of Jim, marries him and they have a child. She tires of the life, and calls upon Blackwell to take her back to her former life. He comes to get her, but in escaping he kills Jim's father.

Jim is accused of the crime and sentenced to prison. Jane gains possession of the child and lives in the city with Fred. Jim is pardoned by the Governor, and sets out to seek his child. He traces Jane and there is a fight for the possession of the child. Blackwell and Jane get their deserts and Jim returns to the farm with his daughter.

REX.

THE UNFINISHED CASE (Oct. 9).—In Paris there is a doctor who is studying in the Latin quarter, when he falls in love with a girl there. They live together for some time and then comes the day when he has to return to the States, and she is deserted.

Years afterwards, in America, his wife—for he has married—advertises for a French maid, and the girl whom her husband had wronged years before answers the ad. and secures the position. The man can say nothing, as he does not want his wife to know the black chapter in his past.

Some time later the doctor dies suddenly, and there is a great mystery, as no cause is apparent. A detective is called, and he is suspicious of the maid. It afterward turns out that she had killed him by putting germs in some fruit that he had eaten for breakfast. The woman had no thought to destroy the germs that she did not use, and so was not quite cunning enough to escape detection.

NESTOR.

HIS OWN NEMESIS (Oct. 16).—The cast: Antonio Cardonio (Lee Moran); Lucile Cardonio (Priscilla Dean); Gaston De Versey (Eddie Lyons). Written by W. R. Newman. Produced by L. W. Chaudet.

Antonio, a musician, is jealous of his wife, who aspires to be an artist. Unable to tolerate his unjust jealousy, she writes him a note, saying that she is going to leave him and return to her best love, meaning that she is going to take up her art. She secures a position with Harry Armsdale, the artist, as his model, and they become friends.

Later Antonio and Harry meet and their friendship is at once mutual. He tells Harry of his preparations for revenge. Harry offers his assistance in finding and punishing the scoundrel. Antonio has in the meanwhile become an expert in fencing and a crack shot. Harry marvels at his skill and revels at the prospect of what Antonio's victim is going to get when he is run down.

Antonio discovers his wife's hiding place and when he tells Harry of his discovery Harry

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requests that he may be present at the "killing." Later Harry takes Lucile to the cabaret, where Antonio is playing. Harry asks Antonio to meet his lady friend and as he is about to introduce them it is discovered that Lucile is the runaway wife and Antonio suspects Harry as the lover.

Antonio opens fire upon Harry and a general uproar in the cafe follows. Gaston succeeds in quieting Antonio and explanations follow and there is a reconciliation between husband, wife and friend.

PAT'S PASTING WAYS (Oct. 20).—The cast: Pat (Pat Rooney); the Village Constable (Charles Briden); Vivian (Jane Bernoudy); Her Husband (Ed. Brady); Katie (Marcia Moore). Written by Chas. J. Wilson, Jr. Produced by R. A. Dillon.

Pat, the village bill-poster, is in love with Katie, daughter of the constable. All goes well until Pat comes upon the notice that the village council has decided to prohibit posting bills on stationary objects. It means that Pat is out of business. Vivian, the advance agent for the one-night-stand company, arrives in the town broke, and depending on the advance sale to bring the company from the last stand. She hunts up Pat, who tells her of the new order.

She starts flirting with Pat, and finally wins him over completely. Pat decides to take a chance and post the bills. He throws Katie aside for Vivian, and Katie is heartbroken. Pat attempts to evade the law by posting the bills on moving objects, such as cows, pigs, chickens, etc. He even discovers the constable asleep, and in his haste pastes one of the bills on his back. In the meantime Katie has gone to see her rival, and discovered her replacing her wedding ring and gazing at a picture of her husband, the manager.

The novelty of the advertising attracts the villagers, and Vivian is doing a good business. Katie decides to take a hand, and recognizing the husband at the depot, she tells him that his wife is going to run away with the bill-poster. As the picture ends, Pat has to flee, and pastes his last poster on a moving freight train.

UNIVERSAL.

ANIMATED WEEKLY NO. 40 (Oct. 4).

Peculiar Subway Wreck.—Steel cars collapse when trains crash during big strike, but nobody killed.—New York City.

Naval Boat Races.—Illinois Reserves hold annual rowing contests in Lake Michigan, Chicago, Ill. Subtitle: The winning crew.

"Movies" to the Rescue.—Allowed to picture Army football gave, from which public is barred by quarantine, West Point, N. Y.

Ford in Universal City.—Auto magnate spends five hours in magic town where "movies" are made.—Universal City, Cal. Subtitles: Surrounded by Universal Beauties. He meets the camel and the elephant, too.

Fashions for the Kiddies.—Designers busy with what up-to-date little folks wil wear this winter. Subtitle: In real life.

Two Candidates Busy.—President Wilson conducts his campaign at Shadow Lawn, while Mr. Hughes swings "around the circle." Subtitle: President talks to business men.—Shadow Lawn, N. J. Ex-Justice Hughes addressed steel workers —Duquesne, Pa.

Pounding to Pieces.—Seas rocking wrecked Boston steamer, Bay State, on ledges of "Old Anthony."—Portland, Maine.

Edison Greets "Old Timers."—Inventor, host of veteran telegraphers, who remind him of his days at key.—Menlo Park, N. J.

When a Zeppelin Is Bagged.—View of wreckage of giant machine shot down in raid on England, showing enormous amount of wire used in structure.—Enfield, England. Subtitles: Digging out an engine. A portion of a gondola. Soldiers and police keep crowds back. British aviators honor foe at burial.

Speed Kings Dare Death.—Stars of motor world compete in famous Astor Cup Classic.—Sheepshead Bay Speedway, N. Y. Subtitles: Making 115 miles an hour. They're off. Full speed on death curve. The winer, J. Aitken.

Lighthouse Has Birthday.—Famous beacon at entrance to Boston Harbor, 200 years old, has celebration.—Boston, Mass. Subtitle: Secretary of Commerce Redfield greets the veteran keeper.

Cartoon by Hy Mayer.

Mutual Film Corporation

MUTUAL STAR PRODUCTIONS.

PHILIP HOLDEN-WASTER (American—Five Parts—Oct. 9—No. 142).The cast: Philip Holden (Richard Bennett); Miles Holden (George Periolat); Louise Holden (Adrienne Morrison); Helen Landon (Rhea Mitchell); Robert Landon (Clarence Burton); Paul Merwin (Orral Humphrey).

Philip is a great discouragement to his brother, Miles, in whose home the young dilettante is living when the story opens. Louise Holden, wife of Miles, labors valiantly to interest her dreamy young brother-in-law in something besides literature, but fails in this until after great urging, Philip is induced to attend a bridge party given at the house. This marks the turning point in his career, for while marking time among the fashionables in his brother's drawing room, he is presented to Helen Landon, daughter of a wealthy banker.

The moment that Philip looks into the eyes of his adored, he loses interest in the book he is trying to write. He falls deeply in love with the girl. But he dares not tell her in so many words of his love, for just a few hours before they met he was informed that his account is overdrawn at the bank. Miles denounces Philip as a waster, doomed to a miserable end.

Helen's father, Robert Landon, is in league with Miles to corner a certain mining stock, D. L. & B. Their intention is to hammer the stock until nobody wants it and then buy in the concern on inside information they have obtained as to its real value. Pushed to consideration of material matters by the constant urgings of his brother and by the necessity for bestirring himself if he is ever to meet his beloved Helen on equal terms financially, Philip starts out looking for work.

When the young dabbler in literary wares announces to the head of a big business concern that he wants a job at $6,000 a year as a starter, the situation is irresistibly comic. The young fellow is turned away wherever he goes, until, entering the office of a mining stock shark, he finds an opportunity to sell stock on commission, taking his commissions in stock, which the promoter himself believes worthless. It is real artistry that accuates Philip laden with a collection of pictures of the mine location to sell stock. With the soul of an artist he expatiates to wealthy women on the beauty of the scenery surrounding the mine property, and with the luck that provided for shorn lambs, he sells it like hot cakes on this extraordinary plea. Then comes the surprise. The promoter receives a telegram which apprises him that immense quantities of ore have been uncovered.

The stock which Philip has been carrying round in his pocket is now worth a fortune. While trying to talk to his fiancee, for by this time he has proposed to Helen Landon, he overhears a plot between his supercilious banker brother and Landon, the father of Helen, to corner the market in D. L. & B.

Philip enters the stock market against the two plotters and buys in stock as fast as they hammer it down, obtaining it practically at his own figure before Landon and the elder Holden realize that they have been caught short. In this dilemma they discover that much of the stock they have been selling has fallen into the hands of Philip and Landon telephones in desperation to his putative son-in-law to "come on over." Philip is appealed to by the two market riggers to let them have enough of his stock to cover their shortage. Copying the superciliously superior air of his brother, Philip keeps them on the anxious seat for a time, but finally yields with the smiling consent of Helen.

REDEEMED (Turner—Five Parts—Oct. 9—No. 143).—The cast: Roma Sano (Maud Stewart); Father Anselm (Henry Vibart); Harry Somers (Tom Powers); Marea (Florence Turner).

The plot is centered about Roma Sano, an Italian actress, who has achieved success on the London stage, but whose popularity and prosperity have caused her to become arrogant to the extent that she ignores her peasant uncle and aunt, who befriended her when she was a child in Italy. Roma has been receiving the attentions of Edward Grimshaw, a man about town. Grimshaw is married and dependent on his wife's income for support of his profligacies. In order to bring Grimshaw, whom she loves, to her feet, Roma carries on a secondary affair with Harry Somers, a wealthy young London bachelor.

Roma learns that her little cousin, Marea, has been left destitute by the death of her parents, and that the priest of the Italian village in which she was born is sending Marea to her. The parents of the little girl, Marea, are the uncle and aunt of Roma, who cared for her when she was a child. In a letter, Marea implores her cousin to aid her in recognition of the aid that was once given the actress. Roma is furious at what she considers the burden of caring for Marea. She receives the news with every evidence of displeasure. Marea arrives at Roma's home while the latter is at the theater. She is taken in charge by Roma's housekeeper.

In the next few days Marea becomes somewhat accustomed to her new surroundings. When Harry Somers calls at the house he is attracted by the beauty of the little Italian girl and volunteers to teach her English. A friendship is thus established between them. Roma becomes jealous of Somers' attitude toward the girl. Somers takes advantage of Marea under a promise of marriage and the child is frantic with shame, urging that they be married immediately. Confronted with this situation, Marea goes to Roma for aid and comfort, only to be denounced as a schemer. Marea is turned out of the actress' home and becomes a wanderer. When she is almost in the depths of despair her child is born, and, having no means of caring for it, she leaves it at the gate of a mansion.

This turns out to be the home of John Gordon, a wealthy philanthropist, whom Roma has married since the collapse of her affair with Grimshaw, though she maintains a liaison with the latter. Roma has refused to accept the responsibility of motherhood and so it comes about that Marea's child is adopted by the Gordons. Soon after, Roma is caught in a compromising situation with Grimshaw. Gordon turns her off. During the dramatic scenes that attend Roma's exposure, Father Anselm, a fine old priest, tries to compose the family difficulties, but without success. Gordon attaches himself to the mission conducted by Father Anselm, settling part of his fortune on his faithless wife.

Marea, reduced to penury and want, enters the church in which Gordon is playing the organ. Gordon insists upon aiding the girl. Marea discovers plots laid by bad characters to attack Gordon because of his crusade against vice. One day when he goes to the theater in an effort to induce Roma to surrender the boy. Marea follows him, with the idea of protecting him from harm. There she finds the little boy at play. By a cross about his neck she recognizes her own child. Confronted by Marea, Roma becomes panic stricken and sets fire to the structure accidentally. Marea seizes the child and escapes. She is overpowered by smoke and is fainting when rescued by Gordon who later marries her.

BLUFF (American—Five Parts—Oct. 16).—The cast: Louie (C. William Kolb); Mike (Max M. Dill); Claire (May Cloy).

Louie, the janitor of a large New York building, leaves New York for a small town to try to work out his formula for the "manufacturing of gold from baser metals." He has picked at random numerous chemicals and intends to try them out. He arrives in Solemn, where lives Mike, a confectioner, and Claire, a young school teacher. Mike and Louie become friends and both are working on the chemicals. into the town comes a young millionaire, who falls in love with Claire, but she will have none of him until he proves that he can do something. He hears of Mike's discovery and persuades Mike and Louie to form a company with him, and they call themselves "The Big Three." They go to New York, and there by bluff interest a Wall Street magnate in their proposition. After many difficulties it is found that Mike's formula will not make gold of baser metals, but that it is a perfection of "puncture proof rubber." This formula brings Mike and Louie riches and Claire discovers that her millionaire can do something and agrees to marry him.

BEAUTY.

THAT SHARP NOTE (Two Parts—Oct. 10).—The cast: Beezer (John Sheehan); Vivienne (Carol Halloway).

Beezer leaves America with a note for Ambassador Jones to deliver from "Filson" to "the Flyser." After beating up a bunch of "Kingland's" spies, and some other adventures, he hands the note over, and the Ambassador starts out to deliver it. Soon after, Beezer receive word that "Filson's" quarrel has been patched up with "the Flyser" and the note does not reach its destination.

VOGUE.

DUCKING A DISCORD (Two Parts—Oct. 15).—The cast: Rube (Rube Miller).

Rube's wife is an expert at the Dutch In and Out. The house is filled with the music of the old accordion from dawn to dark. He decides to get rid of her, puts her in a bag and throws her in the river. She is rescued by Ben, who loves her devotedly. Together they plan to give Rube a scare. They cover their faces with flour, and she walks in on her husband in the midst of his lovemaking with Lillian. He thinks she is a spirit. Another time, when the pickpocket gang to which Rube belongs meets at their rendezvous, she appears again, and succeeds in crabbing the game forever for her erring husband.

AMERICAN.

CITIZENS ALL (Two Parts—October 9).—The cast: Johann Wagner (Clarence Burton); Karl—his son (Edward Coxen); Henri Dupin (George Field); Elsie— his daughter (Winnifred Greenwood); Mrs. Flannigan (Louise Lester).

An argument between Johann Wagner, a music teacher, and Henri Dupin, a fencing master, is the cause of blighting their warm friendship. Intending to separate their son and daughter, Karl and Elsie, who are in love, they both seek new quarters, but unknown to each other, come to the same boarding house. Thus reunited, Karl and Elsie determine to marry. The two young people follow the advice of Mrs. Flannigan, the landlady, and hasten to the city clerk's office and declare their intentions of becoming citizens of the United States. Next they proceed to the parson's and are made man and wife.

Time passes very slowly for the two old fathers, but not even Mrs. Flannigan, the genial landlady, can effect a treaty of peace between them. Neither can she prevail on them to forgive their children. At last one day Mrs. Flannigan comes with the good news that an heir has been born

to the young house of Wagner. Both fathers don their best clothes and go to their home prepared to forgive all. When they meet at the crib side of the infant, however, their animosity returns, only to be soothed away forever by their grandchild's gurgle.

Deciding that the most fitting celebration they can indulge in will be to take out citizenship in the grand old U. S. A., Grandfather Wagner and Grandfather Dupin leave arm in arm for the clerk's office.

THE FRANCHISE (Two Parts—Oct. 16).—The cast: Gilbert Warren (Edward Coxen); Louise Talcott (Winnifred Greenwood); Arthur Fenton (George Field).

Gilbert Warren and Arthur Fenton are law partners. Fenton is dealing in some crooked deals, and after continued reprimands, Warren severs his connection with the firm and opens an office of his own. Both men are in love with Louise Talcott, daughter of Colonel Talcott. She favors Warren, but when he leaves town Fenton begins to make things look black for him. The street railway franchise is about to be brought up and is given into the hands of Warren to check up. Fenton hears of this and reports to Colonel Talcott and the Mayor of the town that Warren is a grafter. The Colonel puts up a deal on Warren to test him out and he is found to be strictly honest. Later the Colonel and the Mayor apologize to Warren and Louise creeps into his arms.

GAUMONT.

REEL LIFE NO. 22 (Oct. 1).—The baseball game played by marionettes announced for Gaumont's "Reel Life" Number 21 has been changed to Number 22. It has been replaced by a series of scenes showing "Raising White Leghorn Chickens." In addition to the baseball game, which is a reproduction of a world's series game last season, there are two other interesting subjects. One shows "The Wood Workers of the Southern Mountains." The other records adventures during "A Night With a Police Dog."

The wood workers are mountaineers who with a few simple tools make furniture that is notable for its strength and real beauty. There is nothing ornate about the various pieces, but each is a charming example of simplicity in design and construction.

The night work of the police dogs is interesting. The manner in which the dog is sent scouting by the officer it accompanies, and how it has been trained to meet any emergency is vividly portrayed.

SEE AMERICA FIRST NO. 56 (Oct. 4).—This release pictures the charming spots in Baltimore, which city contains so many beautiful monuments, parks and squares.

Druid Hill Park, Mount Vernon Place, the beautiful new home of The John Hopkins University, the inner harbor with its fleet of oyster boats, and the magnificent public buildings are among the more important views recorded by the camera.

On the same reel with Baltimore there is a Gaumont Kartoon Komic entitled, "Abe's Opossum." In this picture a whimsical pickaninny goes in pursuit of the little marsupial that is the goal of every ebony-hued American.

STEPPING FORWARD (Two Parts—Oct 19). The cast: Elisha Graham (George Larkin); Prudence Brown (Mabel Van Buren).

Justice Brown refuses to allow his daughter, Prudence, to marry Elisha Graham, a poor young farmer, and tells her that she must marry Sprague, a rich man, who is to succeed him as justice. Fearing the justice will foreclose a mortgage on Elisha's farm, Prudence leaves home. President Lincoln has called for volunteers—and in a distant town Prudence is inspired to sing a patriotic ballad at the recruiting office. She is adopted by a famous singer who hears her.

After the war Prudence is known as Mlle. Levain, the prima donna. She writes to the postmaster at her former home and is told that Elisha was killed in battle. But Elisha recovers and after a vain search for Prudence, whose identity is hidden in that of Mlle. Levain, he surrenders to the charms of another girl.

Many years later, after achieving fame and fortune on the operatic stage, Mlle. Levain retires and tells her friends that she is entering upon the evening, or westward journey, of her life. She returns to her old home.

Because of the bickering of his son and daughter-in-law, Elisha gives them his farm and pension money, and becomes an inmate of the Soldiers' Home. He and Prudence meet and decide it is not too late to consummate their romance. Justice Sprague, who has never forgiven Elisha, tells the son the wedding can be prevented because Elisha and Prudence are paupers. Elisha declares that he is still strong enough to support Prudence. The daughter-in-law discovers that Prudence is the wealthy Mlle. Levain, and Prudence and Elisha find a happy destiny in stepping westward together.

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MUTUAL.

MUTUAL WEEKLY NO. 93 (Oct. 11).

New York City.—Governor reviews 15th Infantry. Gov. Whitman presents colors to newly-formed regiment.

Norfolk, Va.—Interned German ships moved to Philadelphia. U. S. warships convoy sea raiders to new berth in Quaker City.

Redwood City, Cal.—Society maids learn aviation. Will offer their services to U. S. army aviation corps.

Chicago, Ill.—Sheridan road opened. Gov. Philip of Wisconsin and 15,000 motor enthusiasts open main artery between this city and Milwaukee.

Galveston, Texas.—Seventy-foot whale washed ashore. Lucky finder secures over $1,000 worth of oil and bone.

San Francisco, Cal.—Non-Magnetic Yacht "Carnegie" arrives here. Completes 200,000 mile cruise to test magnetic pole. Subtitle: The "Carnegie" carries no metal which would influence its magnetic survey. Even the anchors are of copper.

Sheepshead Bay Speedway.—Aitkens wins Astor cub in Peugeot. Takes $20,000 in prizes by going 250 miles in 2 hrs. and 23 minutes without a single stop. Subtitle: Average speed over 104 miles per hour.

Jersey City, N. J.—Fourth New Jersey welcomed home. State and city officials greet crack regiment on its return from border duty.

San Francisco, Cal.—Five hundred school boys swim for prizes. Three new records are established in annual meet.

Seattle, Wash.—Old junk is valuable. Shortage of iron causes smelting company to wreck vessel at cost of $30,000.

Cleveland, Ohio.—Cars' crash causes collapse of bridge. Runaway trolley hits another on wooden span, causing structure to collapse, killing 2 and injuring 30.

CUB.

INOCULATING HUBBY (Oct. 13).—The cast: Hubby (Neal Burns); Wife (Betty Compson); Mother (Stella Adams); Prof. Pill (Harry Rattenberry).

Peace prevailed in the Newlyweds household. An announcement from Mrs. Newlywed's mother that she is coming to teach the young people how to run their house does not appeal to Mr. Newlywed and he consults his friend the doctor, who offers him but little consolation.

Mother-in-law arrives and at once sets about running things. Mr. Newlywed, unable to stand it, comes home only after mother has retired. This state of affairs is not to be tolerated and when mother sees an ad. in the paper of a discovery by Prof. Pill she fancies she sees a way out of the difficulties. The serum discovered by Prof. Pill when injected into a wayward husband makes him gentle and home-loving.

Mother goes to see the professor and arrives in his office as he is in conference with the doctor. Overhearing the plot against Newlywed, the doctor, while the professor and mother are viewing the laboratory, substitutes plain water for the serum. Later hubby is put wise and when mother stabs him with the "hypo" he at once begins to meow and purr in a most feline manner. Mother and wife are horrified as hubby laps the cream from his saucer.

Finally mother calls Prof. Pill to restore her son-in-law to reason. Ere he can do so the adoption of three kittens by hubby causes both the wife and the doctor friend to upbraid mother so terribly that she grabs her belongings and hurriedly leaves for home. Mother's departure with the aid of a small tablet given

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him by the doctor friend has a wonderful effect on hubby and he once more is sane. The peace and happiness of the Newlywed household is restored.

THOSE PRIMITIVE DAYS (Oct. 14).—The cast: Heela Hoola (Betty Compson); Stony Kone (Dave Morris); Willy Walla (Neal Burns).

It was in the dawn of civilization and Heela Hoola was the belle of Stonycave. Her admirers loaded her with beads and bear claws. Now a certain rich citizen of Stonycave, named Stony Kone, although he owned the largest cave in the city, could never get a mate and his only admirer was Miss Stone Hatchet, who was neither beautiful nor young. It chanced that Willy Walla, who was a young swell of the town, saw Heela Hoola, and his heart beat violently against the woif skin which clad him and he decided then and there to have Heela Hoola for his own.

Among the domestic unhappiness in Stony Cave the most violent was that of Leaping Loo, and to increase it was the fact of the "other man," Little Big Club, whose infatuation for Leaping Loo was the gossip of every cave in the town. Willy Walla having made a good impression with Heela Hoola, is knocked on the head by Stony Kone and the fair Heela Hoola is violently dragged away to Stony Kone's cave.

Meanwhile Little Big Club has taken a violent fancy to Leaping Loo and pursues her with his love. Her husband, Hairy Hand, is furiously jealous, and, not knowing where his mate is, goes in search. He is told by Miss Stone Hatchet that Stony Kone has a woman in his cave and Hairy Hand goes in to see if it is his own woman. A terrific battle ensues and Hairy Hand emerges from Stony Kone's cave bearing Heela Hoola, whom Stony Kone had captured.

He turns Heela Hoola over to Willy Walla and together they go to Willy's cave in great happiness. Stony Kone's heart and bruises are healed by Miss Stone Hatchet, and the fair Leaping Loo elopes with Little Big Club and leaves Hairy Hand to shift for Himself.

THEIR COLLEGE CAPERS (Oct. 14).—The cast: The Boy (Harry Ham); The Girl (Billie Rhodes); Prof. Snitch (Eddie Barry); The Lady Principal (Stella Adams).

The co-ed college is kept lively and the Lady principal and professor are kept alert by the pranks of the lively boy and girl students. Ringleader among the boys is Harry; Billie among the girls. It being a sober college town, prize-fighting and such inhumane sports are tabooed. Harry learns that there is a secret prize fight held. He tells the boys and all decide to go. Billie and the girls decide to break the monotony of life with a feed in their dormitory and invite the boys to come. Harry sneaks from the football practise grounds and Billie from the basket ball court and the two hold a little love feast by the wall which separate their school grounds.

Prof. Snitch, who is by no means a favorite with the boys, misses Harry and suspects where he is. He at once sends the rest of the boys to their rooms and goes to the basket ball court, where he reports to the lady principal, who misses Billie and at once accompanies Prof. Snitch to the wall where the guilty parties are found and sent to their dormitories for twenty-four hours. This happens the very day of the fight. Harry declares he will go nevertheless. The girls' feed schedule is for the same evening. Boys send the message that they cannot come, as they are going to the fight. Billie wishes the girls could go and the boys say they will take them if they will wear boys' clothes. They decide to do so and in male attire all sneak out of the dormitory and go to the fight.

Prof. Snitch also decides to sneak to the fight. The police are apprised of the fight and the place where it is held is raided and all the students with Prof. Snitch land in jail. A phone call brings the lady principal and faculty to the jail, where the young folks are released. Prof. Snitch, who loves the Lady Principal, is rejected by her and is left weeping by the wall. The girls end their eventful day with a pillow fight.

MUTUAL MASTERPICTURES.

A WOMAN'S DARING (American—Five Parts—Oct. 5).—The cast: Philip Rogers (Edward Coxen); Claire (Winifred Greenwood); Louis Harding (George Field); John Black (Chas. Newton). Directed by Edward Sloman.

"The Woman" is brought up on a farm by a miserly uncle who denies her the company of other young people. It is no wonder then that she is seduced by a traveling mining stock broker. When the uncle learns her plight, he puts her out. A storm is raging. The girl seeks shelter in the same place as the man who has seduced her. He persuades her to go to a nearby town and marry him. She does, but shortly after the ceremony she discovers that he is already married, when his wife and the police come and take him. Deserted and alone, the girl finds out that her uncle has been killed in the storm, and has left her his money. She takes it and goes to a small city where she lives.

Five years later her little son is quite a lad, and they are living happily. The woman is known as a widow. Two men fall in love with her, a prominent physician and a broker. The broker wins his suit. Later her husband engages a chauffeur for the woman. When the man arrives at the house she discovers that it is the man who betrayed her. He threatens to expose her unless she keeps him supplied with money. She dares not refuse. He treats their son cruelly. One day the broker sees the chauffeur hit the lad and discharges him on the spot.

The chauffeur again threatens the woman, this time telling her that if he does not get his job back he will reveal the truth about her. The woman goes to her husband's office when he is not in, and meets the chauffeur there. He flourishes a gun and a struggle ensues. The man is shot and the woman runs away.

The coroner finds a locket in the hand of the dead man that belongs to the woman. He keeps the incriminating bit of evidence for the trial. The woman hides herself, unknowing that her husband has been arrested for the murder. A vision of the penitentiary causes her to hasten to court where she tells of the man's attack upon her. This testimony clears the husband, and both are discharged. She determines to have her mind free of the shadow of her secret, and tells her husband the true story of her life when they return home. She is forgiven.

THE VOICE OF LOVE (American—Five Parts—Oct. 19).—The cast: Philip Morse (Edward Coxen); Marie Osmond (Winnifred Greenwood); Franklin Davis (George Field); Henry Martin (Harvey Clark); Violet (Laura Sears).

Marie Osmond is an astrologer. Among her patrons is Henry Winters, who is in love with her. She tells Winters that she cannot marry him because of her being suspected of the murder of her husband some years before. Davis, who was present at the time of Marie's husband's death, is also a frequent caller at her house. Philip Morse comes to Chicago and here meets Marie, who falls in love with him. He is fascinated by the woman. He is called to New York and there meets Violet, a young girl, who is in reality Marie's daughter. Marie hears of his meeting the girl and sends Davis to New York to separate them. She later finds out that Violet is her own daughter, and after many troubles she is cleared of the murder of her husband and makes Morse happy by becoming his wife.

Miscellaneous Subjects

METRO PICTURES CORP.

IN THE DIPLOMATIC SERVICE (Quality Pictures Corp.—Five Parts—Oct. 16).—The cast: Dick Stansbury (Francis X. Bushman); Beverly Ryerson (Beverly Bayne); Mrs. Ryerson (Helen Dunbar); Doctor Montell (Henri Bergman); Helen Wardlow (Belle Bruce); Major Blaine (Edmund Elton); Mrs. Blaine (Mrs. La Roche); Lynn Hardi (William Davidson); Chinese Valet (Charles Fang); Negro Butler (Harry D. Blakemore); Mammy (Liza Miller). Directed by Frances X. Bushman.

Dick Stansbury chooses a life of travel and pleasure rather than a more useful career. He returns from three years of foreign travel. His uncle, Major Blaine, interests him in a bold breach of ethics made by one of the foreign diplomats, Doctor Montell, but as yet nothing has been proved against the doctor, as he knows all the men in the Secret Service in Washington. Dick met him abroad, and Major Blaine persuades him to undertake the task of Doctor Montell's unmasking.

Beverly Ryerson has a friend, an eccentric young authoress, Helen Wardlow, who is disgusted because, she says, there is no more originality in life. Beverly assures her that such is not the case. Dick, Beverly, Doctor Montell, Helen, Mrs. Ryerson, Beverly's step-mother, and her nephew, Lynn Hardi, who is loaning her money to pay her bridge debts, and who in return demands that she aid his cause with Beverly, are all at the Diplomats' Ball. Dick and Dr.

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Montell interest the girls and they induce Mrs. Ryerson to invite the men to a party at her country-house. Dick seizes the opportunity to ensnare the doctor in a plot that will prove his deceptions against the government. Dick has invented a "machine gun," supposed to fire a bomb that will burst anywhere within several hundred feet of an airship, asphyxiating the pilot and passengers with poisonous gas. He brings the model of the gun with him to the house-party, and takes care to talk about his invention where Montell can overhear him. He is soon approached by Montell with a proposition to deceive his own government, and sell the model to a foreign nation.

Dick asks for time to consider the offer. Montell is determined to have the invention at once, and Hardi attempts to steal it for him, but is prevented by a Secret Service man. His reason for this move is that in trying to discredit his rival he has told Beverly that Dick is a traitor to his country. He has arranged for Beverly to overhear Dr. Montell and Dick talking about the invention. Though Dick has so far refused to sell, she fears he may succumb to the doctor's inducements, and to save him Beverly surreptitiously takes the model to her own room, though it is soon returned to Dick by one of his detectives.

Montell and two accomplices then try to steal the model. Dick has been warned of their approach. He extends a wire from one of the house-lights to the model, and gets the janitor to operate a magneto at a signal. When the three malefactors step on a wet rug with the machine, they are held fast by the sudden shock of the electricity and caught by Dick. The ignominious recall of Dr. Montell by his own country is inevitable. Dick spares Hardi, since he has plotted against him only as a rival, not against him as a representative of the foreign government.

In order to clear Beverly's mind of any possible doubt as to his loyalty to the nation, Dick next day asks her to accompany him to a junk dealer, to whom he offers his "wonderful invention." The junk-dealer finally consents to give him twenty-five cents for it. Out of sentiment, however, Beverly buys it back for $25. A happy denouement follows, and Helen, having found ample material for a plot, types busily away on her new story.

ROMEO AND JULIET (Quality Pictures Corp.—Eight Parts—Special Release).—The cast includes Francis X Bushman as Romeo and Beverly Bayne as Juliet. Scenario made from William Shakespeare's drama by John Arthur, Rudolph de Cordova and John W. Noble. Directed by John W. Noble, Edward Elsner and Rudolph de Cordova.

The Montagues and the Capulets, two noble houses of Verona, are at enmity with each other. Romeo, the heir of the Montagues, fancies himself in love with Rosaline, a pale beauty who scorns all men. In order to make him forget, his friends, Benvolio and Mercutio, persuade him to go with them masked to the great Capulet feast. There he sees Juliet, the daughter of the Capulets, and the two young people fall deeply in love with each other at their first glance. Juliet secures permission to go to Friar Laurence's cell for confession, and accompanied by her old nurse, she joins Romeo there and they are married.

Meanwhile, quarreling has continued between the hangers-on of the two houses of Montague and Capulet, until the loftiest members are drawn into it. In a street brawl Mercutio, Romeo's friend, is killed by Tybalt, a nephew of Lady Capulet, and Tybalt is himself killed by Romeo. Prince Escalus banishes Romeo from Verona. At the risk of his life Romeo postpones leaving the city in order to visit his young bride and bid her farewell.

Scarcely has Romeo taken his departure when Juliet's parents tell her that Count Paris has asked for her hand in marriage. They will listen to none of her entreaties and refusals, but tell her to prepare at once to be married to Paris. In despair she goes to Friar Laurence, who gives her a medicine which apparently causes death. Her family mourns her as dead and she is taken in state to the ancient tomb of the Capulets.

Friar Laurence has given to a brother monk, Friar John, a letter for Romeo telling him that Juliet is alive, so that he may be at the tomb when she awakes and take her away to Mantua. But Friar John is unable to deliver the letter and Romeo is left in ignorance of the fact that Juliet's death is feigned.

He goes to her tomb, and there meets Paris. The two fight, and Paris is slain. Taking his farewell of Juliet, Romeo kills himself on her tomb. Awaking at the appointed time, Juliet sees Romeo dead beside her, and, snatching his dagger, buries it in her own heart. There they are found by the guard and Friar Laurence. Both Montagues and Capulets come to mourn. In their mutual grief, the hatred of years is forgotten, and a statue in pure gold is raised to commemorate the story of the two noble lovers.

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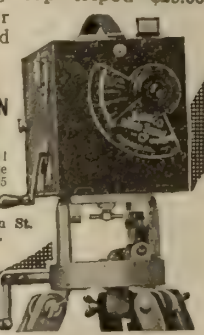

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THE CRIMSON STAIN MYSTERY (Episode No. 8—"In the Shadow of Death"—Two parts—Oct. 9).—The morning after the ball at which Mrs. Clayton's necklace was stolen by a Crimson Stain henchman and passed to Stanley, who was in disguise as Pierre, Stanley visits Florence to explain the circumstances. He shows her the necklace and as she is looking at it a hand reaches out through the portieres and grabs it.

Stanley tears down the portiers and reveals the masked figure, whom he engages in a fight. In the melee, the masked figure drops the necklace. Stanley tears off the figure's hood, but under it is another hood, and before Stanley can unmask it, the figure eludes him and runs up the stairs. Stanley follows. The masked figure, however, makes good its escape.

Confident that Vanya can throw some light on the mystery, Stanley goes to her apartment. Vanya makes love to him and while in embrace, she extracts his revolver from his hip pocket and later, when opportunity presents itself, she substitutes blank cartridges, and slips the gun back into Stanley's pocket without Stanley's knowledge. Returning to his house, Stanley puts the necklace in the safe; then hurries away to keep an apointment.

In the meantime in the den of the Crimson Stain, Pierre is exorting his gang for permitting themselves to be fooled by Stanley at the ball. Pierre wants the necklace. Not knowing where it is kept, he decides that Florence is the medium through which he must discover its hiding place. Florence is inveigled to Clayton's studio.

As Pierre and Vanya are waiting in Clayton's studio, an automobile drives up and someone disguised as Pierre enters the studio. The real Pierre attacks his imitator and after binding him tears off his disguise, revealing Clayton. Shortly after, Florence comes to the studio and the waiting chauffeur follows her into the studio and attempts to prevent her from entering. Florence screams and as she runs into the studio she is dumfounded to see Pierre. The chauffeur attacks Pierre

Pierre hurls the chauffeur from him and escapes through a door leading to the roof of the house. The chauffeur throws off his disguise, revealing Stanley. By the time Stanley reaches the roof, Pierre has succeeded with the help of the masked figure in getting a rope stretched from that house to the one across the street.

As Pierre crawls hand over hand on the rope, Stanley pulls out his gun and fires at him. Not knowing that the bullets were changed by Vanya. Stanley is amazed at the futility of his shots. Throwing the gun down, Stanley takes out a knife and cuts the rope just as Pierre is half way across. As he falls, Pierre swings into a window, escaping with minor bruises. With a mocking laugh Pierre disappears, leaving Stanley to wonder whether he is man or devil.

UNITY SALES CORP.

THE YELLOW MENACE (Episode 8—"The Time Clock Bomb"—Two parts—Oct. 23).—The action in this episode shows Official Circles in Washington to be even more alarmed at Ali Singh's deeds and the extent of his resources. Manning works under strict orders to run him down in any possible way, and to see that the formula for quadrinolite does not leave the country. A fortunate accident helps in this when Margaret Bronson, recuperating at the seaside, sees Hong Kong Harry negotiating with the captain of a tramp steamer. Ali Singh's messenger is seized and the formula recovered, whereupon the messenger commits suicide. Margaret Bronson in terror of the safety of her lover and her brother, insists that they leave their present residence. They succeed in escaping just before the house is blown to pieces.

BLUEBIRD PHOTOPLAYS, INC.

THE SOCIAL BUCCANEER (Five Parts—Oct. 16).—The cast: Chattfield Bruce (J. Warren Kerrigan); Marjorie Woods (Louise Lovely); Miss Goldberg (Maud George); Caglioni (Harry Carter); Nathan Goldberg (Marc Robbins); Sir Archibald Bamford (Hayward Mack). Scenario by Fred Mynton. Directed by Jack Conway.

Chattfield Bruce, in China, buying goods for an American firm, is impressed by the conduct of Wong Lee, a pirate, who plies his occupation solely for the purpose of giving to the poor the rice and treasures he steals from the rich.

The Chinese pirate has been particularly active in his depredations against the rich shipowner, Fong Wo Chong. The merchant offers a reward for the pirate's apprehension and Caglioni, one of Wong Lee's henchmen, betrays his master. Bruce discovers the fact in time to notify Wong Lee. In gratitude, the pirate gives the American a ring, guaranteed to give the wearer the allegiance of Chinamen in any part of the world.

When Bruce returns to America he resumes his position in good society and becomes noted for his generosity to the poor. He is reputed to receive large incomes from his estates, but in reality Bruce has adopted the Wong Lee method of equalizing the wealth of the world. Wong Lee's son comes to New York and opens a store in Chinatown, as the base of operations for Bruce's activities.

To provide himself with an occupation that will give him wider scope for his practicing his peculiar style of philanthropy, Bruce retains his position with Nathan Goldberg, a merchant with social aspirations for his daughter. Marjorie Woods, a schoolmate of Miss Goldberg, arrives from Europe with Sir Archibald Bamford, a bankrupt nobleman, following closely in her wake, his eyes upon the fortune Miss Woods is reputed to possess.

Goldberg has purchased for his daughter a string of pearls of great value. There is arranged a lawn party by the Goldbergs as a welcome to Marjorie. To this the Goldbergs invite everybody listed in the social register. Goldberg hires detectives to guard the pearls. Unknown to Bruce the betrayer of Wong Lee has come to America and Caglioni is now a member of the local detective force and in charge of the arrangements for protecting the Goldberg pearls.

Bruce has arranged that Wong Lee's son shall act as one of the waiters at the garden party. At an opportune time Bruce gets the Goldberg pearls into his hands, and clumsily drops them to the ground, when, in picking them up, the young Chinaman substitutes worthless imitations for the string of expensive pearls and slips the real ones into his wide sleeve. The Goldberg pearls were intended to be subsequently disposed of through the Chinaman's source of distribution, Bruce to use the proceeds to build a hospital for the inurm and afflicted poor.

Bruce and Marjorie have been invited to spend the night at the Goldbergs. Bruce wanders into the Goldberg drawing room in time to witness the burglary of the wall-safe where Goldberg deposited the spurious pearls for safekeeping. Caglioni is concerned in the burglary and has also recognized Bruce as the man who, in China, warned Wong Lee of his danger.

Marjorie, restless, wanders into the drawing rom and is another witness to the burglary. The girl is mystified by Bruce's strange conduct. Bruce confesses to Marjorie that he is a social buccaneer. Miss Woods induces him to abandon his peculiar pastime and become a good and dutiful husband.

PARAMOUNT.

HER FATHER'S SON (Morosco—Five Parts—Oct. 12).—The cast: Frances Fletcher (Vivian Martin); Lieut. Richard Harkness (Alfred Vosburgh); William Fletcher (Herbert Standing); Betty Fletcher (Helen Jerome Eddy); John Fletcher (Joe Massey); Williard Gordon (Jack Lawton); "Mammy" Chloe (Lucille Ward); Mose (Tom Bates). Directed by William Taylor.

Frances Fletcher is the daughter and only child of John Fletcher, the poor brother of wealthy William Fletcher. The two brothers have been long separated by a quarrel but William, the rich southern planter, writes in his old age to John, saying that he has heard of John's youngster and would like to adopt the "boy" as his own son to be co-heir with his only child, Betty, who is about the same age.

Dying after being crushed by a tree, John Fletcher binds Frances with the promise to go to her Uncle's masquerading as a boy. Her name is changed to Francis and as a boy accompanied by "mammy" Chole she goes to the wonderful Southern home of her uncle. Francis does not come up to her uncle's expectation of what a fire-eating Southern gentleman should be, but she does make a warm friend of cousin Betty.

The night of Betty's coming out ball, Francis dresses up as a girl in the crinolines of the period and Lieut. Richard Harkness, a West Pointer, believing her "Betty's girl-cousin from St. Louis," falls desperately in love with her.

In the midst of the gaiety a courier brings the news of the Southern States seceding. It turns friend against friend.

Her Southern sympathies get Francis into many difficulties for she masquerades as a spy and deceives her lover, the Union officer, Richard Harkness. But when everything seems wrong and Francis is challenged for "the satisfaction due a gentleman" by Harkness on the field of honor appears the Southern beauty, Frances Fletcher, and, learning all, Harkness wins the hand and heart of the South's fairest.

GREATER VITAGRAPH (V-L-S-E).

THE FIRM OF GIRDLESTONE (Five Parts—Oct. 9).—The cast: John Girdlestone (Charles Rock); Ezra Girdlestone, his son (Fred Groves); Tom Dimsdale (Hayford Hobbs); Major Tobias Clutterbuck (Wyndham Guise); Kate Harston (Edna Flugrath); Rebecca (Molly Terraine). Scenario by Bannister Merwin. Directed by Harold Shaw.

John Girdlestone, the head of the firm of Girdlestone, is a puritanical old merchant, with religion ever on his lips, but who has neither morality nor even ordinary decency where his business is concerned. When his life-long friend, John Harston, is deadly sick, Girdlestone obeys the summons to his bedside. He sees in his friend's daughter, Kate, whom the dying man commits to his guardianship, only a source of revenue for the firm of Girdlestone.

He plans to marry her to his son, Ezra, a disagreeable youth. Ezra has been carrying on an intrigue with Rebecca, one of the maids in the house. Kate fears her guardian's son, and is overjoyed when some distant relations, the Dimsdales, insist on her visiting them. Young Tom Dimsdale and she are soon the best of friends, but the romance is cut short by Girdlestone, who takes his ward home. Ezra meets a club friend of Tom's, the impecunious Major "Toby" Clutterbuck, who has no objections to winning Ezra's money, but who becomes indignant when the young man, trading on the Major's empty pockets, suggests a cheating partnership. Unfortunately for Ezra he puts his proposition in writing, and the Major subsequently blackmails old Girdlestone to the tune of a thousand pounds. The Major is later accepted by Mrs. Scully, a moneyed widow.

Tom Dimsdale joins Girdlestone as a partner, he investing 7,000 pounds. Only old Girdlestone and Ezra know how serious their financial position is. The old man is determined that his ward's money shall save the firm. He is horrified when Tom announces his engagement to Kate, and forbids all communication between the two until his ward is of age, merely allowing Tom to write one farewell letter, which he undertakes to deliver. It never reaches the girl, who cannot understand Tom's silence, though her guardian provides an explanation when he tells Ezra, in her hearing, that young Dimsdale is going to marry one of his mother's poor relations.

The ruse is not successful, for when Ezra proposes to Kate, she refuses him. His passion for the business has become a devouring mania. Girdlestone, studying his dead friend's will, observes that if Kate dies before she comes of age, her money goes to her guardian. So old Girdlestone plans Kate's death. He takes her to his lonely country house, Hampton Priory, and first tries to frighten her into her grave by personating the monk who is supposed to haunt the place. Then he decides on actual murder, and summons Ezra to the Priory.

But Kate, though a prisoner, has managed to convey a message to a lady driving past. It is the Major's fiancee, Mrs. Scully, and she writes to her dear Toby about old Girdlestone's treatment of his ward. Soon the Major and Tom Dimsdale are speeding to the Priory. They would have been too late had not the jealousy of the maid, Rebecca, proved her own undoing and Kate's salvation. The note which Ezra writes to Decoy Kate into the grounds that night is read by the maid, and interpreted as a lover's assignation. She steals Kate's hat and cloak and keeps the appointment herself, and it is she who receives the murderous blow and it is her body which the two ruffians carry to the railway line. They are just placing it on the rails when Kate confronts them, and in terror at the apparition father and son rush blindly away.

Tom and his party just reach the spot in time for Tom to catch the fainting girl in his arms. The two murderers in their headlong flight miss their footing and are dashed to death down a steep quarry. With the marriage of Tom and Kate, an era of happiness and prosperity opens both for the young lovers and the old firm, of which Tom is now the sole surviving partner.

A PRINCE IN A PAWNSHOP (Five Parts—Oct. 16).—The cast: David Solomon (Barney Bernard); Maurice (Garry McGarry); Bobby (Bobby Connelly); Ethel (Charlotte Ives); Mary Brown (Edna Hunter); Thomas W. Stevins (Brinsley Shaw); Abe Goldstein (Lester Bernard). Directed by Paul Scardon.

David Solomon, a wealthy banker, is merciless in his dealings with his rich clients, from whom he exacts the highest interest. He aids the poor as much as possible. To facilitate his kindness among the people of the Ghetto, he runs there a pawnshop, unlike all others, for to the needy he measures out money, not according to the value of the articles they offer, but according to their needs. David's son, Maurice, is given to high living. It grieves his father, who is, however, consoled by the fact that his daughter, Ethel, seconds her father's charities by maintaining a day nursery for the children of the poor.

One day David sees a young girl fall unconscious in the street. He takes her to the hospital where the doctor tells him that the

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girl, Mary, is suffering from exhaustion. David's heart is touched and he resolves to make Mary's future his own care. When she has regained her strength he finds her a position as a model in a dress house of a friend, Silver. Ethel visits the dress house to buy gowns, bringing Maurice with her. He sees Mary for the second time, having noticed her upon the street. Maurice arranges to meet Mary under an assumed name, and pursues his courtship with all seeming love. She so learns to worship Maurice that she gives him all, not stopping to count the cost, nor to demand the wedding ring.

For a brief while Mary tastes of a great happiness, but Stevins, the man for whom she once worked, and who, because she would not encourage his advances, drove her from every honest position, naming her as a thief, visits the dress house to get gowns for "The Bunch of Flowers," a set of girls so termed by Maurice who has been much in their company. He recognizes Mary, repeats the accusation, and her employer discharges her. Mary returns to the little flat supported by Maurice, where she tells her story. Maurice has begun to tire of her. He seeks Stevins, who tells a seemingly truthful story. Maurice believes it and leaves Mary, writing to this effect. He, however, does not know that the girl he has wronged is about to become a mother.

Six years elapse, and we find Mary and her little son, living in poverty. Again she is rescued by David Soloman, who has called to see a deserving case next door to Mary, the object of his charity being Mrs. Payne, the landlady who drove Mary from her door, and who is now a paralytic. Mary tells David her story, showing him the letter from her lover. He recognizes the writing of his own son. He takes his grandson home with him where the child is seen by Maurice, who is conscience stricken. He institutes a search for Mary. Stevins, the man who hounded Mary, needs a further extension of his loan from David. But David, having learned what he has done, Mary forces him to the wall and ruins him. Goldstein, who has been a faithful secretary to David, resigns. He loves the daughter of David, but being a poor man, does not declare his love and so decides to leave for other parts of the country.

David has watched the love which has existed between Ethel and Goldstein, and gives Goldstein a check for a large amount, quite sufficient to start them on their honeymoon. David informs Maurice by telegraph, not signing his name, where Mary may be found. He then goes to her with her little son. Maurice arrives, and makes reparation by marrying Mary.

THE MASKED BALL (Episode No. 3 of "The Scarlet Runner"—Two parts—Oct. 16).—Christopher Race is engaged to take in his Scarlet Runner Ponsonby Fitzgerald, an eccentric novelist, and a party of friends to a ball. The affair as planned by Fitzgerald is to end in a great joke, whereby his party will be awarded the prize for the most sensational entrance to the ball. Christopher looks forward to the adventure as a lark. He receives quite a shock when a revolver is given to him by Miss Dauvray, of the party, with instructions to use it if necessary. He begins to suspect that all is not as it should be, and that Fitzgerald and his friends are after more than the prize. At a critical moment of the ball Christopher halts proceedings with a shot, and makes Fitzgerald return the jewels he has taken from the dancers in his act as a highwayman. Fitzgerald makes the best of the situation and the affair is passed off as a joke. Miss Dauvray afterwards thanks Christopher for what he has done and tells him something of her relations with Fitzgerald. Christopher becomes interested, whereupon the girl suddenly changes her manner and laughs, declaring the whole thing, after all, to be a joke.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 79 (Oct. 3).

Brooklyn, N. Y.—Brooklyn and Philadelphia battle for the championship of the National League. The Boston Red Sox clinch the flag in the American League for the second time within a few years.

Salonika, Greece.—The Serbian Army, equipped for hard fighting, and trained for the front where the Allies are prosecuting a tremendous offensive.

Old Point Comfort, Va.—Prinz Eitel Freiderich, and the Kronprinz Wilhelm, auxiliary cruisers interned here by the German government, are convoyed to the Philadelphia Navy Yard, by twelve U. S. warships.

Long Branch, N. J.—A day with Woodrow Wilson, President of the United States, at the summer White House, Shadow Lawn. The Young Men's Democratic League visits the President and he addresses the members of the League.

Bremen, Germany.—The newest type of German submarine is caught by the Hearst International cameraman in Bremen's harbor.

Newport, R. I.—Newly invented nets for catching deadly torpedoes, are tested out by the inventor.

On the West Front.—Behind the German fighting lines with Nelson E. Edwards, staff photographer of the International Film Service. Intimate pictures of the life led by the German fighting men.

Cambridge, Mass.—Harvard defeats Bates, 28 to 0, in the opening game of the 1916 football season.

Sheepshead Bay Speedway—John Aitken, driving a Peugeot, wins the Astor Cup Race, and breaks existing records by hurling his racing monster about the auto-track at a rate of 104 miles an hour for the total distance of 250 miles.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 80 (Oct. 6).

On the Balkan Front With Ariel L. Varges.—British troops resist gas attack. Soldiers in first-line trenches sniping the enemy. Shells burst directly in front of the camera and Photographer Varges narrowly escapes death.

Philadelphia, Pa.—The interned German cruiser, Prinz Eitel Friedrich, arrives in Philadelphia Navy Yard and is visited by U. S. Naval officers.

Albany, New York.—A tour of 28 states is begun by suffragette leaders of the East, prominent among them being Mrs. Nelson O'Shaughnessy, Mrs. Gifford Pinchot and Mrs. Daniel Guggenheim.

Trzynietz.—Czar Ferdinand of Bulgaria, visits a large steel plant here, accompanied by Prime Minister Radoslawow and military aides.

Pendleton, Ore.—Daring cowboys of the northwest conquer savage horses at the annual roundup here.

El Paso, Texas.—New military balloon for observation is tried out here. The National Guardsmen of Pennsylvania hold a field meet to determine the athletic supremacy of their members.

Footlights and Fashions.—Peggy O'Neil, star of "The Flame," appears exclusively in the Hearst-International News Pictorial, in the latest gowns of her own creation.

Eastport, Maine.—The old frigate, Franklin, is beached and burned here to obtain thousands of dollars worth of gold and copper rivets from her hold.

World Series.—The Boston Red Sox, champions of the American League for two successive seasons, enter the 1916 World Series confident of becoming the champions of the world again. The Brooklyn Dodgers, the National League pennant winners for the first time, are prepared for the struggle for the baseball championship of the world, and the long end of the World Series purse, which this year will amount to many thousands of dollars.

BEATRICE FAIRFAX—(Episode No. 8—"At the Ainsley Ball"—Two Parts—Sept. 25).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Martha Ainsley (Mae Hopkins).

Beatrice Fairfax receives a letter signed "Robert Wells," who writes: "Is there any way an honest man can prevent his girl from falling in love with a fascinating foreigner?" At Jimmy Barton's request the letter is handed to him, for he knows Bob. Jimmy visits Bob at his office and finds him much excited over the attention paid to his fiancee, Martha Ainsley, by Andre Versale.

A scene shows Versale calling upon Miss Ainsley. He is a fortune hunter and has established an accomplice in the Ainsley home as Martha's maid. Versale urges Martha to elope with him from a masque ball that is to be held at the Ainsley home on the following night. Jimmy and Beatrice secure cards to the ball from Bob, who also furnishes them with a description of the costumes to be worn by Versale and Martha. On the night of the ball the two men and the two women, their faces covered by masks, look exactly alike.

Versale mistakes Beatrice for Martha and urges her to elope. She agrees. He tells her he will go to her room and instruct the maid to prepare for the trip, taking all her jewels with her. Beatrice tells Jimmy and then detains Versale. Jimmy goes to the room, but after the jewels are in a hand-bag, the maid becomes suspicious and tears off Jimmy's mask. She sees she has been imposed upon, but Jimmy overpowers her and takes the bag with the jewels. He hurries downstairs and gives the bag to Beatrice.

Versale has completed all his arrangements. Jimmy leaves Beatrice a moment. While he is gone, Versale, believing Beatrice to be Martha, carries her bodily, despite her struggles, into a waiting automobile. When Jimmy gets back he is amazed to find Martha instead of Beatrice, and Beatrice, the jewels and Versale, gone. He tells Martha of Versale's duplicity. Accompanied by Bob, they jump into a high-power automobile and start in pursuit of Versale and Beatrice. A wild ride follows. Just at dawn, they come within sight of Versale's car. He starts shooting at them. Bob, who is driving, puts on the greatest speed and the car dashes alongside that of Versale, just as the adventurer puts a bullet into the front tire of Bob's car. As it explodes, Jimmy leaps

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from the running board into the flying automobile.

A battle follows. Jimmy finally compels Versale to drop the revolver. Beatrice picks it up and as Jimmy overpowers Versale, she covers the chauffeur and orders him to stop. The two prisoners are bound and Jimmy turns over the jewels to Martha. She weeps on Bob's shoulder and promises him she will never flirt again. While Bob takes Martha home and policemen take charge of Versale and the chauffeur, Jimmy and Beatrice hurry to the office where they write the story of their night's experience.

BEATRICE FAIRFAX (Episode No. 9—"Outside the Law"—Two Parts—Oct. 2.)—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Madeline Grey (Mae Hopkins).

Simeon Gold, editor of "The Vampire," a scandal weekly, is seated in his office. Madeline Grey, a pretty young matron, enters. She has been summoned by Gold, who has in his possession some indecent letters she wrote to another man, prior to her marriage. Gold demands a large sum of money for them, under threat of publishing them. She is unable to secure the money and, terrified, writes to Beatrice Fairfax for advice.

Beatrice shows the letter to Jimmy Barton, and they decide to go together to Mrs. Gold's home and from her learn her story. Jimmy later calls on Gold under pretext of interviewing him for his paper. The only information he gets from the blackmailer is that he keeps all of his private papers in his bedroom.

Jimmy watches the Gold home and forms the acquaintance of the vegetable man. By a liberal use of money the vegetable man consents to let Jimmy take his place. Thus disguised, Jimmy gains access to the Gold kitchen and makes love to the maid. She is baking a pie, and while her back is turned, Jimmy secures an impression of the key to the kitchen door in a piece of dough. That night Jimmy, learning that all of the Gold household is out, visits the house. Beatrice, despite his protests, accompanies him. They have assured Mrs. Gray that her letters will be returned to her within a few hours.

Meantime Gold again visits her. He demands the money. In her eagerness to ward him off she declares she will have the letters within a short time despite him. Gold, alarmed by the threat, hurries home. There is a light in his bedroom. Taking his chauffeur with him, he hurries there and surprises Beatrice. She and Jimmy have just located the Grey letters in the hall safe, but have not secured them. Beatrice pretends she is a friend of Mrs. Grey. Gold backs her into an adjoining room and leaves the chauffeur to guard her. Then returning to the bedroom, he takes the letters from the safe.

Jimmy is hiding behind a curtain and when Gold turns, he finds himself looking into the muzzle of a revolver. Before he can move, Jimmy deals him a blow that renders him unconscious and secures the letters. Beatrice and the chauffeur in the next room hear him fall. The chauffeur rushes to his side, but also finds a revolver at his head. The maid, who has returned, enters the room, sees Jimmy and collapses as she exclaims:

"It's the vegetable man!"

With the letters, Jimmy and Beatrice back out of the room and escape. They hurry to Mrs. Grey, who burns the letters as the episode ends.

Pathe Exchange, Inc.

PATHE NEWS NO. 79 (Sept. 30).

Baltimore, Md.—A friendly crowd throngs the railroad station to welcome President Wilson when he arrives to address business organizations.

New York City.—After three months' vacation the school children line up once again to the call of the school bell. Subtitle: The path of learning for the tiny tots is easy.

New York City.—Owing to the large force of police on strike duty, rookies from the school of instruction direct the traffic.

Long Branch, N. J.—David MacMorris, the Boy Scout who earned the most merits during the past year, receives a medal from the hands of President Wilson. Subtitle: An intimate view of the President at Shadow Lawn.

The Caterpillar Tractor a Triumph of American Engineering. Subtitles: (1) The armored "Tanks" which created such a sensation when used against German trenches on the Somme front, are designed from an American invention. (2) The "caterpillar," a track on which the small wheels run, is constructed so that it can be picked up and relaid as the tractor moves along. (3) The 120 h. p. tractor, weighing 28,000 lbs., goes merrily over hill and dale. (4) And there pulling root stumps and felling trees is child's play to the tractor. (5) And there is a little baby tractor which turns merrily in its own length.

The "What Next."—An animated cartoon by L. M. Glackens.

On the Western Front.—The railroads are busy transporting shells to the army of the Somme so that the artillery may continue to blast a way for the Allies' advance. Subtitles (1) The shells for the huge guns are brought directly to the batteries. (2) A detachment of field artillery leaves its supply base for another attack.

London England.—Australian and New Zealand troops, scarred by the fierce battles on the Western Front, leave on their long journey home.

London, England.—A large audience hears the Bishop of London describe war conditions at an open-air service in one of the parks. Subtitle: He admonishes the public to aid their brothers in the field.

Chicago, Ill.—The treacherous deep is no longer to be feared, as a new life belt, easily worn under the coat, is put into use on Lake Michigan. Subtitles: (1) You can even read your newspaper while calmly reposing on the water. (2) This belt also introduces a new water sport which promises to become very popular.

PATHE NEWS NO. 80 (Oct. 4).

Jersey City, N. J.—New Jersey National Guardsmen returning from service on the border receive an uproarious welcome from the huge multitudes that crowd the line of march. Subtitle: With a smooth and even step they swing into their armory after an absence of three months.

New York City.—A twin engine hydr plane built for the United States Government is capsized by collision with a launch while undergoing its first trial test.

Sheepshead Bay, N. Y.—Driving his perfectly timed racer at the record-breaking pace of 105 miles an hour, Jack Aitken captures the 250-mile Astor Cup motor classic. Subtitles: (1) The racers maintain the same clip around the steeply banked curves. (2) The victor and the trophy which he wins.

Sea Girt, N. J.—President Wilson pays a visit to the military training grounds to review some of the troops recently returned from Texas. Subtitles: (1) He mounts a prancing army steed to inspect the men of America's larger army. (2) The troops then file past the Chief Magistrate of the land.

Newport News, Va.—Owing to cramped conditions of this port caused by the work on the battleships of Uncle Sam's new naval program, the interned German liners move to Philadelphia. Subtitles: (1) The sailors dismantle their miniature German village and make their pets ready for the journey. (2) A powerful fleet of ten warships convoys the vessels to prevent escapes or an attack by allied battleships. (3) Arriving at the League Island Navy Yard. (4) The interned sailors land at the yard to explore their new surroundings. (5) Their task accomplished, the mighty guardians of our peace steam back to sea—the neutrality of the country preserved.

Brewster, N. Y.—The price controversy between the dairymen's league and milk distributors has become acute and farmers are destroying all milk they find going to the market. Subtitle: The surplus milk is even used to feed pigs.

Chelmsford, England.—The Right Honorable Winston Churchill, former First Lord of the Admiralty, arrives to open a fete for the benefit of the Russian Red Cross. Subtitle: He makes a stirring appeal on behalf of the nation's stanch ally.

On the Eastern Front.—Fully recovered from the setbacks received last year, the Russians have now turned on their enemy and are pushing their victorious campaign over the Transylvanian hills. Subtitles: (1) Greatly improved artillery is an important factor of their success. (2) Officers examining Austrian prisoners.

An Animated Map of the Allied Offensive in France. Subtitles: 1. The French and British concentrate men and munitions in the Somme sector, June 25-30. 2. The great offensive of July 1 breaks the German first and second lines. 3. The Allied method of attack is to work on both sides of a strong position, such as Fricourt, and then attack from three sides. 4. During August the Allies consolidate their gains, and gradually creep towards the German third line trenches. 5. The advance of September 15 drives in further wedges around Combles and Peronne, leading to their capture.

THE GRIP OF EVIL (Episode No. 14, "Humanity Triumphant"—Balboa—Two Parts Oct. 15).—The Hellcats, their anger riled at John Burton's reforming influence on important members of their gang, and seeing a means of extorting money, make him a prisoner. When he refuses to pay the fabulous sum demanded to free him they threaten him with death in an hour.

Burton makes one last appeal—he reminds them of their mothers. At first they laugh at his gentle questions, then as he brings out of the haze of years memories long forgotten, a responsive hush is evident. Just as the sullen faces have taken on a softer light, Grace Coe, with the mother of one of the gang, arrives

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at the retreat. The union of the gray-haired old mother and the son adds the final touch to a human scene.

Burton, after his release, generously uses his fortune and influence to help the reformed gangsters on the right path. With the passing days the answer comes to Grace and Burton that Humanity is not in the Grip of Evil, but that Humanity and Love are triumphant.

THE SHIELDING SHADOW (Episode No. 8, "The Mystic Defender"—Two Parts—Astra —Oct. 15).—One Lamp Louie, who has forged a paper for Sebastian, holds the disclosure as a cudgel to blackmail him. Sebastian is forced to take Louie to his club. There they make the acquaintance of the Mysterious Stranger—Ravengar. A party is formed at Ravengar's suggestion to see the latest music hall favorite, Muriel Mason. Louie, fascinated with her, becomes a nightly patron.

Muriel's brother has stolen a thousand dollars and if unable to return it the following day prison faces him. While Muriel is alone in her room striving to think of a means to raise it, a roll of bills appears and a pencil picks itself up and writes: "Lure a confession concerning a forgery from One Lamp Louie and this will be increased to one thousand." Just as she is securing it from Louie a fire breaks out in the theater and a falling beam hitting Louie makes his mind a blank. Muriel disheartened, reaches home and again the pencil writes: "You tried your best," and the balance of the money appears beside it.

During the fire, Leontine, cowardly deserted by Sebastian, is rescued by Ravengar. Sebastian, jealous and goaded by the fact that he has been unable to win her love, threatens her violence. Suddenly the Shielding Shadow appears with its burning eyes and dead white hands and protects her.

THE LIGHT THAT FAILED (Gold Rooster —Five Parts—Oct. 15).—The cast: Dick Hedlar (Robert Edeson); Bessie, the model (Jose Collins); Maizie (Lillian Tucker); Torpenhow (Claude Fleming).

After many years, Dick Hedlar, a staff artist, stationed in the Soudan, returns to England to find his pictures have made him famous. He has always cherished memories of his childhood sweetheart, Maizie, and at an exhibition of his pictures he meets her again and the old romance is revived. She, still struggling to make a name for herself in the world of Art, refuses his offer of marriage, fearing that her acceptance would mean a hindrance to their careers.

Dick tries to comfort himself with his painting. Bessie, a model, comes into his life and makes love to him. In the meanwhile love overcomes Maizie's decision and in a sudden resolve she goes to Dick's studio to tell him that she will marry him. She finds Dick repulsing the advances of Bessie and mistakes the situation as being Dick's overtures to the demi-monde. She leaves in disgust and refuses to hear his explanations the next day.

An accident affects his eyesight and, gradually going blind, he completes his master picture. His bosom friend, Torpenhow, brings some of his friends to Dick's studio to admire the picture, only to find that Bessie has ruined the masterpiece. They keep the fact from the now totally blind Dick, and he as a last gift to Maizie sends the picture to her unknowing what has happened to it. Torpenhow, horrified at what has happened, goes to see Maizie, and she learns of the injustice she has done Dick. She and Torpenhow make haste to Dick's studio only to find him gone.

Cursed with his blindness and with a deep ache in his heart, Dick has heard the call of the East. They follow the trail of the "mad Englishman," as he is called, for many hundreds of miles and reach him just as a horde of Dervishes are about to make an attack. In the skirmish both Maizie and Dick are wounded and die in each other's arms. In Dick's clenched hand Torpenhow finds the verse of their childhood dreams, cherished through all the years.

A NATION'S PERIL (Pathe—Two Parts—Oct. 15).—A plot to discover our military secrets is frustrated by one of the spies, a Russian Countess, who at the last moment sacrifices her fellows for the sake of the man she loves, a captain in the United States Army.

LUKE AND THE BANG-TAILS (Rolin—Oct. 15).—Luke and Snub become deep-dyed race track villains and try to brace up "Little Eva," a sagging specimen of horse flesh whose future is all behind her.

FLORENCE ROSE FASHIONS NO. 6 (Betty at the Wedding) (Pathe—Oct 15).—Beautiful creations for the wedding and the honeymoon shown to their best advantage on exceptionally pretty models.

Triangle Film Corporation

A CORRECTION.

The Ince five-part picture, "The Jungle Child," a synopsis of which was published on page 300 of the issue of October 14, was released on October 1 instead of October 8. "Plain Jane," which was originally scheduled for release on October 1, was released on October 8. A description of this picture was printed on page 138 of the issue for October 7.

THE OLD FOLKS AT HOME (Fine Arts—Five Parts—Oct. 15).—The cast: James Colburn (Sir Herbert Beerbohm Tree); Mrs. Colburn (Josephine Crowell); Steve Colburn (Elmer Clifton); Eleanor (Mildred Harris); Lucia Medina (Lucille Younge); Mr. Fynes (W. E. Lawrence); the Judge (Spottiswoode Aitken). Directed by Chester Withey.

James Colburn and his wife have grown old and gray. He is elected to Congress and his wife and son, Steve, leave his farm home. Steve's country sweetheart, Eleanor, later is employed in the same city in a candy factory. Steve spends his father's money in dissipation, and one day Eleanor discovers Steve in the streets, where he had fallen. In an endeavor to keep Steve's condition a secret from his parents, Eleanor calls on a middle-aged man friend, Charles Fynes, who supplies Steve with funds for a doctor and a nurse.

Fynes buys the girl fine clothes and takes her to dinners against the warning of Steve. Finally the girl confesses to Steve that Fyne has promised to marry her and that they are going to sail on a South American steamer. Steve, believing that Eynes has betrayed he girl, shoots him.

In the meantime the parents call upon Steve in his apartment. He comes down stairs with the revolver in his hand after killing Fynes. Steve is arrested and held for trial. The father spends much of his money in fighting for the boy, two trials having been given him. His mother, who is a star witness, perjures herself to save her son.

Finally Eleanor in a South American city hears the news of the trouble and through council is brought back to America. Through the grief of the mother the jury declares that Steve is not guilty and he is freed. In the general courtroom Eleanor is welcomed and back at the farm the old couple begin life anew, where Steve makes their last days happy and marries Eleanor.

THE RETURN OF "DRAW" EAGAN (Ince —Five Parts—Oct. 15).—The cast: "Draw" Eagan (William S. Hart); Poppy (Louise Glaum); Myrtle Buckton (Margery Wilson); Arizona Joe (Robert McKim); Mat Buckton (J. P. Lockney).

"Draw" Eagan, a notorious bandit of New Mexico, has come to the end of his tether. His gang has been dispersed, many slain, and more in jail, and there is a reward of $1,000 offered for Eagan, "dead or alive." Eagan, while drinking in a saloon at Muscatine, chances across Matt Buckton, a leading citizen of the neighboring village of Yellow Dog.

Yellow Dog is a town infested with gunmen who make life miserable for the few respectable citizens. Buckton is on a still hunt for some strong men who will shoulder the unenviable responsibilities of sheriff, and put the fear of God and the law into the hearts of his undisciplined fellow-citizens. While Buckton is thinking over his seemingly impossible quest, the bully of Muscatine enters the saloon and accosting "Draw" Eagan, finds himself crumpled upon the floor without opportunity for repartee.

Buckton is so much impressed by the quietude and deftness of "Draw" Eagan's work that he immediately offers him the job of cleaning out Yellow Dog. And so "Draw" Eagan, as William Blake, is installed as sheriff of Buckton's promising community. William Blake soon has the bullies and gunmen of Yellow Dog well in hand, with law and order restored by the capable ex-bandit.

At the time when the respectable citizens are singing the praises of the new sheriff, one of the worst of Eagan's old gang, Oregon Joe, strolls into town, sizes up the situation, and, holding a threat of betrayal over the sheriff's head, proceeds with the aid of the tough element to undo the sheriff's good work. For himself Eagan cares little, but while endeavoring to live down his past and lead a clean life, he has fallen in love with Buckton's daughter, Myrtle. And so day by day he submits to Oregon Joe's insults and the tough element gradually gets the upper hand.

Things have reached such a pitch that one day the gunmen, headed by Oregon Joe, decide to drive the respectable citizens out of town and run the place for themselves. It is up to the sheriff to decide, and his manhood asserts itself. He confesses the evils of his past life, throws himself on the mercy of his fellow-citizens and promises to surrender to the government if they will allow him one day to restore order. He makes good; the gunmen are whipped into submission and Oregon Joe, the blackmailer, meets his just reward. The sheriff surrenders and is locked up in the caboose, but the next morning a delegation of citizens greet him with the assurance that to them "Draw" Eagan has ceased to exist and that Yellow Dog only recognizes Sheriff William Blake. Myrtle Buckton is one of the delegation.

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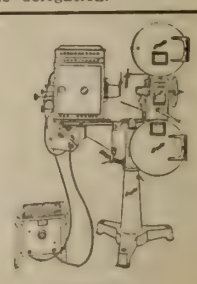
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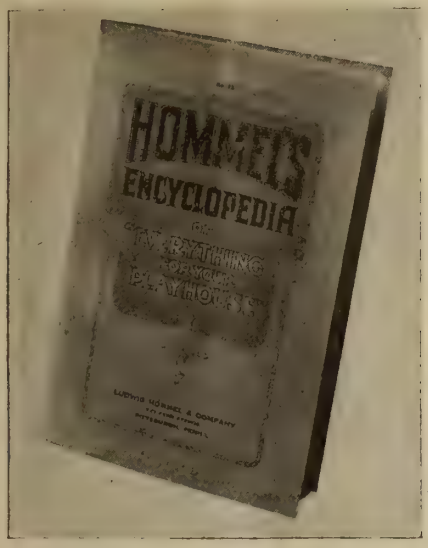

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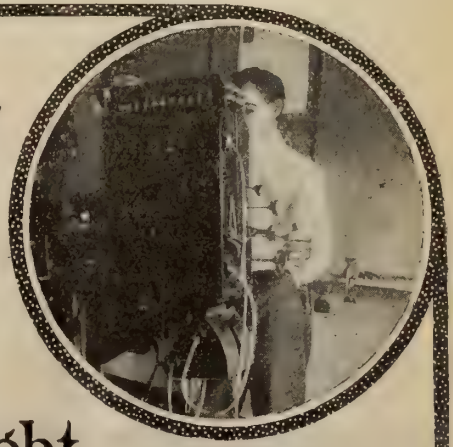

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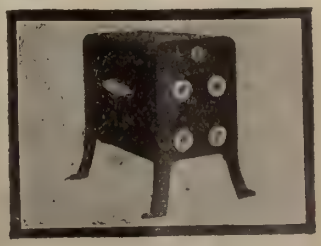

American Auto-Arc Co., Incorporated
407 S. Dearborn St. Chicago, Ill.

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 438, 440.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 9—A Tale of the Wilderness (Drama—Biograph—Reissue No. 87).
Oct. 10—A Pueblo Legend (Two parts—Drama—Biograph—Reissue No. 88).
Oct. 16—The White Rose of the Wilds (Drama) Biograph—Reissue No. 89).
Oct. 18—Classmates (Three parts—Drama) (Biograph—Reissue No. 90).
Oct. 23—Friends (Drama) (Biograph—Reissue No. 91).
Oct. 24—The Battle at Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).

ESSANAY.

Oct. 3—An Old Fashioned Girl (Two parts—Drama).
Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).
Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct. 18—Dreamy Dud in the African War Zone (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).
Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24—Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).

KALEM.

Oct. 3—One Star Too Far (Comedy).
Oct. 4—The Web of Guilt (No. 9 of the "Girl From 'Frisco" Series (Two parts—Drama).
Oct. 6—Stolen Plumage (Comedy).
Oct. 7—Hazards of Helen Railroad Series, No. 100, "The Blocked Track" (Dr.).
Oct. 10—The Love Magnet (Comedy).
Oct. 11—The Reformation of Dog-Hole (No. 10 of "The Girl from Frisco" Series) (Two parts—Drama).
Oct. 13—The Battered Bridegroom (Comedy).
Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).
Oct. 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).
Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).

LUBIN.

Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Oct. 2—In the House of the Chief (Three parts—Drama).
Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).
Oct. 9—Converging Paths (Two parts—Dr.).
Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).
Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).
Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).
Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).
Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).

VIM FEATURE COMEDY.

Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).
Oct. 25—Home Made Horrors (Comedy).

VIM.

Oct. 5—Royal Blood (Comedy).
Oct. 6—Strictly Business (Comedy).
Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).
Oct. 19—A Precious Parcel (Comedy).
Oct. 20—Here and There (Comedy).
Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).

VITAGRAPH.

Oct. 2—Making an Impression (Comedy).
Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).
Oct. 9—Billy's Melodrama (Comedy).
Oct. 13—The Mayor's Fall From Grace (Com.).
Oct. 16—The Curse of the Forest (Educational).
Oct. 20—Strong Evidence (Comedy).
Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).
Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 7—Cantrell's Madonna (Three parts—Drama).
Oct. 21—The Harbor of Happiness (Three parts—Drama.

KNICKERBOCKER STAR FEATURES.

Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).
Oct. 20—Treading Pearls (Two parts—Drama).
Oct. 27—The Chorus Girl and the Kid (Two parts—Drama).

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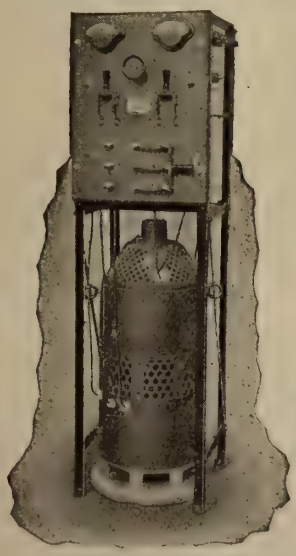

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 438, 440.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 11—Number 41 (Topical).
Oct. 18—Number 42 (Topical).
Oct. 25—Number 43 (Topical).

BIG U.

Oct. 2—The White Man's Law (Drama—Special Release).
Oct. 5—The Eternal Way (Drama).
Oct. 9—A Pair of Shadows (Comedy) (Special Release).
Oct. 12—No release this day.
Oct. 16—The Tigers of the Plains (Two parts—Drama).
Oct. 19—No release this day.
Oct. 26—The Narrow Creed (Two parts—Dr.).
Oct. 27—A Price on His Head (Drama).

BISON.

Oct. 7—A Mountain Tragedy (Two parts—Drama).
Oct. 14—Night Shadows (Two parts—Drama).
Oct. 21—The Conspiracy (Two parts—Drama).
Oct. 28—The Better Man (Two parts—Drama).

GOLD SEAL.

Sept. 26—Husks of Love (Three parts—Dr.).
Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).

IMP.

Oct. 2—The Perjurer (Drama) (Special Release).
Oct. 8—No release this day.
Oct. 13—A Soul at Stake (Two parts—Drama).
Oct. 16—The Missing Witness (Drama) (Special Release).
Oct. 19—The Decoy (Drama).
Oct. 20—No release this day.
Oct. 22—No release this day.
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).

JOKER.

Oct. 7—Father Gets in Wrong (Comedy).
Oct. 14—The Oil Smeller (Comedy).
Oct. 21—Beans and Bullets (Comedy).
Oct. 28—A Crooked Mixup (Comedy).

LAEMMLE.

Oct. 2—The Prowlers of the Jungle (Drama) (Special Release).
Oct. 4—No release this day.
Oct. 7—No release this day.
Oct. 9—The Elusive Enemy (Drama) (Special Release).
Oct. 11—No release this day.
Oct. 14—No release this day.
Oct. 16—A Case of Beans (Comedy) (Special Release).
Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—(Special release—title not decided).
Oct. 28—(No release this day).

L-KO.

Oct. 1—No release this day.
Oct. 4—Safe in the Safe (Two parts—Com.).
Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day.
Oct. 18—Safety First (Comedy).
Oct. 22—She Wanted a Ford (Comedy).
Oct. 25—A Rural Romance (Two parts—Com.).—An Alligator Hunt (Ditmar's Educational).

NESTOR.

Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy).

POWERS.

Oct. 5—Pen and Inklings in and Around Jerusalem (Educational).
Oct. 12—The Beautiful Temples of Ceylon As Seen by Dr. Dorsey (Educational).
Oct. 15—When Little Lindy Sang (Drama).—Diplomacy (Cartoon—Comedy).
Oct. 19—No release this day.
Oct. 26—Windsor McCay and His Jersey Skeeter (Comedy—Cartoon).

RED FEATHER.

Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).

REX.

Sept. 22—His Mother's Boy (Drama).
Sept. 25—Dark Corners (Drama—Special Release).
Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 2—The Slave (Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 9—The Unfinished Case (Drama) (Special Release).
Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).

VICTOR.

Oct. 1—In the Lap of the Gods (Drama).
Oct. 2—The Memory Mill (Drama).
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).
Oct. 10—No release this day.
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 16—The Five Thousand Dollar Dream (Comedy) (Special Release).
Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct. 24—(Special release—title not decided).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).

UNIVERSAL SPECIAL FEATURE.

Oct. 2—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series (Two parts—Comedy).
Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).

UNIVERSAL (STATE RIGHTS.

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Sept. 25—The Evil Women Ho (Five parts—Drama).
Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).
Oct. 16—The Social Buccaneer (Five parts—Drama).
Oct. 23—Love Never Dies (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).

BEAUTY.

Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).

CENTAUR.

Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Sept. 22—Movie Struck (Comedy).
Sept. 29—Catching That Burglar (Comedy).
Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Sept. 28—The Crook Detective (No. 4 of "Fantomas"—Three parts—Drama).
Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct. 18—See America First, No. 58 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).

MUSTANG.

Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).
Oct. 4—Number 92 (Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).

(*Mutual Releases Continued on Page 460.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 438, 440.)

(*Mutual Releases continued from page 458.*)

MUTUAL CHAPLIN RELEASES.

The Fireman (Two parts—Comedy).
The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 5—The Shadow (American—Five parts—Drama) (No. 141).
Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).

MUTUAL STAR PRODUCTIONS.

Oct. 2—Dulcie's Adventure (American—Five parts—Drama) (No. 140).
Oct. 9—Philip Holden-Waster (American—Five Parts—Drama) (No. 142).
Oct. 9—Redeemed (Turner—Five parts—Dr.) (No. 143).
Oct. 16—Bluff (American—Five parts—Drama) (No. 144).

THANHOUSER.

Sept. 29—The Black Terror (Two parts—Dr.).
Oct. 6—Arabella's Prince (Two parts—Dr.).
Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Oct. 1—Poultry a La Mode (Two parts—Dr.).
Oct. 8—A Touch of High Life (Two parts—Comedy).
Oct. 15—Ducking a Discord (Two parts—Com.).
Oct. 22—Her Painted Pedigree (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 9.—Life's Shadows (Five parts—Drama).
Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 2—The Iron Woman (Five parts—Dr.).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 2—Nearly a Deserter (Comedy).
Oct. 16—Bridget's Blunder (Comedy).

FAMOUS PLAYERS.

Oct. 19—The Kiss (Five parts—Drama).
Oct. 23—The Rainbow Princess (Five parts—Drama).
Oct. 26—Seventeen (Five parts—Comedy—Dr.).
Oct. 30—Miss George Washington (Five parts—Drama).

LASKY.

Oct. 2—The Lash (Five parts—Drama).
Oct. 5—The Storm (Five parts—Drama).
Oct. 16—Witchcraft (Five parts—Drama).

MOROSCO.

Oct. 12—Her Father's Son (Five parts—Dr.).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Oct. 4—O U Rooster (Cartoon-Comedy).
Oct. 11—Colonel Heeza Liar Gets Married (Cartoon—Comedy).
Oct. 18—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Oct. 25—Bobby Bumps Helps "Helps" a Book Agent (Cartoon—Comedy)

PARAMOUNT-BURTON HOLMES.

Oct. 2—A Scotch-Irish Reel.
Oct. 9—In Old Ireland (Scenic).
Oct. 16—Southern Italy, 37th (Scenic).
Oct. 23—The Island of Capri (Scenic).
Oct. 30—Vesuvius in Eruption (Scenic).

Pathe Exchange, Inc.

ASTRA.

Oct. 1—The Shielding Shadow, No. 1, "Treasure Trove" (Two parts—Drama).
Oct. 8—The Shielding Shadow, No. 2, "Into the Depths" (Two parts—Drama).
Oct. 15—Shielding Shadow No. 3, "The Mystic Defender" (Two parts—Drama).
Oct. 22—The Shielding Shadow, No. 4, "The Earthquake" (Two parts—Drama).

BALBOA.

Oct. 1—Grip of Evil, No. 12, "Into the Pit" (Two parts—Drama).
Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).
Oct. 15—The Grip of Evil No. 14, 'Humanity Triumphant" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Oct. 8—The Pillory (Five parts—Drama).
Oct. 15—The Light That Failed (Five parts—Drama).
Oct. 22—Prudence the Pirate (Five parts—Comedy-Drama).

PATHE.

Oct. 1—The Moods of Medora (Two parts—Drama).
Oct. 1—Florence Rose Fashions, No. 5 "Betty Selects Her Bridesmaid Frock" (Fashions).
Oct. 8—U. S. Customs Inspection (Educational).
Oct. 8—The Sword of Damocles (Two parts—Drama).
Oct. 15—Florence Rose Fashions, No. 6, "Betty at the Wedding" (Fashions).
Oct. 15—A Nation's Peril (Two parts—Drama).
Oct. 22—In the Mesh of Her Hair (Two parts—Drama).
Oct. 22—Athletic Movements Analyzed (Colored—Educational).
—Blossom Time in Japan (Colored—Scenic).

PATHE NEWS.

Oct. 4—Number 80, 1916 (Topical).
Oct. 7—Number 81, 1916 (Topical).
Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).
Oct. 18—Number 84, 1916 (Topical)
Oct. 21—Number 85, 1916 (Topical).
Oct. 28—Number 86, 1916 (Topical).
Oct. 28—Number 87, 1916 (Topical).

ROLIN.

Oct. 1—Luke's Speedy Club Life (Comedy).
Oct. 8—Heinie and the 400 (Comedy).
Oct. 15—Luke and the Bang-Tails (Comedy).
Oct. 22—Heinie and the Magic Man (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 8—The Rummy (Five parts—Drama).
Oct. 15—The Old Folks at Home (Five parts—Drama).
Oct. 22—Fifty-Fifty (Five parts—Drama).

INCE.

Oct. 8—Plain Jane (Five parts—Drama).
Oct. 15—The Return of Draw Egan (Five parts—Drama).
Oct. 22—The Vagabond Prince (Five parts—Drama).

Unicorn Film Service.

BUFFALO.

Oct. 7—Nobody's Claim (Two parts—Drama).

HIAWATHA.

Oct. 5—Bud Wilson's Romance (Drama).

HIPPO.

Oct. 5—Rubes and Cabarets (Comedy).

JOCKEY.

Oct. 4—The County Sheriff (Two parts—Com.).

JUDY.

Oct. 2—Jenkins and the Janitor (Comedy).
Oct. 3—His Sister's Beau. (Comedy).
Oct. 7—The Model (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 4—The Convict (Drama).
Oct. 6—The Live Corpse (Comedy).

RANCHO.

Oct. 3—The Mysterious Ranger (Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

October—Less Than the Dust (Drama).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).
Oct. 9—His Wedding Night (Comedy).

CONSOLIDATED FILM CORP.

Sept. 25—The Crimson Stain Mystery, No. 6, "The Phantom Image" (Two parts—Drama).
Oct. 2—The Crimson Stain Mystery, No. 7, "The Devil's Symphony" (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 Two parts—Drama).
Oct. 16—The Crimson Stain Mystery, No. 9 (Two parts—Drama).
Oct. 23—The Crimson Stain Mystery, No' 10 (Two parts—Drama).

FOX FILM CORPORATION.

Sept. 11—Her Double Life (Five parts—Drama).
Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts Dr.).
Oct. 2—The Straight Way (Five parts—Dr.).
Oct. 9—The Ragged Princess (Five parts—Drama).
Oct. 16—The War Bride's Secret (Five parts—Drama).
Oct. 23—The Primitive Call (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.)

Sept. 25—The Chattel (Vitagraph—Six parts—Drama).
Oct. 2—Through the Wall (Vitagraph—Five parts—Drama).
Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty" (Vitagraph — Two parts—Drama).
Oct. 9—The Firm of Girdlestone (Vitagraph—Five parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 16—A Prince in a Pawnshop (Vitagraph—Five parts—Drama).
Oct. 23—The Blue Envelope Mystery (Vitagraph—Five parts—Drama).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Enemy (Vitagraph—Five parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.

Oct. 2—Beatrice Fairfax, No. 9, "Outside the Law" (Two parts—Drama).
Oct. 2—The World's Wonderland (Curtis Scenic, No. 2).
—Animated Cartoons on same reel.
Oct. 2—The Flower of Faith (Five parts—Dr.).
Oct. 3—Hearst-International News Pictorial, No. 79, 1916 (Topical).
Oct. 6—Hearst-International News Pictorial, No. 80, 1916 (Topical).
Oct. 9—Beatrice Fairfax No. 10, "Play Ball" (Two parts—Drama).
Oct. 9—The World's Wonderland (Curtis Scenic, No. 3).
—Animated Cartoons on same reel.
Oct. 10—Hearst-International News Pictorial, No. 81, 1916 (Topical).
Oct. 13—Hearst-International News Pictorial, No 82, 1916 (Topical).

(*International Releases continued on page 462.*)

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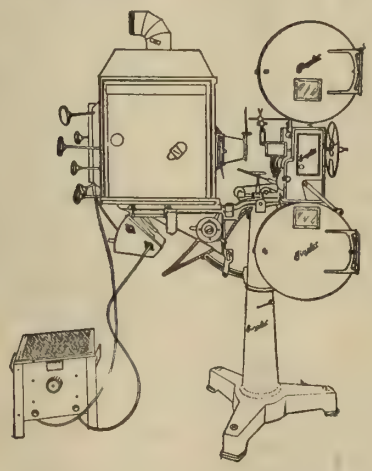

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 438, 440.)

(*International Releases continued from page 460.*)

Oct. 6—Hearst-International News Pictorial, No. 80, 1916 (Topical).
Oct. 9—Beatrice Fairfax No. 10, "Play Ball" (Two parts—Drama).
Oct. 9—The World's Wonderland (Curtis Scenic, No. 3).
—Animated Cartoons on same reel.
Oct. 10—Hearst-International News Pictorial, No. 81, 1916 (Topical).
Oct. 13—Hearst-International News Pictorial, No. 82, 1916 (Topical).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).
Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studios of President Wilson and His Cabinet—the U. S. Government in Action.

SELZNICK PICTURES.

Oct. 16—The Common Law (Young Film Corp—Five parts—Drama).
November—War Brides (Herbert Brenon—Dr.).
October—Vera the Medium (Drama).

WORLD PICTURES.

Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).
Oct. 2—The Scarlet Oath (Five parts—Dr.).
Oct. 9—The Gilded Cage (Peerless—Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.)

S. S. MOSS MOTION PICTURE CORPORATION.

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

SHERMAN ELLIOTT, INC.

October.—The Crisis (Selig—Drama).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

UNITY SALES CORPORATION.

Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).
Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).
Oct. 9—The Lottery Man (Comstock—Drama).
Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).
Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).
Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).
Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).
Oct. 23—Some Hero (Comedy).
Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

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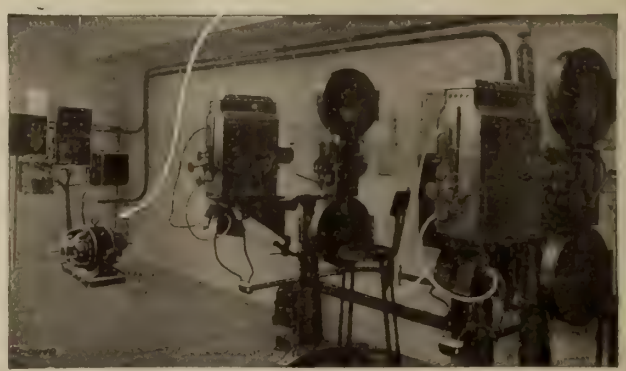

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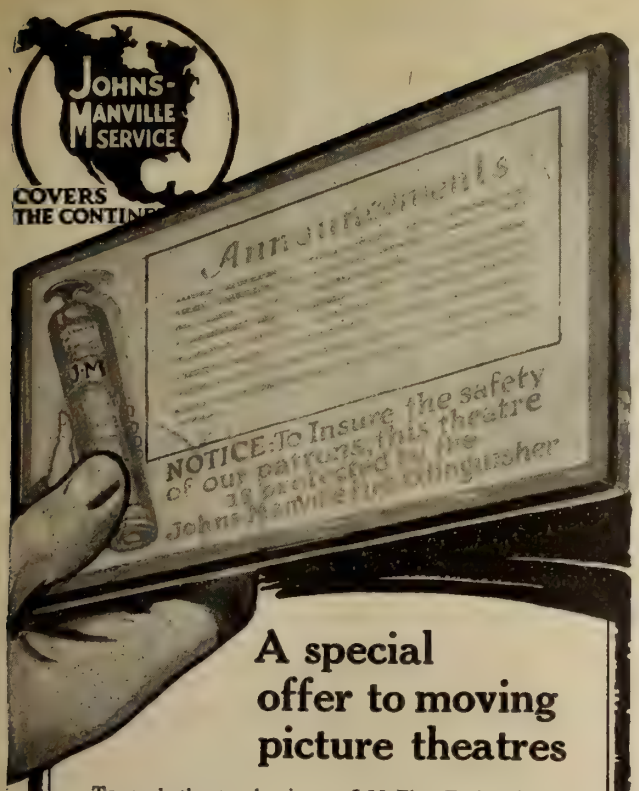
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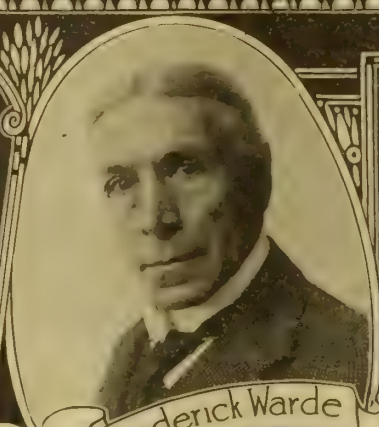

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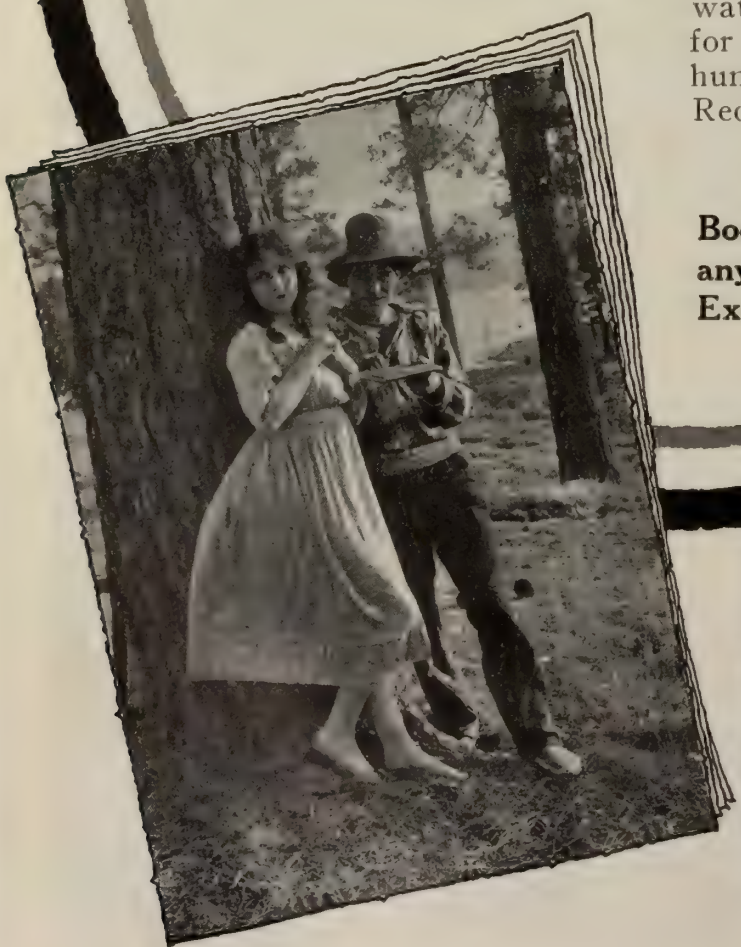

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"Pathé is to be congratulated on its enterprise in getting out the Survivors and Base-ball pictures so quickly?"

Harold Edel,
Managing Director,
Strand Theatre,
New York

"Pathé scores again. They beat the town with the Base-ball and Submarine pictures!"

Keith's Palace,
America's Greatest
Vaudeville Theatre,
New York.

"The Submarine survivors and Base-ball pictures were shown first in Philadelphia at the Stanley and Palace theatres. Pathé News service cannot be beaten."

Stanley Mastbaum

"Pathé News beat all competitors in this section on world's series."

Vic Morris, Mgr Orpheum
and St. James Theatres,
Boston.

"Pathé News put over a big one on the world's series. It certainly was a winner."

Manager Stanton of
the Fenway Theatre,
Boston.

"Thrills to burn!"

The press of the country unites in declaring

The Shielding Shadow

chock full of thrills.

The Minneapolis News says: "A most pretentious serial with thrills to burn. Thrilling action marks every episode."

The New Orleans Item says: "The Shielding Shadow will establish a new record for thrills."

The Buffalo Times says: "A play such as one rarely sees"

The Cleveland Plain Dealer says: "The Shielding Shadow gives promise of new thrills in film and story form."

Madeline Traverse
The beautiful villainess
in "The Shielding Shadow"

Produced by Astra
under the direction of
Louis J. Gasnier
and
Donald Mackenzie
featuring
Grace Darmond,
Ralph Kellard
and Leon Bary

Pathé

Pathé
Announcing
Ruth Roland
in the five-part Gold Rooster Play
in Pathécolor
"Sultana"
Produced by Balboa
Released Oct. 29

RELEASED ON THE
METRO PROGRAM
OCTOBER 30.
COLUMBIA
PICTURES CORPORATION
presents
LITTLE
VIOLA
DANA
in
the Rev. William E. Danforth's play
The GATES of
EDEN
A METRO offering
in Five Acts
of heart appeal.
Adapted and Directed by
John H. Collins.

Don't be misled

There is ONE, and only ONE

Special Production de Luxe of
Shakespeare's Love Story of the Ages

Romeo and Juliet

WITH

FRANCIS X. BUSHMAN

The Crowned King of Motion Pictures

AND

BEVERLY BAYNE

Queen of the Screen

It is in 8 Acts – It was directed by John W. Noble and Francis X. Bushman with a company of 600 chosen players, —— and it cost $250000 (*Real Money*) to produce it – BOOKING NOW AT ALL METRO EXCHANGES

DONT BE MISLED by inferior imitations of a Masterpiece

METRO
PICTURES CORPORATION

1476 Broadway · New York

BLUE BIRD PHOTOPLAYS, (INC) PRESENT-

"THE END OF THE RAINBOW"

A THRILLING DRAMA OF THE BIG TIMBER, AND THE POT OF GOLD AT THE END OF THE RAINBOW.

WITH MYRTLE GONZALEZ, VAL PAUL, GEO HERNANDEZ, & FREDERICK MONTAGUE.

BLUEBIRD PHOTOPLAYS, (Inc.)

Saturday Evening Post Advertisements appearing every week a huge factor in building that prestige and popularity which all Exhibitors are seeking.

THE fundamental principle of the BLUEBIRD is the good play by the good author. If our stars fit the parts we use the stars; if they do not fit, we do not use them. Some producers use stars whether they fit or not, and the result is a poorly balanced production. You leave the theatre dissatisfied, naturally. You can't always get plays to fit your stars; but you can always choose stars to fit your plays. That's the only sure way to please. And that, in brief is what the term BLUEBIRD stands for. It is insurance of consistent entertainment.

The growing popularity of BLUEBIRDS is evidenced by packed houses wherever they are shown. The BLUEBIRD policy of "The Play's the Thing," is being told in half page advertisements in [illegible] people every week. You can get your share of this profitable business by showing BLUEBIRD Photoplays in your own theatre.

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY NEW YORK

THE LOVE STORY OF THE AGES

The Immortal Shakespeare's Masterpiece filled with the rapturous intoxication of hope and the bitterness of despair.

WILLIAM FOX'S

Super-production of

Romeo and Juliet

With that internationally famed screen actress

THEDA BARA

and an incomparable cast of more than 2,500 persons

RELEASED ON REGULAR PROGRAM

Scenario by Adrian Johnson

Directed by J. Gordon Edwards

FOX FILM CORPORATION

LYRIC THEATRE

BROADWAY & 42nd STREET NEW YORK ALL SEATS RESERVED 50¢ TO $2.00

WILLIAM FOX

PRESENTS

A DAUGHTER OF THE GODS

The Picture Beautiful-With

ANNETTE KELLERMANN

Musical Score by

-ROBERT HOOD BOWERS-

ALSO PLAYING

CHESTNUT ST. OPERA HOUSE

PHILADELPHIA

PITT THEATRE PITTSBURGH

WILLIAM FOX

Presents The

War Bride's Secret

A THRILLING STORY OF TO-DAY. WITH BEAUTIFUL

VIRGINIA PEARSON

Written by MARY MURILLO *Directed by* KENEAN BUEL

and

LOVE *and* HATE

A VIVID PORTRAYAL OF A WOMANS EMOTIONS - WITH

BERTHA KALICH

SUPPORTED BY

STUART HOLMES

STORY BY JAMES R. GAREY

SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 22

H. B. Warner in "The Vagabond Prince"

KAY-BEE

Little need be said of the popularity—and drawing power—of the TRIANGLE PLAYS in which H. B. Warner has starred. Most exhibitors *know* that the reputation which this star acquired on the stage has been more than lived up to on the screen.

And when you have seen "The Vagabond Prince" you will again see why this is true. You will understand the difference between this play and others. You will see why Warner can take the part of Prince or an Indian beggar with equal success.

In this latest picture Warner does take the part of a foreign Prince who, tiring of the pomp and pettiness of his father's domain, ventures out in the great world to seek adventure and forget court etiquette. You'll enjoy it—and so will your patrons.

Norma Talmadge in "Fifty-Fifty"

FINE ARTS

A TRIANGLE PLAY with Norma Talmadge as the star is sure to be a success, and this latest picture is no exception. Based on the "sauce for the goose is sauce for the gander" idea and the necessity for compromise in a happy marriage this play is not a preachment. It moves along swiftly with a rapid-fire, deeply engrossing action that will appeal to every person who is married—or ever intends to be.

Keystone Comedies Two as good as ever this week

NORMA TALMADGE IN
Fifty-Fifty
FINE ARTS

She was an artist's model—young, pretty, fascinating. Full of energy and vivacity she delighted in playing near the fire without getting burnt. Then she fell in love and when she married she wanted to settle down, but her husband wouldn't so they began to drift apart.

Your patrons will love this picture, and they'll tell their friends about it. Of course, it's a TRIANGLE PLAY.

TRIANGLE PLAYS

SELZNICK PICTURES

WHEREVER CLARA KIMBALL YOUNG IN "THE COMMON LAW"

Is Shown, Messages Like These Pour In From Delighted Exhibitors

Detroit, Mich.

Lewis J. Selznick
New York

Young in Common Law a triumph beyond all expectations. House packed before opening of the first show and crowd still waiting to get in. All records broken. Turning away as many as we will be able to show to. Over twelve thousand paid admission today. My heartiest congratulations.

Broadway Strand
Harry I Carson

Dallas, Texas.

Lewis J Selznick
New York

Opened week engagement today Clara Kimball Young in the Common Law. Broke all previous records. Business way beyond expectations. Impossible handle crowds. Unquestionably this the greatest production she has ever made. Congratulations on this masterpiece.

L J Bissinger
Washington Theatre.

Seattle, Wash.

Lewis J Selznick
New York

Clara Kimball Young in the Common Law a pippin. You have exceeded our fondest expectations. We expect to break all previous records of the Clemmer. Wishing you continued success.

James Q Clemmer

PASSED PENNSYLVANIA CENSORS WITH PRAISE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

HERBERT BRENON'S
Presentation
Of
NAZIMOVA
In "WAR BRIDES"
By Marion Craig Wentworth
Is Ready For Release

Watch For The Announcement of The
Date On Which This Superb Attraction
Will Be Given Its First Showing

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

JOSEPH SCHENCK
PRESENTS

NORMA TALMADGE

"THE PRICE SHE PAID"

BY DAVID GRAHAM PHILLIPS
UNDER THE DIRECTION OF
ALLAN DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

OCTOBER 28, 1916

Mutual Managers Are Always Ready To Aid Exhibitors

Real "service" is the prime motive underlying the success of the Mutual Film Corporation. No Mutual exchange manager is satisfied until his patrons are satisfied. No Mutual exchange manager feels that he has given a customer Mutual service when he gets his name on the dotted line of a contract and sees him leave for his theater with the day's "show" under his arm. He is just as much interested in that customer's box office as the exhibitor himself. He is willing and anxious to help each customer solve his problems. He is ready to consult with each exhibitor on the best way to advertise the films he is showing. He is prepared to offer the exhibitor helps of every kind.

By making the exhibitor's business better, the Mutual exchange manager knows he is making his own business better. The satisfied patron is the customer he wants. Unless the exhibitor is getting everything possible out of his theater there is, of course, room for improvement. And right there is where the manager of each Mutual exchange seeks to make himself valuable to his customers, for he is delighted to have the patrons of the exchange come to him for advice and help. More often than not he can solve their problems.

Gold and White Chosen As Mary Miles Minter Colors

Gold and white have been chosen as Mary Miles Minter's own colors.

Exhibitors are thus given an opportunity for creating attractive lobby displays and decorations. By using the Mary Miles Minter colors generously whenever they have a Minter picture on their screens, they can soon teach their patrons its meaning. Soon a mere glance at the front of a theatre will tell the regular patron that it is "Lovely Mary day" at that house.

Colleges and universities are known by their colors. Now the Mutual Film Corporation has given Mary Miles Minter a set of distinctive colors. Hereafter Miss Minter will be known as the "gold and white" girl. Any number of attractive lobby displays have been devised for Mary Miles Minter Gold and White days. They may be obtained at any of the Mutual's sixty-eight film exchanges.

Max Dill of Kolb and Dill and Miss Josephine Clarke were married at Los Angeles recently.

The Week's Releases

Mutual Star Production.

Brand	Title	Star	Reels
American,	The Love Hermit	William Russell	5

Mutual Masterpicture.

American,	The Undertow	Helene Rosson and Franklin Ritchie.	5

Monday, Oct. 23rd.

American,	Professor Jeremey's Experiment	2

Tuesday, Oct. 24th.

Mutual,	The Folly of Fear	2

Wednesday, Oct. 25th.

Mutual,	Mutual Weekly No. 95	1
Gaumont,	See America First and Kartoon Komics	1

Thursday, Oct. 26th.

Mutual,	At Twelve O'clock	2

Friday, Oct. 27th.

Cub,	Lovers and Lunatics	1

Saturday, Oct. 28th.

Cub,	Dad's Masterpiece	1
Cub,	When Clubs Were Trumps	1

Sunday, Oct. 29th.

Vogue,	He Died and He Didn't	2
Gaumont,	Reel Life	1

Next Chaplin on Nov. 13th

"Behind the Screen" is the title of the next Mutual-Chaplin Special feature The release date is November 13. This date is two weeks later than the scheduled date, but the coming production is so stupendous and required so many special sets, that it was deemed best to postpone the release date and make the production one which will be talked about for months to come. It deals with life in a motion picture studio.

William Russell In "The Love Hermit" Released This Week

William Russell and Charlotte Burton are the stars of this week's Mutual Star Production. It is five reels . length. Its title is "The Love Hermit." It is a story of ociety a d Big Business. Mr. Russell appeals as Tom Weston, a stock broker in the office of James Bolton. Miss Burton is Marie Bolton, the daughter of Tom's employer.

Tom, after making his employer a fortune "on the street," is rewarded with an invitation to spend a week-end at the Bolton country home. There he meets Marie Bolton and the two are instantly attracted. A moonlight stroll ends in a proposal. Tom is enraptured to find Marie returns his love. Marie has another suitor in Jack Hillman. Hillman complains to Bolton that Marie is throwing herself away on Tom. A love scene between Tom and Marie is interrupted by Bolton and Hillman. Tom is rebuked and ordered out of the house. Marie spurns him publicly. He then becomes a woman hater.

Tom vows vengeance on all womankind, and ultimately he brings about the ruin of Bolton on Wall Street. The picture is one that presents William Russell at his best. Exhibitors all over the country have found the Russell Mutual Star Productions big money makers. This one is no exception to the rule. Bookings on "The Love Hermit" can be made at any of the sixty-eight Mutual film exchanges.

"The Undertow," A Powerful American Five-Reeler, Has An All-Star Cast

The American Film Company., Inc., presents on the Mutual Program this week an unusual five reel photoplay. It tells the story of an humble day laborer who rises to great wealth by might of intellect and will. His struggle is no easy one, for he is handicapped by a wife who is devoid of ambition. Franklin Ritchie and Helene Rosson have the leading roles. They are supported by a really all-star cast.

James King, by dint of study and industry, rises from the estate of a common day laborer to a position as the head of a huge felt hat factory. His wife is a constant handicap to him and he finally secures a divorce. Hammond, a foreman in the hat factory, mistreats the hands. Esther Mordon, a girl left suddenly penniless, becomes a toiler in the plant. When the employees threaten to strike against Hammond's tyranny, Esther appeals to King himself. Her sweetness and sympathy win his attention. Later Esther is the means of exposing Hammond as a thief. She oils his plot to burn the factory and ends the strike. King effects a change in working conditions and, having been won completely by Esther's shy mastery of him, declares his love for her. As the story ends Esther agrees to become Mrs. King.

The celebrated American photography was never more in evidence than in this five reel subject, "The Undertow." The picture can be seen and booked now at any of the sixty-eight Mutual exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

The Renowned Star

WILLIAM RUSSELL

IN

THE LOVE HERMIT

The Story of a Man Whose Heart Turns Against Womankind—and Turns Back Again. Sixth of a Series of Mutual Star Productions Featuring William Russell. Five Acts. Released the Week of Oct. 23rd Through 68 Mutual Exchanges.

Now Playing:

WILLIAM RUSSELL, In

"Soul Mates" "The Highest Bid"
"The Strength of Donald McKenzie"
"The Man Who Would Not Die"
"The Torch Bearer"

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

A Mutual Masterpicture of Exceptional Interest

THE UNDERTOW

FEATURING *The Popular Favorites*

HELENE ROSSON AND FRANKLIN RITCHIE

The Story of a Girl of Wealth Who Is Drawn Into Poverty. How She Proves Her Mettle and How She Subsequently Becomes Betrothed to Her Employer, Are Told Very Interestingly in This Beautiful Cinema Narrative.

A Mutual Masterpicture in Five Acts. Released the Week of October 23rd. Now Being Booked at All of the 68 Mutual Film Exchanges Throughout America.

MUTUAL

MUTUAL FILM CORPORATION *Announces*

The Newest Mutual-Chaplin Special

CHARLIE CHAPLIN
IN
BEHIND THE SCREEN

A surprisingly funny sketch of life in a Motion Picture Studio. This production is being made on such an elaborate scale that the release date will be postponed two weeks in order to complete it properly. New release date Nov. 13th.

Mutual-Chaplin Specials now playing:
"The Floorwalker," "The Fireman,"
"The Vagabond," "One A. M.,"
"The Count," "The Pawnshop."

These newest Chaplin Productions may be booked only at the 68 exchanges of the Mutual Film Corporation in America.

MUTUAL PICTURES

He Died and He Didn't

—a sure-shot crowd-getter and money-maker for you. It's a "VOGUE" comedy in two acts—featuring

Rube Miller
Ben Turpin
Lillian Hamilton

Directed by Rube Miller

Released October 29

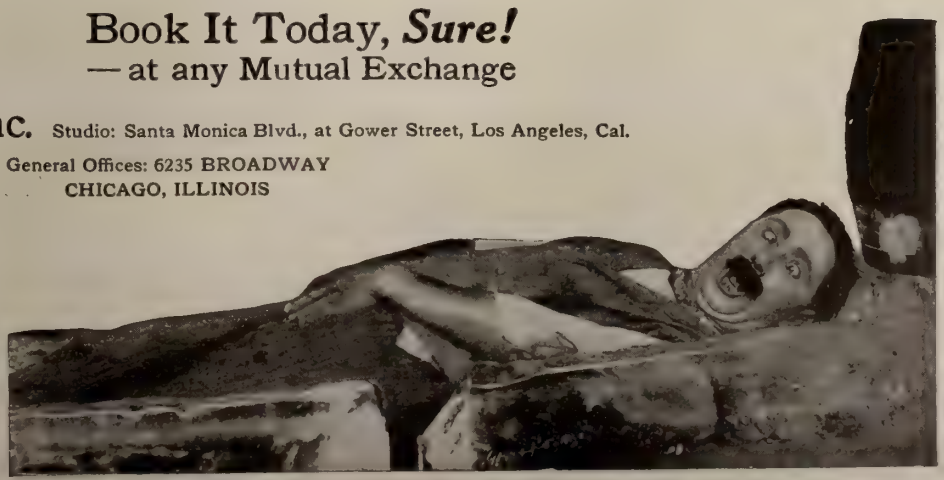
Big smashing scenes, full of clever comedy—and it's clean fun.

Book It Today, ***Sure!***
— at any Mutual Exchange

Vogue Films, Inc. Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal.
General Offices: 6235 BROADWAY
CHICAGO, ILLINOIS

Slapstick with a Reason

VOGUE COMEDIES



Back Again!

The Popular Favorite **HELEN HOLMES**

IN

A LASS

A New And Spectacular CHAPTER PLAY

15 Chapters Released Oct. 23rd

BOOKINGS NOW

OF THE LUMBERLANDS

Bigger Than "THE GIRL AND THE GAME"

Back Again! Helen Holmes in a master chapter play bigger and better than the big success, "The Girl and the Game." In response to the requests of more than 6,000 exhibitors all over America who found "The Girl and the Game" the biggest serial success ever produced, Helen Holmes is back again in a newer and bigger chapter play of the Great North Woods—"A Lass of the Lumberlands."

Audiences everywhere will welcome the announcement of this spectacular chapter play. The story by E. Alexander Powell, the noted novelist, is unique and profoundly interesting. It will appear in hundreds of newspapers. It depicts, in truthful fashion, life in the logging camps of the virgin Northwest. Love, adventure, *thrills*—all are possessed by this story in a combination never before seen.

"A Lass of the Lumberlands" is in fifteen chapters. A new chapter is released every week thru the sixty-eight Mutual Exchanges in America. The rental price is very low. It is within the reach of every exhibitor. Wire, write or visit your nearest Mutual Exchange now for prices and dates.

—AT MUTUAL EXCHANGES

MUTUAL PICTURES

MUTUAL TOURS

AROUND THE WORLD

THE NEW GAUMONT SINGLE-REEL

"Mutual Tours Around the World" is a Gaumont Scenic of Foreign Lands. It will present not only each nation's places of pictorial beauty and historic interest, but also customs, pursuits and pastimes of the people.

"Mutual Tours" is a Film Travel Magazine, such as you can get nowhere else, because the Gaumont world-wide organization is unequalled.

This makes the fourth single-reel you can secure from Gaumont that will actually strengthen your program. Book all four and feature each a certain night every week. Being highly entertaining, they build and hold regular patronage.

1. THE MUTUAL WEEKLY
News of the World FIRST in Motion Pictures

2. "REEL LIFE"
The Mutual Magazine in Film

3. "SEE AMERICA FIRST"--Scenic
and
Gaumont's Kartoon Komics

4. "MUTUAL TOURS AROUND THE WORLD"
Places and Peoples Under Foreign Flags

Get in early by booking "Mutual Tours" at your Mutual Branch TODAY

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

Mutual Series

"THE VAMPIRES"

or

THE ARCH CRIMINALS OF PARIS

Nine Sensational Episodes of the World's Boldest Bandits–and Each a Complete Story in Three Reels

WEEKLY — Beginning NOVEMBER 24th

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y

For our initial offering to the Motion Picture Trade we have selected the best box office attraction of the season.....

TY COBB

in

"Somewhere in Georgia"

by
Grantland Rice
Scenario by
L. Case Russell
Directed by
George Ridgwell
Photographed by
Walter Arthur

WRITE, WIRE OR

SUNBEAM MOTION

220 West 42nd. St.,

You know Ty Cobb and you know that everyone, whether a baseball fan or not, will want to see him on the screen.

The Greatest Star of the nation's Favorite Sport, featured in the People's Most Popular Amusement, "The Movies", with a story by Grantland Rice, of the New York Tribune, America's best known Sporting Writer.

Can you see what that combination will mean at the box office?

"SOMEWHERE IN GEORGIA" is not merely a vehicle for showing Ty Cobb to advantage. It is a big, vital, interesting story by and for red-blooded human beings; a story of love, ambition and the National Game.

Without Ty Cobb and Grant Rice it would be a big feature. With them it will be a record-breaker. Ty Cobb is not only the greatest ball player of all time but an accomplished actor as well.

We will release this picture on the open market. No territory has been sold in advance of this announcement, but hundreds of inquiries have been received. We therefore advise quick action.

TELEPHONE
PICTURE CORPORATION
New York City

WILLIAMSON BROTHERS

OFFICIAL ANNOUNCEMENT

TO THE PRESS, THE MOTION PICTURE INDUSTRY, AND THE PUBLIC OF ALL COUNTRIES!

Without intention to deceive, some of the most reliable trades papers have published certain news items which have placed the credit for the Submarine scenes in "20,000 Leagues Under the Sea" where it does not rightfully belong.

THEREFORE BE IT KNOWN THAT:

The Williamson Brothers ALONE are the originators and sole producers of this latest and most valuable addition to the Motion Picture Industry.

Only TWO pictures now before the public, have been manufactured with the aid of the WILLIAMSON SUBMARINE INVENTIONS and DEEP SEA PHOTOGRAPHIC DEVICES.

Namely:

"THE WILLIAMSON SUBMARINE EXPEDITION" pictures which are now being shown in nearly all parts of the world, including a run of 21 weeks in Philharmonic Hall, London, England, and

"20,000 LEAGUES UNDER THE SEA," which had had its premiere at the Studebaker Theater, Chicago, on October 9th.

Nearly half a million of dollars have been expended during four years of research work in the ocean's depths, with submarine chambers, collapsible tubes and special photographic devices, all of which are fully protected by United States and Foreign patent rights, under which The Submarine Film Corporation operates.

FLOATING AND UNDER-SEA STUDIOS IN THE MOST DESIRABLE LOCATIONS OF THE WEST INDIES

LABORATORIES AT NASSAU, BAHAMAS.

EXECUTIVE OFFICES

8TH FLOOR LONGACRE BLDG, NEW YORK, N.Y.

BRANCHES

LONDON - CHICAGO - LOS ANGELES - SYDNEY.

ERNEST SHIPMAN

BUSINESS REPRESENTATIVE

INTERNATIONAL

Announcing the third

GOLDEN EAGLE FEATURE

Carlyle Blackwell

IN

The Ocean Waif

FEATURING

Doris Kenyon

To be Released Nov. 2

GOLDEN EAGLE Features have won recognition as front rank pictures from both exhibitors and theatre goers in the six weeks they have been on the market. ¶ The supreme quality of the pictures; the exceptional publicity behind them has convinced exhibitors they are the best box office attraction on the market today.

Jane Grey

in

The Flower of Faith

with Frank Mills

THE OCTOBER GOLDEN EAGLE RELEASE

THIS picture is being quickly booked by the best theatres everywhere.

¶ All exhibitors showing *JAFFERY* immediately announced their intention of following the Golden Eagle route.

¶ This month it is *THE FLOWER OF FAITH*, produced by the Superb Pictures Corporation.

¶ Next month it will be *THE OCEAN WAIF*.

Jaffery, the first of the Golden Eagle Features, is winning unequalled praise from press and public in every city in the land. C. Aubrey Smith, one of the best known actors of today, is the star in Jaffery. He is supported by Eleanor Woodruff and Florence Deshon. The production is by the Frohman Amusement Corporation.

INTERNATIONAL GOLDEN EAGLES

ARE THE BEST FEATURES ON THE MARKET TODAY

INTERNATIONAL

Mrs Vernon Castle

Some of the Stunning Gowns *Designed and Worn by*
Mrs. Castle *in the Great New Serial*
SOON TO BE RELEASED

INTERNATIONAL

in PATRIA

by Louis Joseph Vance

PRODUCED BY
WHARTON, INC.

INTERNATIONAL

Is Every Woman Curious?

CURIOSITY is the keynote and title of the latest episode of Beatrice Fairfax, the superb newspaper series.

¶ Certainly every woman has heard of and wants to see Miss Fairfax whose "Advice to the Lovelorn" is printed every day in the most important newspapers of the United States.

¶ In "Curiosity" it is the attempt of a young wife to pry into the business of her husband, a secret service man, that causes all the trouble. It is always the distress or some troubled lover that provides the adventures for Jimmy Barton, the reporter, and Miss Fairfax.

Harry Fox and Grace Darling

are the stars of

BEATRICE FAIRFAX

PRODUCED BY
WHARTON, INC.

THE FABLE OF

THE BIG HEAVY MAN AND THE SMALL HAPPY MAN

Written for Children but Exhibitors may read between the lines.

ONCE upon a time there was a big Impressive Man. His name was HEAVY FEATURES. "I will teach people the tragic lessons of Life," he said. "I will make them sad. I will make them think about the horrors of Crime and Poverty. I will make Pictures that will startle them and stir them up. They shall know how serious and complex Life is. They will call me an artist." And all the little Heavys struck heavy attitudes.

"Well, well," said the SMALL HAPPY MAN, "He has left out something. I will show people sunshine and laughter. I will make them glad. I will point out the bright spots in daily living. I will make Pictures that are clean and simple, I will make them funny. The people shall laugh. They will call me their friend because I make Life easier for them." The small Happy Man's name is CHRISTIE COMEDIES and he is constantly attended by a host of little Happys who are always glad.

Now the WISE OLD EXHIBITOR spoke: "People *like* to laugh," he declared, "they like to go home with a good taste in their mouths. They like CHRISTIE COMEDIES. He is the Thought Child of Al. E. Christie. I can get his Pictures on the Open Market from reliable Independent Exchanges. That lets me pick what I like — so he has to give me something good. I am going right now and book the Open Market release for October 30th, Billie Rhodes and Eddie Barry and Harry Ham are in it. It's called 'What's in a Name.'"

[TO BE CONTINUED]

MORAL: *Exhibitors should find out about this by sending a letter or telegram, or by getting in touch with the representing Exchanges.*

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

Consensus of Opinion—
"The most remarkable cinema production from dramatic and photographic excellency."

WM. N. SELIG'S

"THE CRISIS"

By WINSTON CHURCHILL

Not a war picture—it is a vivid, daring and heart interesting picturization of

"AMERICA'S GREATEST AMERICAN STORY"

with a cast of superb ability,—a play that will bring all classes to your Theatre.

For state rights communicate with

SHERMAN-ELLIOTT, Inc.

Suite 1702

220 West 42nd Street, New York City

EVERY COMEDY A FEATURE

TWEEDLEDUM COMEDIES

MEAN

Fun for Your Patrons
Dollars for Your Box-Office

BOTH IN ABUNDANCE

NEXT RELEASE

SOME HERO October 9th

PRODUCED BY
EAGLE FILM COMPANY,
Jacksonville, Fla.

BILLY DUNN
Supervising Director

Exclusively distributed by

UNITY
729 7th AVE., NEW YORK

KLEINE-EDISON-SELIG-ESSANAY SERVICE
By Arrangement With F. Zuppone, Jr.
GEORGE KLEINE, Presents
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
Tremendous interest has been aroused
GEORGE KLEINE
80 5th Avenue, New York City

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

HERE THEY ARE!

KLEINE-EDISON-SELIG-ESSANAY SERVICE EXCHANGES

NOW BOOKING

The Greatest Rental List In America

Tear Out This Page And Save It For Future Reference

ATLANTA
71 Walton St.

BOSTON
14 Piedmont St.

CHICAGO
166 North State St.

CINCINNATI
138 West Seventh St.

CLEVELAND
2077 East Fourth St.

DALLAS
1812½ Commerce St.

DENVER
729 Eighteenth St.

DETROIT
Peter Smith Bldg.

INDIANAPOLIS
Lyric Theatre Bldg.

KANSAS CITY
209 Ozark Bldg.

LOS ANGELES
642 South Olive St.

MINNEAPOLIS
16 North Fourth St.

MONTREAL
204 St. Catherine St., W.

NEW ORLEANS
103 Nola Bldg.

NEW YORK
729 Seventh Ave.

PHILADELPHIA
1309 Vine St.

PITTSBURGH
123 Fourth Ave.

SALT LAKE CITY
127 East Second South St.

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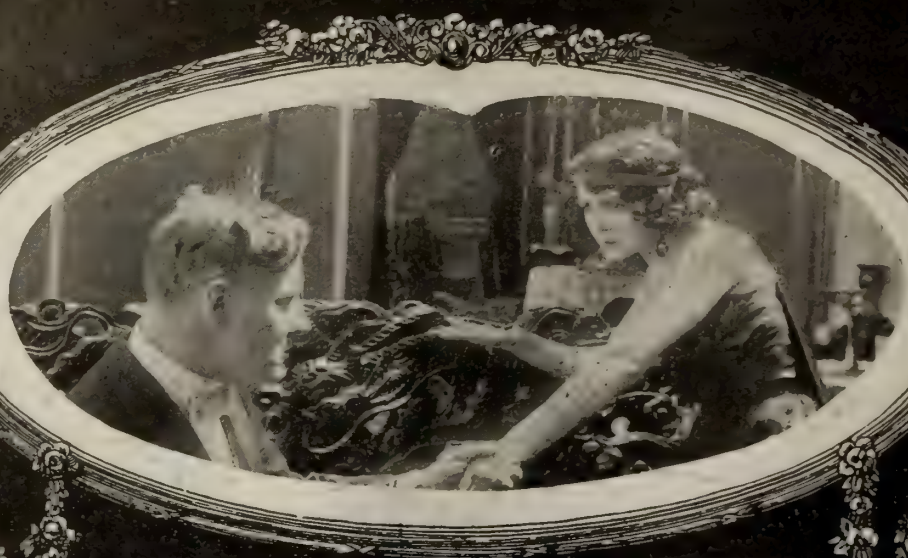

Knickerbocker Star Features

October 27

MARIE EMPRESS
IN "THE CHORUS
GIRL AND
THE KID"

Supervised by
H. M. & E. D. HORKHEIMER

K GFCo

General Film Service

OCTOBER 26'
BABE HARDY,
RAYMOND McKEE
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A MAID TO ORDER

OCTOBER 27'
BURNS & STULL AS
POKES & JABBS
IN "The FRAME UP"

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"THE MISSING HEIRESS"

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The scene above is only one of the many electrifying moments in the second release of the series that has set the film world talking. Unanimously proclaimed by trade press reviewers as unequalled in sensationally thrilling action, unexcelled in concentrated strength of story and quality of production. With the sure-fire drawing power of

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Marin Sais and True Boardman in a stirring two reel episode of the famous "Girl From Frisco" series. A bitter struggle against unscrupulous trust agents forms the story.

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Ham, Bud, Ethel Teare and Henry Murdoch in a joyous one reel satire on stage-struck-would-be stars.

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"The Lost Messenger"

Helen Gibson, on a motorcycle, crashes through a bridge railing, missing by inches the wheels of the speeding train below.

Released Saturday, Oct. 28th

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KALEM COMPANY

235 West 23rd Street New York City

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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(*Index to this issue will be found on page* 612.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, October 28, 1916

Facts and Comments

REPORTS from South America tell of the wonderful success of several big American-made features. The Buenos Aires Herald speaking of the success of one famous American feature says that "it marks a new epoch in the theatricals of the Southern Republics and the fame of the producer now extends around the world south of the equator with the same distinction as that with which the theatergoers of the northern nations recognize it. This American masterpiece has been given over 200 performances in Buenos Aires, a record never before equaled by any theatrical attraction in this city. Another organization has visited all of the important cities of the Republic of Montevideo and the principal towns of Chile, Peru and Bolivia." What a tribute to American screen genius. The Latin-American market is hungry for good pictures and Cine-Mundial points the way, giving its subscribers not only full information but actual service in providing valuable "leads" to the American producer who wants to go into this promising market.

CONCILIATION is good business policy most of the time and we feel sure that conciliation on the part of the exchanges toward the exhibitor is the best kind of business policy. The exhibitor is not as dependent upon the producer as he used to be; competition is keener than it ever was among the exchanges. A courteous word, a spirit of conciliation have a business value which only the short-sighted manager will overlook. One of the oldest film men and one who is well acquainted with film conditions here and abroad recently commented upon the fact that so many exhibitors had a hard struggle to make ends meet. At such a time as this, courtesy and conciliation are especially profitable.

* * *

THE National Board of Review has just issued a most interesting pamphlet entitled "Principles Governing the Selection of Motion Pictures for Young People under Sixteen." There are some excellent chapters in this booklet such as "The Mental Attitude of Children," "Juvenile Actors," "Comedy," "The Use of the Subtitle," "Posters," etc. We feel sure that the exhibitors of the country will be very much interested in this booklet as it contains many valuable suggestions and offers good material for formulating replies to "cranks" and agitators. The pamphlet may be had for the asking from Dr. Orrin G. Cocks, Secretary of the National Committee on Films for Young People, 70 Fifth Avenue, New York City. The pamphlet is a most interesting and instructive contribution to the current literature of the motion picture.

* * *

ONCE more we beg to remind the secretaries of exhibitors' organizations and indeed anybody who is interested in organization to tell us of any interesting meetings and events generally in organization circles. The MOVING PICTURE WORLD has made a feature of reporting these events as a glance at our pages will show. We want to make our Exhibitors Department as complete and as accurate as possible and that is why we invite the co-operation of secretaries and of all exhibitors who take an interest in organization.

* * *

"VAMPIRE" films are going out of fashion. They are being killed by ridicule just as the melodrama was killed in this generation. It is a very healthy sign to see exhibitors denounce the "vampire" and other nuisance films. The public detests films that smack of the studio and reflect the mind of a dime-novel director. Naturalness is demanded as the first condition of box office success. The morgue of the industry, the huge Saragossa sea of failures in filmdom of which promoters never say anything, is full of concerns that could not make the screen a true and simple reflection of life as it is lived about us and in us.

* * *

A VERY remarkable fact about the international film market: In the course of the last two years the number of producers in Italy has increased at least twenty-five per cent. Of course only a small part of this increased output in films is sold in Italy or anywhere in Europe. Germany and Austria, formerly two of the best customers of Italy, are inaccessible to Italian-made films. We know that the consumption of Italian films in our country is negligible. Strange as it may seem, no Italian product is marketed now on a regular schedule in this country. Where, then, is all this increased output going? It is all going to South America, the great film market of the future, the same great market which we Americans are persistently overlooking or neglecting. This market invites us, but we seem to be painfully slow about responding.

Producers Non-Progressive

By Louis Reeves Harrison

NO MATTER how willing the leading producers may be to move forward and onward, they are human and under the restraining influences which have made the whole world move as slowly as the great armies now facing each other in Europe. The irregular and labored action of the nations at war is that of the race in its advance toward superior enlightenment. But for a few bold minds, the inventors and discoverers and idealists, each generation would remain passive, content to stand on the sure ground of what has been long established. Even today, when we pride ourselves on our intelligence, a man of advanced thought is often treated as a nuisance, if he is not regarded with suspicion.

Any thinker who originates stories in scenario form today, particularly if he is unfamiliar with those selective methods through which the material of a rejected scenario is retained for the use of some sister, cousin or aunt of the second-story thief in charge of the department, may find it necessary to give up a direct attack upon the formidable defenses set up against true authorship and execute some indirect or flank movement in order to get the kind of audience he deserves.

Let it be taken for granted that a leading producer is in dead earnest about securing bright plays and is willing to pay liberally for them, almost the first thing he does is to neutralize his own purposes by putting artistry on the same plane as artifice. He selects bright department men who are familiar with the cunning devices of those writers who try to sell imitation pearls as the genuine article, valuable eliminaters of the undesirable, and a number of assistants are engaged to search through a haystack of scripts for one needle of an idea.

This is an old method and one almost purely negative. There have been thousands of good original stories already shown on the screen, but it is extremely doubtful if a list of their authors is to be found in any scenario department. It is a little bit early to expect those authors, no matter how successfully their efforts have withstood the strain of directorial inefficiency, to write masterpieces with offhand frequency, but the fact that they have made good puts them in an artistry class far removed from that of skilled substitution or mere imitation.

Authors who have made good with original stories and the unpromising amateur are treated with a lofty impartiality that would be amusing if it were not destructively stupid. An author who draws honestly from his own creative font is a candidate for the dependable class, even if his script contains serious faults of structure or does not meet requirements in other respects, and before his effort is returned it deserves the scrutiny of two or three judges—it may not be impossible to nurse him with a little encouraging criticism and even bring about a new draft of his story which will prove satisfactory.

A large number of these true authors—they belong to a sensitive part of humanity—become discouraged, if not completely disgusted, by the treatment they receive in offices and studios. In its lowest and simplest exercise, Imaginative Effort is an idea formulated purely by the mind, a Conception, and all the highly cultivated taste and power of concentration required in superior image-making creations involves a certain refinement of sensibility rarely understood by those who become callous in the business struggle. Methods of digging for gold require more skill than the hiring of men to shovel sand.

To those incapable of comprehending the difference between artifice and artistry the distinction may seem unimportant. They will continue to exert a nullifying influence upon brave original effort, while declaring from the housetops that they are seeking it. They are not seeking it at all—they are merely expecting it. Such producers are the outgrowth of blind circumstances, spontaneous enough, enthusiastic over unexpected returns for investment, but without original intention to deal with pure artistry and unequipped to grasp its relative value.

It is even irritating to some producers of established wealth to consider for one moment that their profits must ultimately depend to any extent upon contributions from individuals wholly outside of their organization and beyond their immediate control. Hence the salaried writer of screen stories, who grinds out so many a year until he runs stale. But there are producers who DO know the difference between artifice and artistry. They are giving stimulus to their directors and opportunity to their interpreters with the best stories they can find. Their trouble lies almost altogether in methods of selection and production.

In arriving at a rational conception of story value while examining a scenario, should a producer not put himself in the unbiased position he expects the critic to occupy when reviewing the completed picture? The critic is expected to be guided by principles, not by personal preference. What kind of an art principle is it that selects a choice specimen of gold filigree work merely that it may be hammered out of shape for the value of the precious metal contained? If the original form lacks grace here or utility there, is it not in accord with true art to have the originator reshape his own creation?

There are other agencies of progress in this new art than production, those of publicity, distribution and exhibition, but they are largely scientific; they are fully comprehended; they have been given free scope, and their development has been rapid. The whole world rejoices that this is so. We enjoy a new and popular means of intercommunication. Through these agencies we have increased our means for the dissemination of instruction, entertainment and happiness. An international language has come into existence, one easily read by all classes of people.

The means provided, what kind of material should be placed on the screen to satisfy aspiring people wherever they exist? For some it may be gratifying to scan the past; for others the present and its needs are of absorbing interest, and there are bolder minds delighting in speculation concerning the future. Of these three, the story of the day, the hour, we live in takes front rank. What concerns now, rather than what concerned us a few years ago is of deep import, yet in spite of this, a very large majority of the visualized stories make no appeal to modern intelligence and appreciation whatever.

There are men capable of writing stories for visualization which would not only add immensely to the enjoyment of people all over the world but contribute to making intelligence universal, but they insist upon terms of compensation such as they receive in all other arts of expression. Is it progressive to ignore them entirely? Is it progressive for wealthy producers to hold out their hats to authors of any kind and say, "Please help the blind?" No art of expression can progress without the application of that faculty we call ingenuity, another name for genius.

Two Great Blows to Censorship

By W. Stephen Bush.

RARELY has the Moving Picture World carried two more important news items than were found in last week's issue. Our readers may well reach the conclusion that a crushing blow has been dealt to all censorship agitation and that the idea of an exclusive Federal control over motion pictures has been killed and buried beyond the possibility of resurrection.

While the candidates for the presidency of the United States nominated by the two great political parties differ on all the great issues now before the American electorate, they are in absolute harmony in their views on censorship. Both of them being scholars, both of them being familiar with the political history of England and of America, both of them being statesmen of a progressive type, it was not to be thought of that they would favor censorship. The Moving Picture World never for a moment entertained the fear that either of these men would stultify his record and his political convictions by favoring such a monumental failure as censorship has proved itself to be among all nations and in all ages.

Both men spoke clearly, but it seems to me that Mr. Hughes went further than Mr. Wilson. Mr. Hughes has held the office of Justice of the Supreme Court of the United States with great credit to himself. He is particularly familiar with questions involving Federal control. He struck the keynote of the situation in these memorable words: "The pursuit of the idea that there can be any Federal control where there is no Federal exigency is a will-o'-the-wisp." We hope that after this we won't have to listen to any more learned lawyers in the industry who have just talked with other learned lawyers and who are perfectly clear that Federal censorship will abolish every other form of censorship. Candidly, we are very sick of hearing this nonsense repeated by men who claim intelligence and even legal training.

The industry, it must now he plain to all, has taken the only right and proper stand when it declared itself against all forms of censorship.

The value of the declarations just made by Hughes and Wilson can hardly be exaggerated. Eight and thirty states will have their legislatures in session this coming winter and spring. If attempts are made to enact censorship legislation anywhere the words of the two statesmen who are now appealing to the suffrages of the people will be cited against censorship whether that legislation emanates from Democratic or from Republican sources. The difference between censorship and regulation has been clearly set forth by both Mr. Wilson and Mr. Hughes. Both have echoed the fear of arbitrary power and "graft" so often spoken of in these columns. Both have damned censorship because of its miserable history, because of its ineffectiveness and because of its un-American character.

Our readers will agree with us that the position taken by the Moving Picture World and faithfully adhered to and defended on all occasions has now been fully vindicated. If this industry is to endure, if it is to develop artistically and ethically, if, in short, it is to fulfill its great mission to mankind, it must be free like the press and responsible to the law for any abuse of its freedom.

We hope that the timid souls who but lately cried out that "censorship is bound to come" will subside and find inspiration and courage in the words of President Wilson and Mr. Hughes, a former judge of the Supreme Court of the United States. Salvation to this industry must come from within and not from without. Admitting that there have been offensive pictures, admitting that there have been errors of judgment and that there have been abuses, we feel confident that the history of the screen from a moral point of view has on the whole been a most creditable one and that it compares favorably with the history of any other amusement, and indeed with the history of any other human institution.

"Fakes" and Facts

By W. Stephen Bush.

ANYONE who cares may find out with very little loss of time and very little expense the size, the nature and the character of the circulation of the Moving Picture World. We do not care in what direction you may go and whether you travel ten miles or a thousand miles, the result is always the same: The Moving Picture World is the inseparable companion of the exhibitor. You find it on his desk and very often you find another copy in the operating booth. There are a large number of theaters which keep three and four copies of the Moving Picture World, because they find its pages an inexhaustible mine of valuable information, and this applies to the advertising pages no less than to the text.

What moves us to write of this subject at this time is the exclusive special exhibitors' news which the Moving Picture World carries in issue after issue. Wherever exhibitors gather, whether at local meetings or at state conventions, or for special purposes, the Moving Picture World is represented and prints a full report of all the proceedings. No other paper in the field makes even an attempt to do this. Exhibitors' news is live matter—it carries current interest—*it is read by exhibitors all over the country.* In nine cases out of ten a matter which interests an exhibitors' organization in one part of the country is equally interesting to the exhibitor of every other part of the country. We have been told that by giving these meetings our attention we have been of service to the exhibitors. We cannot help believing this to be true, because there is a steady flow of renewals and fresh subscriptions to the Moving Picture World. No canvassers for this paper come back to the office with a moving tale of woe and a few subscriptions as the result of several weeks' hard work. We do not have to listen to excuses and explanations and dwell on "faked-up" statements. The Moving Picture World makes no apologies, but gives *value* in every issue to every man who uses its advertising space.

How can any advertiser or publisher swallow a statement from his canvasser that he has found eight exhibitors out of less than forty "who never have and who never will read a trade paper"? These apologies for a lack of circulation are pitiful and may move the charity of the advertiser, but we fail to see where his business instincts are appealed to.

A man who looks at the exhibitor from the top of a ladder may swallow such preposterous statements. If he were in actual daily contact with the practical side of the business he would know that such statements are silly and reflect little credit on the intelligence of the man who is willing to take them seriously. To go to the length of printing them even in a paper with an artificial circulation shows an abysmal ignorance of conditions as they exist all around us. Imagine an exhibitor of motion pictures unable to read or talk English. We have been on the lower East Side, where much of the advertising in the lobby is in Yiddish or in Italian, but we have never found the exhibitor who could not make himself understood in English and get at least the releases out of his paper.

The Moving Picture World, giving full value and more than full value to every reader, gives to advertisers the sort of value which cannot be obtained elsewhere at any price.

Exchanges to Correct Abuses Legally

J. A. Berst of Pathe, Defends the Organizing of Exchange Associations and Points Out Abuses to Be Remedied

THE movement to correct various abuses in the renting of films has gained considerable headway recently. It is manifesting itself in the formation of associations by the exchange men in the various film centers and the members of these associations agree upon the line of conduct that best adapted to combat these abuses and then act as a unit to stamp them out.

Because the various Pathe Exchanges are vitally interested in anything that helps the industry as a whole, J. A. Berst, Vice-President and general manager of Pathe Exchange, Inc., has devoted considerable time to the study of the legal standing of these various associations and their rulings. Mr. Berst, in speaking of this subject for publication, said:

"In every large body of retailers there is bound to be a small percentage of those who, for the profit of the moment, lose sight of the question of right or wrong altogether, and adopt methods that are tricky, ill advised or positively dishonest. The retailer in the film business is the exhibitor. The large majority of them do business along strictly honest lines. Corrective methods are not meant for them but for that small percentage in the business who impose such a burden upon the exchanges that the honest exhibitor must indirectly be affected likewise.

"It frequently happens that motion picture exhibitors refuse to pay their bills with one film exchange, and upon the refusal of the latter to give them further service, get their films elsewhere until the same thing happens again. The process is then repeated until they have tried out all the exchanges in their territory. In large cities this operation may last several months. Sometimes these exhibitors pay one exchange for the purpose of preserving credit with one place, while doing the bulk of their business with others, whom they refuse to pay.

"Again, film exchanges are subject to inconveniences and positive loss at the hands of another class of exhibitors who fail to make prompt returns of films. Sometimes these films are exhibited beyond the contract period or they are even sub-leased to other theaters.

"Film exchanges are also caused loss by refusal of exhibitors to pay for damage of one sort or another suffered by films as the result of negligence on the exhibitors' part.

"Nor are the annoyances and abuses named all that the film exchanges have to deal with. For instance, a number of exhibitors, without rhyme or reason, allow themselves to "feel" that the film exchange with which they are doing business owes them money. In such cases there is nothing owing and not the slightest excuse for a claim that there is. Yet it not infrequently happens that a film comes back with a C. O. D. charge for some more or less petty sum which the exchanges have paid in many cases rather than have their films held up pending a discussion of the alleged claim.

"Until recently one exchange manager was not aware of the difficulties experienced by another exchange, but the boldness and ingenuity shown by a number of exhibitors have caused the exchanges to consider ways and means to combat the dishonest practices to which they have been subjected and, accordingly, all over the country, a number of exchanges have come together and organized what are practically protective associations, the object of which is to safeguard the members from a continuance of injury at the hands of dishonest exhibitors. Among other things, these associations keep their members informed as to all unfair acts committed by exhibitors which may come to the association's attention and the membership co-operates individually by refraining to supply films to any exhibitor while in default or until he has purged himself of unjust practices.

"During these times of anti-trust laws and trust-busting enterprise of those in authority, not to mention treble damage suits and other actions for so-called conspiracy and what not, the question naturally arises as to the extent to which the members of these or similar associations may go in protecting themselves from unfair dealing, or positive dishonesty on the part of certain exhibitors. The question is a very important one and has been carefully considered by our counsel who have expressed the view that such protective associations are entirely lawful and that the members may agree not to deal with exhibitors of the class mentioned.

"Two principal legal propositions are involved, viz., liability under the libel and slander laws, and liability under the laws relating to conspiracies in restraint of trade.

"As to the risks incurred by a member of such an association in reporting derelictions of its customers, it need only be recalled that commercial agencies, such as Dun's and Bradstreet's, and many others of equal standing, have long been engaged in reporting upon merchants and others engaged in business. These agencies are fully recognized and their confidential reports, made in good faith, to an interested party, are regarded as privileged communications, but a mercantile agency report is not within the privilege, if it be made to one not interested in the given matter, or if it be published for general circulation among the subscribers; and the same principle would apply to reports made by a mutual protective association, as well as to reports made to such an association by its members, with this most important qualification and exception that if the report be made not for the purpose of keeping members informed as to the credit and standing of the parties with whom they deal, but of blacklisting delinquent debtors in order to compel the payment of debts already due, such report might well not be regarded as within the privilege. As remarked in one of the reported cases:

> To blacklist a person in writing and thus publish of and concerning him that he is a delinquent debtor, when in fact he owes nothing, tends to injure his reputation, render him odious, and expose him to public contempt.

And the same is the case in regard to all other derelictions. In practically all of the States the truth of any statement is, however, its justification and a defense to an action for libel or slander. "Privilege" is a party's refuge when there is a mistake as to facts. But giving out information about another is essentially a dangerous matter and the branch manager who contemplates so doing should be most careful as to his facts.

"The so-called conspiracy phase of the matter need give no concern so long as the associations confine themselves to measures of a strictly protective character—that is, for the prevention of dishonest practices and unfair dealings on the part of their customers. But the instant that these associations would do anything like regulating prices or saying who shall or who shall not do business, or anything that is in restraint of trade, they would put themselves on a very dangerous ground. It is always better, of course, for dealers of all kinds to keep out of trade associations of a so-called protective character, and act upon individual decision lest some undesirable feature develop; but, where abuses can be corrected in no other way, it is proper—as it is certainly legal—for individuals to combine for mutual protection.

"In New York such associations have the sanction of law. Section 180 of the Membership Corporation Law, provides that

> five or more persons may form a corporation, commonly called a board of trade or exchange, or a building exchange or association for the purpose of fostering trade and commerce, or the interests of those having a common trade, business, financial or professional interest, *to reform abuses relative thereto, or to secure freedom from unjust or illegal actions*, to diffuse accurate and reliable information as to the standing of merchants and other matters, etc., etc.

and was said in the case of Reynolds vs. Plumbers' Protective Association, 30 Miscellaneous Reports, at page 715:

> Merchants have a right to deal with whoever they choose. They have a right to sell their goods on credit or to demand a cash payment, and it is not unlawful for any number of persons to organize under the statute to protect themselves in trade, and they may agree not to sell their goods on credit, and such an act would not be in restraint of trade or against public policy.

Some years ago a case arose in Kentucky in which the law was squarely set forth. A brewery claimed that one of its customers owed it $184.50. The brewery belonged to an association composed of all the breweries in Cincinnati. When the $184.50 was not paid, all the members of the association were notified of the fact and the dealer brought suit against the members of the association for damages, alleging that there was a conspiracy and that he had been libeled. The court said:

> It is not unlawful for several persons in trade to confederate together to protect themselves by lawful acts from dishonest debtors.

and there is no principle of law that compels a man to have

business relations with a dishonest person. It has also been decided that

whatever one man may do, all men may do: and what all men may do singly they may do in concert, if the sole purpose of the combination is to advance the proper interests of the members, and it is conducted in a lawful manner.

and as late as last year it was decided in a case in the Federal Court in Massachusetts in which conspiracy in retraint of trade under the Sherman law was alleged, that

persons have a right to associate for the purpose of advancing their own interests by discriminating against other persons, if such discrimination is based upon proper and legal grounds, e. g., failure to pay bills due to members of the association.

"The C. O. D. and delayed-return abuses are not limited, in so far as redress is concerned, to such action as an association might take. If an exhibitor is bound by the terms of his lease to return films at a certain date and withholds them from the leasing exchange or if he attaches to the return conditions which he has no right to make, for instance, a C. O. D. charge, he commits what in law is called a conversion and is liable for the damages occasioned by his act. The damage would not be measured in a C. O. D. case, by the amount of the C. O. D. charge; for one is not allowed to derive any advantage from his own wrong. Some day an exchange will sue one of these people on account of substantial losses and recover a substantial judgment. Furthermore, an action might be brought to recover the specific property. The exchanges are not obliged to submit to these abuses."

Bosworth and Marshall Join Lasky Forces

Two Well Known Figures on Stage and Screen Will Soon Appear on Paramount Program.

HOBART BOSWORTH and Tully Marshall, well known figures on stage and screen, have signed contracts with the Jesse L. Lasky Feature Play Company to appear permanently in its productions on the Paramount program. The engagement of these two distinguished actors by Lasky has in itself an element of drama. They were originally engaged by Cecil B. De Mille solely for his great production based on the story of Joan of Arc, in which Geraldine Farrar is soon to star. So striking was the work which these two players did in that production that Mr. De Mille enthusiastically recommended that they be engaged by the Lasky company for its regular program features, and his suggestion was immediately adopted.

Hobart Bosworth.

When Mr. Bosworth appears in his first production under the new agreement, he will in fact make his reappearance on the Paramount Program after a long absence. Those who have been in the motion picture industry for a few years will remember that at the formation of the Paramount Program the contributing producers were the Famous Players, Lasky and Bosworth Companies. Hobart Bosworth was the star of the pictures which were produced under his name. This company has since been expanded on the Paramount Program into the Oliver Morosco Photoplay Company and Pallas Pictures. Bosworth, meanwhile, tired of the managerial end of the business, which proved too much of a burden in addition to his work before the camera, resigned from the company in order to devote himself entirely to screen work. Now he returns to the Paramount Program solely in the capacity of a player.

Tully Marshall is one of the best known actors on the screen to-day and has had a distinguished career before the footlights, appearing in "Paid in Full," "The City," "The Talker," and numerous other plays. He is a valuable addition to the company assembled at the Lasky studio.

Brenon's Pretentious Plans

Engages Florence Reed for "The Queen Mother"—Mary Garden Heard From.

HERBERT BRENON has engaged Florence Reed for his next Selznick Pictures production following "War Brides," which is now virtually completed. The photodrama in which Miss Reed will appear is "The Queen Mother," a powerful drama of the Middle Ages.

"The Lone Wolf," a picture play based upon Louis Joseph Vance's popular novel of the same name, which was announced last week as Mr. Brenon's next production, has been postponed temporarily. Mr. Brenon discovered that Miss Reed was available for an immediate engagement, and as he had been looking for a star for "The Queen Mother" for several months, he closed a contract with her, and will begin working on this new production as soon as "War Brides" with Nazimova as the star is off his hands.

Meanwhile Mr. Brenon has received a cablegram from Mary Garden, who has been passing the summer in Paris, stating that she will be returning to America in December. She will fill her engagement with the Chicago Grand Opera Company for the regular season, and in March will begin work under Mr. Brenon's direction in her first photodrama. Miss Garden has been receiving alluring offers from many moving picture producers for several years, but finally elected to make her screen debut under Mr. Brenon's direction, after seeing "A Daughter of the Gods." It was this picture also which made Nazimova a convert to Brenon's advanced ideas in photoplay art.

In "The Queen Mother," Mr. Brenon has an entirely new theme, so far as the photodrama is concerned. For several months he has been working out for the camera a version of one of the most dramatic stories in all history. It is ideal for a production of the Brenon quality, for it combines with an absorbing story an opportunity for magnificence of settings such as cannot be found in modern stories. The play deals with the Middle Ages, the time when the Italian renaissance influenced all art, literature, life and politics of Europe, especially in the countries along the Mediterranean. Luxury and splendor such as had not been known since barbaric times was indulged in by the royalty and nobility, but redeemed from the crudities of ancient times by the fact that there arose a great host of masters in all the arts who, under the patronage of the rich and powerful, produced classics in painting and architecture that are still the despair of their modern worshipers.

It was also the period of social and political unrest, court intrigues, and innumerable other complexities. Many of Shakespeare's greatest plays were created upon this splendid background. The atmosphere of "Romeo and Juliet," "The Merchant of Venice," "Two Gentlemen of Verona" and numerous other great classics was taken from this medieval kaleidoscope.

All this magnificence, however, while it will be reproduced faithfully in "The Queen Mother," will not be permitted to interfere with the carrying out of Mr. Brenon's cardinal principle, that no play is greater than its story, and that spectacles must never be allowed to interfere with the direct telling of the story. The plot of "The Queen Mother" has been adapted by Mr. Brenon from an obscure source, and is of a nature which demands regal setting. The queen from whom the play takes its title is one of the most tragic figures in all history. A young woman, of the most opulent charm, she wielded almost absolute power, and many stories are told of her cruelty. There was, however, a softer side to her emotions, a love which influenced her every action. This was her affection for a son who, by force of circumstances, owing to the intrigues of court, was never permitted to know the identity of his mother. From this complex situation there has been evolved a drama which, for intensity of interest and magnificence of investiture, has seldom been equaled.

This production completes the Brenon program of Selznick Pictures until next summer. "War Brides" will be released in November, and "The Queen Mother" and "The Lone Wolf, completed in the course of the fall and winter, so that Mr. Brenon will be free by the time Miss Garden is ready for the great production which he has in contemplation for her. It has been widely reported that "Thais" would be the Garden spectacle, because this was one of her greatest operatic triumphs. This, however, has not been finally decided. There are several other roles for which this most popular of all operatic actresses is equally well adapted, and the selection will not be made until she has consulted with Mr. Brenon after her arrival.

The Motion Picture Exhibitor

ONTARIO EXHIBITORS' ASSOCIATION.

Holds Annual Meeting and Election of Officers at Toronto, Ont.—Business in Good Shape.

ANOTHER milestone in the history of the Moving Picture Exhibitors' Protective Association of Ontario was passed on Sunday, October 8, when the third annual meeting was held in the Carls-Rite Hotel, Toronto, in the presence of fifty members of the organization. The exhibitors first gathered around the merry tables for a feast and business matters received attention only after a complete measure of mirth had been enjoyed. It was the biggest show that the association had ever staged, so far as annual confabs are concerned. The multiple reel feature was, of course, the election of officers, but with the unwinding of the celluloid it was found that the cast became practically the same as the previous year's selections. A. Bailie, manager of the Cumbac theater, proved as popular as ever in the contest for the executive seat and was re-elected. He now shares some of the stage setting with Leon Brick, manager of the new Regent theater, who was picked out for the honorary presidency. The remaining principals of the company for the ensuing year are as follows: Vice-president, H. Alexander, Doric theater, formerly on the executive committee; secretary-treasurer, W. Liscombe; assistant secretary, H. Jennings, Mary Pickford theater, a former member of the committee also.

The single and split-reel items of business on the program had to do with war tax arrangements and amendments; a campaign for the enlargement of the membership and a forecast of the social events of the coming season.

The association is making efforts to have the war tax removed from admission tickets for children while representations are also being made to the Ontario government to secure the sole privilege for the sale and distribution of war tax tickets among the exhibitors of the province. At present some of the exchanges and a number of government representatives in outside centers, as well as the government itself, are looking after the sale of the tax rolls to the theaters. The association wants to handle the tickets in order to secure the commissions and a little prestige as well.

Not one exhibitor present would listen to hard time tales and it was the consensus of opinion that the film business throughout Ontario is in a very satisfactory shape. Further, there was no complaint regarding a shortage of operators, although war's demands have been heavy. There are enough operators to go around, but no one is enjoying any holidays, enforced or otherwise.

The association enjoys a ninety-five per cent. membership in the city of Toronto, but the exhibitors in outside centers are still somewhat delinquent in responding to the invitations to support the association. Plans are being laid to bring the attention of out-of-town exhibitors to the advantages to be gained through co-operating with the Ontario organization, the machinery of which is well-oiled and running smoothly.

The exhibitors will stage several spectacular features during the winter, including another screen ball.

The club quarters of the organization border closely upon an elaborate scale and are practical. These headquarters will be maintained throughout the coming term.

CINCINNATI LEAGUE MEETING CALLED.

Tuesday evening, October 31, has been fixed as the date for the first regular fall meeting of the Cincinnati Motion Picture Exhibitors' League, according to Secretary H. Serkowich. At that time an informal dinner will also be held, Wielert's, a famous eating place, being the scene of the affair. Nominations will be announced of tickets for the several offices, to be voted on at the coming December election, and plans will be discussed for the fall and winter business of the league. It is expected that there will be some interesting matters coming up regarding the position of the league on the subject of Federal control of films, which the organization is on record as favoring.

NEW HAMPSHIRE EXHIBITORS ORGANIZE.

Meet at Manchester and Elect Officials—E. H. Horstmann Representing National Organization Addresses the Meeting.

A VERY successful meeting of New Hampshire motion picture exhibitors took place at Manchester on October 5. National Committeeman Ernest H. Horstmann, who has won great credit for himself all through New England by his ardent and intelligent labors in the cause of organization, called the meeting at Manchester to order. In his opening address he spoke of the need of concerted action this coming winter when the legislature of New Hampshire will be session. If any hostile legislation is attempted the exhibitors must be ready to meet it and fight for their rights. His remarks were well received and found an echo in several speeches made by New Hampshire exhibitors. An organization was effected immediately.

The following officials of the new organization were elected unanimously: President, C. H. Bean of Franklin; vice-president, W. H. O'Neil, Manchester; secretary, M. Lorenzo, Manchester; treasurer, A. L. Couture, Manchester. The following exhibitors were elected as members of the executive committee: John H. Bartlett, Portsmouth; G. D. Barrett, Dover; E. L. Campbell, Keene; George Piece, Manchester; Edward Gilman, Berlin.

The meeting was attended by seventy-six exhibitors, representing all parts of the State. An application for a State charter was immediately forwarded to the National President as New Hampshire is anxious to affiliate with the National organization.

MEETING OF ILLINOIS BRANCH.

Open Session Attended by Two Hundred Exhibitors and Members from Other Branches of the Trade.

THE meeting of the Illinois branch of the Motion Picture Exhibitors' League of America, held in their hall in the Masonic Temple, Friday, Oct. 6, was the largest regular meeting held in two years. The meeting was called at 11 A. M., and by the time the Dutch lunch was served, over 200 exhibitors were present.

Promptly at 12:30 the president declared the session open, and every seat in the hall was filled with exhibitors, exchangemen and other representatives of the trade.

The opening address was made by M. A. Choynski, who dwelt upon the great benefits of organization, the value of the screen as an advertising medium, and the great influence the League will have in the coming election if the members work in concert.

Sam Spedon, the well-known publicity director from New York, who was in the city in the interests of the one-reel film, "The Government in Action," then spoke on the evils of over-production.

After Mr. Spedon the following speakers made short addresses on subjects specially apt at the present time, in connection with the moving picture industry: H. Schoenstadt, W. J. Sweeney, Adolph Powell, H. Lieberthal, R. O. Proctor, R. Fulton, Sam Katz, Louis H. Frank, Alfred Hamburger, Joseph Hopp, Charles Abrams, Sidney Smith and George Laing.

The following resolutions regarding street carnivals were then submitted and adopted, and a committee including Messrs. Schoenstadt, Frank and Katz was instructed to present them to the Mayor of the City of Chicago, to the Commissioner of Streets, to the States Attorney and the City Council:

Whereas, in the past and also at the present time, street carnivals held in the city of Chicago work nothing but hardship on the merchants and exhibitors in the neighborhoods where said carnivals are being held; and

Whereas, said carnivals have a tendency to bring undesirable people to the neighborhood; and

Whereas, most of these carnivals hold games of chance, offering chickens, ducks, geese, candy and other merchandise as prizes; we, the Motion Picture Exhibitors' League of America, Illinois branch, hereby protest against any and all carnivals that hold free shows and erect booths in streets for this sale of merchandise, and do most emphatically object to said carnivals holding these games of chance,

The chairman of the Political Action Committee then declared that the committee would meet on Wednesday, Oct. 11, at 11:00 A. M. at the League headquarters.

Messrs. Proctor, Judell and Balaban, forming a committee from the F. I. L. M. Club, of Chicago, then submitted a proposition from a delivery company which guarantees insurance against loss of all films after they leave exchanges, and also guarantees their prompt delivery. The matter was referred to the executive committee of the League, and action will be taken on the same at the next meeting of the executive committee.

A member present then announced that a truce had been declared between the two warring operators' unions in the city, and that all differences for the time being had been settled by a board of arbitration.

The next meeting of the Illinois branch will be held at headquarters on Friday, Nov. 3. Open meeting will be declared at 12:30 P. M., when a free Dutch lunch will be served.

Fifteen new members were admitted to the Illinois branch at the meeting held Oct. 6, and applications for as many more were received.

DEADWOOD EXHIBITORS' LEAGUE.

Motion Picture Men of South Dakota Organize and Elect H. B. Hurst President.

NOT to be outdone by the larger and more pretentious moving picture centers of the country, the theater owners of the Deadwood, S. D., section last week organized the Black Hills Exhibitors' League. The organization was effected at a meeting held at the Deadwood theater, Deadwood, and which was attended by a score or more exhibitors from that and other cities in the immediate vicinity.

Advancement of the interests jointly of the public and the picture show owners is the prime object of the league, according to its constitution and by-laws. The exhibitors banded together for the purpose of co-operating with one another even to the extent of exchanging ideas with the object in view of boosting the film industry.

Following the completion of the work of organizing the first action taken by the league was to adopt a resolution in favor of affiliating with the National Exhibitors' League.

The Black Hills Exhibitors' League also will serve the purpose of a trade bureau and a screen club. It is the purpose of the officers to make the organization a social as well as a business one. The following officers were elected: President, H. B. Hurst of Deadwood; first vice-president, J. F. Parks of Hot Springs; second vice-president, Frank Keys of Rapid City; corresponding secretary, Leo Peterson of Belle Fourche; treasurer, James O'Neill of Spearfish; executive committee, E. L. Crew of Lead, Burt Burton of Sturgis and Arthur Rose of Rapid City.

The Deadwood Exhibitors' League is unique in more ways than one. It is probably the first association of its kind to be formed outside the big moving picture centers and where no exchanges are located. And then it is distinct in that it has for its president probably the most remarkable exhibitor in the whole film world.

H. B. Hurst, head of the league, is owner of the Deadwood opera house. He is blind, but in spite of the affliction, personally manages his own theater and selects his pictures. He "sees" every film that is displayed in his house before he allows it to be exhibited to the public and each photoplay must measure up to a high standard before it receives his approval. Road men and representatives of the various exchanges, who have visited the Deadwood opera house in quest of contracts, declare that this blind genius is the most exacting critic with whom they have had to deal.

Hurst "sees" the pictures through the medium of his 14-year-old niece, Ruth Wrightman. She is his constant companion. When a picture is to be reviewed the pair selects average seats and the performance begins. The girl makes no attempt to foist her own judgment of a picture on her uncle. She merely reveals the plot to him by reading the leaders and describing the characters. According to persons who have attended these unique showings, Hurst grasps the spirit of each picture as readily as if possessed of his full sight, growing enthusiastic when the play is full of action and expressing his disapproval when anything of questionable character appears in the film.

Hurst probably does more work about his theater, personally than any other exhibitor, large or small, in the country. In addition to managing his house, reviewing his own pictures and managing the floor during performances he makes all of his own lobby frames. These are of heavy brass and unusually artistic.

BAY STATERS PREPARE FOR ANNUAL BALL.

Massachusetts Branch of Exhibitors' League Set November 22 as Date of Big Affair.

THE Massachusetts branch of the Motion Picture Exhibitors' League of America is preparing for its annual ball for 1916. The Bay State men hold the reputation of doing things in a big way. The reputation was firmly established by the manner in which they conducted the big shows of 1914 and 1915. Last year they entertained more players than ever before had been known to attend a similar function outside of New York or Los Angeles. Also in the Hub it is undisputed that the two balls of the local picture men have been the largest indoor events in the history of New England.

The ball this year will be held in the Arena, the same building where the preceding functions have taken place. The date has been advanced about a month, the big day this year being Wednesday, November 22. That will bring it just one week earlier than the New York ball.

Sam Grant, as heretofore, will be general manager. Between now and November 22 he will divide his time between his Boston and New York offices, respectively, 127 Pleasant street and Room 904 Columbia Theater Building. The executive committee aiding Mr. Grant is composed of H. L. Asher, G. M. Clark, H. F. Campbell, Richard W. Drown, L. Dadmun, Joseph Di Pesa, H. A. Gilman, F. J. Howard, Ernest H. Horstmann, P. F. Lydon, R. D. Marson, S. M. Moscow, Herman Rifkin, T. Spry, A. F. Washburn and H. I. Wasserman.

Mr. Grant said this week in New York that the 1916 event would be conducted on the same general lines as previous ones, although it was probable there would be no repetition of the popularity contest of last year. The committee would appeal to the general public on the reputation of what had gone before. Mr. Grant intimated that particular attention would be paid to the composition of the grand march, but added he was going to keep quiet for a while as to the details.

The price of tickets has been placed at $1 for each person. Boxes, including four admissions, are $10 and with five admissions are $15.

GREAT NORTHERN CLOSES TEMPORARILY.

The Great Northern Film Company, which was established in New York in 1908 as the American office of the Nordisk Films Company, Copenhagen, has decided to temporarily discontinue its office in the United States for reasons which may be laid down to the conditions created by the European conflict. The company, shortly before the outbreak of the war, had contemplated the establishing of an American studio, and a general expansion of its interests in the American market, but has found it impossible to carry out its plans as originally intended. The regular releasing schedule has been affected more or less during the past year or more, and until these conditions subside, the company has decided to discontinue releasing its product regularly as heretofore. Ingvald C. Oes, general manager, contemplates a trip to Copenhagen just as soon as pending business matters of the office are sufficiently adjusted. He will appoint a representative to look after the interests of his concern, and to arrange for the release of several of the company's six six and seven reel special features which have recently been completed.

PRESIDENT LAEMMLE ATTENDS BIG OPENING.

Carl Laemmle, president of the Universal, returned to New York on Thursday, Oct. 12, from Chicago, where he attended the opening performances in the Studebaker of his company's "Twenty Thousand Leagues Under the Sea." The Universal president expresses his conviction that the picture is the biggest thing ever shown in Chicago, and he ought to know Chicago—that's where he started in the moving picture business. He said the Studebaker, seating 1,400, was packed solid for all performances during the three days he was in the town, and that on Wednesday evening a thousand dollars worth of business was turned from the door. The prices of admission run from 25 cents to $1. The production will be put on in New York as soon as possible.

GOLD KING SCREEN RECEIVES AWARD.

The Gold King Screen Company of Altus, Oklahoma, have just received official notification from the Exposition Committee of the National Exhibitors' Association of America that the Gold King Screen has been awarded the Certificate of Honor at the Exposition recently held in Chicago.

Censorship Question in Washington, D. C.

Commissioner Brownlow Objects to a Certain Class of Pictures and Warns Exhibitors Against Showing Them

By CLARENCE L. LINZ.

THE censorship question in Washington, D. C., is right up to the exhibitors and manufacturers, according to Louis Brownlow, member of the Board of Commissioners of the District of Columbia, who, at present, is right in the limelight as a result of the stand that he has taken in opposing the exhibition of the photoplay "Purity."

There are two sides to every story, and there are certainly two sides to that involving this photoplay, for while Tom Moore, who has booked it for showing at his Strand theater, has many letters from his patrons, who criticize the action of Mr. Brownlow in condemning it, the latter has been importuned to take this stand by an equal number of people. Realizing the possibilities of the situation, the Washington correspondent of The Moving Picture World sought an interview with Commissioner Brownlow, with the rollowing results:

"Pictures are getting worse," was his opening statement. "There is absolutely no question but that the moral tone of the moving pictures has been going down—not of all pictures, but there is an attempt on the part of some of the producers to put out films that appeal to purient minds. I can hardly go out on the street, or enter a club, or enter a street car that people do not come up to me and ask what I am going to do about 'these rotten movies.' I, personally, have left two or three exhibitions lately disgusted with what I saw on the screen.

"I am not narrow-minded. I have been intensely interested in motion pictures for a long time and, in fact, have been classed and class myself as a 'movie fan.' I have also been a consistent opponent of censorships—I do not believe that a censorship is necessary if the producers and exhibitors will take due warning from the signs of the times.

"In the case of 'Purity,' a film which I did not see, and the story of which I knew only from relation by those who did see it," continued the Commissioner, "there was an opportunity to make a general ruling against nudity on the screen which could be enforced without bringing into the question the factor of discretion which is a necessary factor in a general censorship. Whatever the motive of the story, there is no doubt but that the appeal to the public was to go to the theater and see a naked woman on the screen. It was so advertised and so far as the invitation held out to the public, it was the intent of the exhibition. That is the reason I asked Mr. Moore, of the Strand theater, not to exhibit the film in Washington. In future nudity will not be permitted on the screen in the Washington theaters.

"I very much regret the incursion of the motion picture producers into the field of the vampire-type films. If the exhibitors of Washington will exercise their undoubted right and privileges of refusing to book films of an improper character; will refuse to book films which, either in themselves or through their advertising, appeal to the prurient tastes, there will be no necessity of censorship in the District of Columbia. A period of several months will be given to exhibitors in which they will have ample opportunity to demonstrate their willingnes to co-operate with the authorities in cleaning up the screen. If this co-operation is not forthcoming, I firmly believe that a censorship will become absolutely necessary."

Commissioner Brownlow, going over a list of subjects that have been taken as a part of the various photoplays shown in the National Capital recently, stated that there were many things which make films objectionable besides such as would bring them into the class of lewd and lascivious stories. He pointed to one photoplay, a recent release, wherein there was depicted the devouring of the body of a human being by buzzards. This, according to Mr. Brownlow, was carrying out the theme of the story with too much realism. A great many people left the theater before the exhibition was completed and there followed a meeting of a score or more indignant patrons, who condemned the management for allowing such a photoplay to be shown in the theater.

At the District Building it is being pointed out that nothing more is to be demanded with respect to the exhibiton of motion pictures in Washington than has always been demanded from the legitimate stage. It is asked why an exhibitor should be allowed to feature a naked woman on the screen, when a naked woman would not be allowed to appear upon the stage. It cannot be seen where a comparison of these can be drawn with the contents of an art gallery—a marble statue of a naked woman has not the surroundings that would make the naked woman in a film objectionable.

When one comes right down to the fine points of the controversy, it cannot be said that the District Commissioners are asking unreasonable things when they request the co-operation of exhibitors in eliminating from their programs photoplays that are decidedly "off color." The Commissioners and others upon whom the welfare of the city devolves state that they do not have as much trouble with the regular program producing companies as with those who, in motion picture parlance, are known as bookers of "wild cats." This is emphasized particularly in the case of a film recently shown here which had been made by a very well known producer, who, it is said, after having seen what he had made, refused to let it go out with his name attached. He, a producer, was ashamed of the product; yet exhibitors have booked it and brought upon themselves the criticism of many people, thus increasing the demand for censorship.

And films are not the only things that are being criticized just at present in Washington. Some of the advertising, newspaper and poster advertising needs going over with a fine-tooth comb and the removal therefrom of a great deal of material that even the most liberal-minded would deem offensive. Mr. Brownlow is not far wrong when he declares that the business is being brought to a low level by a few who think only of money and not of the future. There are those who declare that they cannot make money unless they cater to the desires of the general public and that those desires contemplate the showing of pictures against which complaint is made. Commissioner Brownlow combats this statement, saying that the exhibitors secure a certain following but do not obtain that increase in patronage which would surely come from the proper kind of entertainment.

From time to time, as reported in the columns of The Moving Picture World, there has been talk of censorship for the District of Columbia. To all who have aproached him on the subject, Commissioner Brownlow has stated that there was no need for such supervision of films, that the exhibitors were taking care to see to it that little if anything objectionable was being shown, but of late it looks, from all reports, as though he would have to go back on these statements and a warning is to be seen in his remarks "if this co-operation is not forthcoming, I firmly believe that a censorship will become absolutely necessary."

"CIVILIZATION" LEAVING THE PARK THEATER.

"Civilization," the Thos. H. Ince $1,000,000 film spectacle, which registers its three-hundredth performance at the Park theater, Columbus Circle, on October 22, has by force of circumstances, to leave that theater the same night, simply because of its outstanding success. It appears that a wealthy syndicate has opened negotiations for the acquisition of the New York State rights of the picture and wants to exploit it in their own way. They figure they can make more money out of the spectacle by showing it simultaneously in as great a number of places as possible, rather than by confining its presentation to one large theater in a town. The negotiations have reached that stage where it is obligatory upon the present owners of the picture to close the run.

JAMES LOUGHBOROUGH JOINS METRO.

James Loughborough, well-known New York newspaperman and magazine writer, has accepted a position in Metro's publicity department. He takes the place in the publicity forces made vacant by Tom Geraghty's departure for Hollywood, where the latter has gone to write scenarios for Lasky.

Mr. Loughborough left the staff of the Evening World to take his present place. He has been a member of the staffs of several New York papers and has been engaged in editorial work for many years. His career embraces terms of service with the New York Evening Journal and New York Evening Sun. Lately Mr. Loughborough has been devoting considerable time to the writing of fiction and magazine articles.

American Films in Brazil

Sao Paulo Has the Best of the Country's Business in Moving Pictures.

Sao Paulo, Brazil, Sept. 19.

WHILE all the American films that come to Brazil have their first runs in Rio de Janeiro, Sao Paulo surely has a greater business than the capital. The most prominent daily newspaper has a big advertising patronage from owners of moving picture theaters, on Sundays the space passing two full pages. This, naturally, gets full houses, because every film of prominence is fully described in the advertisements. Rivalry between three or four large exchanges controlling their own theaters makes good business for the newspapers. At times there will be a full page describing some important work.

Sao Paulo has not yet arrived at the continuous performance stage, as has Rio. In Rio the theaters are so small that only short sessions can be given. One theater there has two halls, and the film is taken from hall to the other. The waiting time is thus reduced to a maximum of thirty minutes. Sao Paulo gives matinees on important days.

Abraham Carlos, representing William Fox, is doing big business, and predictions are made here and in Rio that the big Fox features will soon displace all others. Evidence of this is seen in the great crowds that are seeing such films as "The Calumniator," "The Family Stain," "A Parisian Romance," "Secrets of High Society," "The Spirit of New York," "The Song of Hate," etc., which are being exhibited in every theater in the city. Nothing has been seen here to compare with the quality of these films. Other American houses are represented by very ordinary films. Pictures of strictly American interest do not draw people to the theaters. The one exception is the film, "The Diary of Lord John," which never fails to interest. Only one section a week is shown, much to the regret of exhibitors, who always want to run serials oftener than is done in America. Another American film that was liked for its theme and execution was the Selig drama, "The Fifth Friend." A film which was out of the common run was the Violet Mersereau feature under the title of "The Road of Adventure." "The Man Inside," under the name of "The Really Culpable," with Edwin Stevens in a dual part, evoked little interest, except for the fine work of the principal.

The last named picture was a joke as to some its translations. People here are ever ready to find fault with little things, and there were titters in the audience when mistakes in translations were noted. Translators should read their own proofs on titles before allowing them to be taken. This is not the only picture with defective work in this line. A notable exception were the translations on the Powers pictures of insect life.

"Hypocrites" did not evoke any unusual interest, although crowds followed the advertising matter in the daily papers. It had only a short run in Rio before coming here.

"The Diary of Lord John" pleases good crowds all the time. The Universal cameraman would have seen evidence of appreciation of his work in the projection of the Egyptian's face toward the audience. As the face with its horror approached nearer and nearer,one or two men in the audience shouted from fear. Another voice at the other side of the house shouted: "Nao chega!" ("It cannot reach you!")

Sara Bernhardt's "Jeanne Doré" had big crowds. Several people noted the lack of movement, but appreciated the reason.

Several used Chaplin films have been seen here.

Billie Ritchie comics are seen daily.

The Universal's "Graft" series has very little that appeals to local taste. There are people who wonder if any American idea is expressed in the acts of those characters who appear to take the law into their own hands as a means of remedying industrial abuses.

Italian films have their place here, since a large majority of the people of this city and state belong to the Italian race. To an American an Italian drama is a sad, agonizing thing that does not appeal to any of his senses. An Italian comedy is something hard to understand. In the words of a famous critic, comedy must be tragedy to the actors if it is to be funny to the auditors. Latins do not as a rule make good actors, because they are mostly all acting in real life, so that when they try to act in reel life they overdo the thing.

The Companhia Cinematographica Brasileira controls the following theaters in Sao Paulo: Pathe Palacio, Colyseu Campos Elyseos, Marconi, Iris, Sao Paulo and Colombo.

The Empresa Cinematographica D'Errico Bruns & Co. controls the Rio Branco, the Royal and the Brasil.

The Empresa Cinematographica Pathe (Zieglitz & Castello) controls a large number of important films, but has no theater.

The Empresa Cinematographica J. R. Staffa has an immense business in films, mostly Nordisks, besides running the Universal theater.

The Agencia Geral Cinematographica (Mattos & Sestini) controls a great variety of films of all makes, running them in the order given at the theaters named: Royal, Brasil, Rio Branco, Campos Elyseos, Barra Funda, Congresso, Colombo, Esperia, Eden, Sao Paulo, Iris, Eros, Pathe Palacio, Vesper, La Paz, Eldorado, Marconi, San José, Minerva, America, Universal, Sant' Anna, Palace and Oriente.

The Empress Peliculas d'Luxo da America do Sul, with Alex. Kenna at its head in Rio, has opened a branch in Sao Paulo. Good business is expected, as only pictures of the best American producers will be handled. J. H. C.

Elaborate Musical Score

Metro Production of "Romeo and Juliet" Will Have a Classical Setting Arranged to Blend with the Situation Presented.

A setting of classical music is announced by the Metro Pictures Corporation for the forthcoming Metro production of "Romeo and Juliet" in which Francis X. Bushman and Beverly Bayne are the stars.

There will be motifs for each of the chief characters, and in the strongest scenes there are special musical settings which blend perfectly with the situations presented. The composers are Irénée Bergé, who was a pupil of the great Massenet in Paris, and Samuel M. Berg, who arranges the musical settings for the feature photoplay productions of the Metro Pictures Corporation and other film organizations. They were aided in their work by B. A. Rolfe of the Rolfe Studios, who himself is a finished musician of distinction. They have taken the music of Gounod's "Romeo and Juliet" and Tschaikowsky's famous "Romeo and Juliet" symphony and so synchronized the two that there is a musical interpretation for every situation.

Their first idea was to take only the music of the Gounod opera and rearrange it to fit the screen interpretation of the Shakesperian tragedy, but as they went along with their work they realized that something profoundly beautiful was possible.

The two composers then conferred with Mr. Rolfe and Max Karger, general manager of Rolfe Photoplays, Inc. The result of that conference was that the musical experts decided to rearrange the music of Gounod's opera and the Tschaikowsky symphony so that they would harmonize perfectly with the scenes shown on the screen. In this work Mr. Rolfe and Mr. Karger both gave valuable assistance.

When they had finished their efforts there was the overture—a magnificent musical story of the love of Romeo and Juliet. Then came the motifs. Those for Romeo and for Juliet were taken from Gounod. The love motif is from Tschaikowsky's symphony, as is the motif for Friar Laurence. For Peter, the servant to Juliet's nurse, there is a motif which Mr. Berg has arranged from the opera of Gounod. In the Metro production the parents of Romeo and of Juliet appear. For them the composers have arranged the Romeo and the Juliet motifs. In the wedding scene the music from the opera is played.

It took thirteen weeks to complete the Bushman-Bayne production of "Romeo and Juliet" and all of the leading characters spoke Shakespeare's lines while going through the appropriate action. Six hundred players were employed, and in the cast several of the greatest theatrical families of America and England are represented, among them being a Booth, a Sothern, a Mantell, a Kemble and a Hall Caine. The cost of the costumes alone amounted to $35,000.

WALLY VAN LEAVES VITAGRAPH.

Wally Van, who has been with the Vitagraph Company for the past six years, first as player and then as director, has left the employ of that concern and will take a vacation before looking about for another connection. Mr. Van's last production was "The Scarlet Runner," a serial.

Submarine Photographic Rights

Williamson Brothers Will Fully Protect Their Property—Made Undersea Photoplays Possible.

WITHOUT intention to deceive, some of the most reliable of the daily and weekly papers have erroneously published statements and news items which have had a tendency to mislead as to where the true credit for all submarine motion picture photography rightfully belongs.

Ernest and George Williamson.

The Williamson Brothers alone are the originators and sole producers of this latest and most valuable addition to the motion picture industry, and the only pictures now before the public which have been manufactured with the aid of the Williamson inventions and submarine photographic devices, are "The Williamson Submarine Expedition Pictures," now being shown in nearly every corner of the universe, and the unusual and marvelous submarine scenes in "Twenty Thousand Leagues Under the Sea," which opened at the Studebaker theater, Chicago, on October 9.

Without the aid of these inventions and devices and the scientific knowledge and accomplishments of the Williamson Brothers, neither of these noted pictures could have been manufactured. In a period of time covering more than four years the Williamson Brothers and the Submarine Film Corporation have expended a half million dollars in continuous undersea research, with submarine chambers, collapsible tubes, diving devices and special photographic appliances, all of which have been fully protected under United States and foreign patents rights. During these years of operations and research work, the Williamson Brothers have gone down under the sea, through the Williamson tube, to the photographic chamber below, and have cruised about over the floor of the ocean, searching out locations of practically all the old wrecks known in the West Indies, and have charted their locations carfeully for future use.

In the unusual undersea film stories that the Williamson Brothers will produce, will be shown clearly these old derelicts of the pirate days, the remains of old Spanish vessels and treasure chests, and the ancient armor and fittings of the vessels of the Spanish main.

In the Saragossa Sea and in sheltered spots of the thousands of islands in the Carribean Sea are to be found the fitting haunts of the deep sea monsters. It is here that scientists, submarine engineers, expert divers, and men skilled in the habits of the shark, the octopus, the sea spider and other monsters of the deep, will battle with them in their natice haunts with the purpose of weaving this most thrilling feature of adventure into the thread of the deep-sea pictures.

Floating studios, fully equipped for the carrying of one or more companies and directors, will encircle the islands of the West Indies, making pictures with tropical background and native environment. Sea-going yachts of sufficient capacity for this work have been contracted for, and in addition to submarine pictures, tropical and marine features will be produced in lengths ranging from five to ten reels.

The phenominal success which greeted the "Williamson Submarine Expedition Pictures," coupled with the later marvelous submarine scenes in "Twenty Thousand Leagues Under the Sea," made under the personal supervision of the Williamson Brothers, have combined in giving them a world-wide reputation.

Executive offices are established on the eighth floor of the Longacre Building, New York City, and branches are being opened in London, Chicago, Los Angeles and Sydney.

Latest Pathe News Scoops

Claims a Beat in Arrival of Submarine Victims and First World Series Game.

THE Pathe News on Monday, October 9, performed a feat that is notable in the annals of news films. At nine p. m. it was showing to the audiences of the Strand, Keith's Palace, Broadway and Loew's theaters, scenes of the survivors rescued from the vessels sunk by the German submarine U-53, off Newport, R. I. The survivors were landed at Newport on Monday morning by the U. S. torpedo boat destroyers which had rescued them. A Pathe News cameraman, sent to Newport on Sunday night when the story was first flashed over the wires, was awaiting them, secured his pictures and then rushed them to Jersey City by special messenger.

At Jersey City they were developed, cut, printed and titled at top speed. Prints were delivered before 9 o'clock the same day to the New York theaters showing the news, and special messengers were sent with them to Boston and Philadelphia. In consequence, according to the testimony of the various theater managers who received the pictures, the Pathe News scored a clean beat.

Only the day before the Pathe News had accomplished another "scoop," similarly noteworthy. Pictures of the first World's Series baseball game at Boston on Saturday were delivered in Jersey City the same night, and were shown in the most prominent New York, Boston and Philadelphia theaters on Sunday. In New York, Keith's Palace, Proctor's, Loew's and the Strand were among those showing them; in Philadelphia the Stanley and the Palace; in Boston the Orpheum, St. James and Fenway.

It goes without saying that the theaters showing these timely and interesting pictures were able to "pack them in" by means of special posters. The Pathe Exchange in New York, Philadelphia and Boston, under the direction of Business Manager Seelye, gave immediate and efficient co-operation in order to "put the thing over" properly in each instance.

J. A. Berst, vice-president and general manager of Pathe, summed it all up when he said: "News events like those of the submarine survivors and World's Series baseball games rival in drawing power in the motion picture theaters the best features, especially when they are put out as quickly as these. We are making special efforts to see that our news pictures are delivered to the exhibitor as soon as possible after the event. Our many successes along these lines is most gratifying to me for I am a firm believer in the value to the exhibitor of the Pathe News. Our long experience in news films, for ours was the first, has enabled us to eliminate waste motion until now feats that would have been a seven days' wonder a year or so ago are of almost weekly occurrence. We expect, however, to do even better in the future.

GAUMONT PROGRAM FOR WEEK OF OCT. 22.

The first release of the week of October 22 from the Gaumont Laboratories and Studios is No. 25 of "Reel Life," the Mutual Magazine in Film. The great industrial changes brought about in Europe by the war are shown in startling fashion in pictures of "French Munition Workers." A second section of this issue contrasts Eastern and Western Barbacues in the United States. The third section shows the method of ferrying trains across the Sacramento River in California.

"See America First" of October 25 is devoted to Hot Springs, Va. These pictures make plain to one why society has chosen it for a playground. The hotels, mountain drives, and springs have prominent places in the release. On the same reel is an animated cartoon by Harry Palmer.

The third single-reel release of the week is the Mutual Weekly.

The Gaumont Company will soon issue a fourth weekly single-reel to be known as "Mutual Tours Around the world." This will be a scenic and travel film of foreign lands, released every Tuesday. The first release will be Nov. 7.

Society of Motion Picture Engineers

Permanent Organization Effected at Hotel Astor Meeting—Officers Elected and Committees Named

ON OCTOBER 2, 1916, at the Hotel Astor, New York City, the Society of Motion Picture Engineers called a second meeting to perfect the permanent organization, elect permanent officers, and set the Society finally "on its legs." C. Francis Jenkins, of Washington, was temporary chairman, and Herbert Miles, New York City, filled the office of temporary secretary.

The following applications for membership were received and the entire list was unanimously elected to membership: C. A. Ackeley, Akeley Camera, Inc., New York City; C. F. Badgley, Badgley Cinema Company, Inc., New Rochelle, N. Y.; H. A. Campe, Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.; H. B. Coles, Coles Picture Machine Corporation, New York; H. T. Edwards, Picture Theater Equipment Company, New York; R. G. Hastings, Motion Picture Apparatus Co., Inc., New York; M. D. Kopple, American Standard Motion Picture Machine Company, New York, William C. Kunzmann, National Carbon Co., Cleveland, Ohio; Max Mayer, M. J. Wehl & Co., Brooklyn, N. Y.; B. A. Proctor, Kineiken Apparatus Corporation, Bridgeton, N. J.; F. H. Richardson, Moving Picture World, New York; A. S. Victor, Victor Animatograph Company, Davenport, Iowa; R. E. Von Saal, New York; R. N. Wible, Westingtouse Electric & Mfg. Company, East Pittsburgh, Pa.; and H. T. Wilkins, Special Engineer, Pennsylvania Railroad.

Temporary Chairman Jenkins delivered the only address on the program during the entire proceedings, and it was not really an address, but merely a "talk" in which he outlined the purposes of the organization, and what it was expected the society would accomplish. F. H. Richardson, of the Moving Picture World, was the only other one who spoke at any length at all, and his talk only lasted two or three minutes. Mr. Richardson confined his remarks to calling attention to the fact that the loss to the industry through lack of standardization was something very huge. He said that the lack of standardization in one item alone caused a loss of approximately $50,000 per day.

The election of officers was in all cases unanimous, there being no opponents to any of the nominees. Mr. Richardson, of the Moving Picture World, was nominated for treasurer, but emphatically declined that or any other office on the plea that he could not undertake to be present at all meetings.

The election resulted as follows: C. Francis Jenkins, Washington, D. C., president; Don J. Bell, Chicago, Ill., vice-president for term of two years; E. M. Porter, New York, vice-president for term of one year; E. K. Gillett, New York, secretary; Paul Brocket, of the Smithsonian Institution, Washington, D. C.; treasurer. For the Board of Governors: H. B. Coles, New York, two years; H. T. Edwards, New York, two years; H. A. Campe, East Pittsburgh, Pa., one year; W. D. Westcott, Boston, Mass., one year. The organization was completed by the appointment of the following committees:

Committee on Cameras and Perforation—Don J. Bell, Chicago, Ill., Chairman; C. A. Akeley, New York; W. B. Westcott, Boston, Mass.; Carl L. Gregory, Boston, Mass.; G. F. Badgley, New Rochelle, N. Y.; W. E. Carleton, Brooklyn, N. Y.; Mr. Brady, Rochester, N. Y.; W. C. Thompson.

Committee on Projection—H. T. Edwards, New York, Chairman; C. Francis Jenkins, Washington, D. C.; H. B. Coles, New York; A. S. Victor, Davenport, Iowa; F. B. Cannock, New York; M. D. Kopple, New York; F. H. Richardson, New York; Nicholas Power Co., New York.

Committee on Optics—Mr. Orange, Schenectady, N. Y.; Chairman; C. Francis Jenkins, Washington, D. C.; F. H. Richardson, New York; Crown Optical Co., Rochester, N. Y.; Bausch & Lomb Optical Co., Rochester, N. Y.; Gundlach-Manhattan Optical Co., Rochester, N. Y.; Carl L. Gregory, Boston, Mass; Professor Gage, Ithaca, N. Y.; C. P. Coerz Am. Optical Co., New York; Semon, Bache & Company, New York.

Committee on Electrical Devices Pertaining to Motion Pictures—H. M. Wibble, East Pittsburgh, Pa., Chairman; William C. Kunzmann, Cleveland, Ohio; H. A. Campe, East Pittsburgh, Pa.; Mr. Orange, Schenectady, N. Y.; Max Mayer, Brooklyn, N. Y.; W. C. Hubbard, Hoboken, N. J.; E. B. Dunn, New York.

Auditing Committee—C. A. Akeley, New York, Chairman; Herbert Miles, New York; H. A. Campe, East Pittsburgh, Pa.

Friday and Saturday, April 6 and 7, 1917, were selected as the days for the next convention, and Atlantic City as the place.

The new society starts out with a herculean task before it. The waste traceable directely to standardization is something truly enormous, amounting in all its ramifications to very close to $50,000 a day. This seems like an impossible statement, but it really is not.

A glance at the committees disclose the names of men who ought to be able to bring to bear upon the problems presented both knowledge and experience well calculated to bring results. It is not expected that there will be any immediate or radical changes necessary or even desirable. Standardization cannot be brought about in a moment. It must necessarily be the work of time, and the first thing to be determined, in any particular case, is what had the standard ought to be. Perhaps the one biggest problem the society will encounter is that of the optical system of the projector. But even that question has been very greatly simplified through and by reason of the work done by the Projection Department of this paper during the past two years.

The Moving Picture World welcomes the "Society of Motion Picture Engineers" into the field. It wishes for the new society every success in its undertaking and will co-operate in everything under consideration for the benefit of the industry.

Irene Fenwick Joins Famous Players

IRENE FENWICK, celebrated stage star who is now appearing in "The Guilty Man," has been engaged by the Famous Players Film Company and will be starred by that concern in "Princess Zim Zim" on the Paramount Program, with Owen Moore playing opposite. Miss Fenwick is one of the most popular and most talented stars on the stage to-day and has already demonstrated her remarkable ability on the screen.

The record of Irene Fenwick on the stage is an enviable one. To trace only a few of her accomplishments, there is "Hawthorne of the U. S. A.," in which she played opposite Douglas Fairbanks; "Along Came Ruth," in which she played the title role with great success; "The Song of Songs," in which she scored a great personal hit—and now "The Guilty Man," which has again proven her to be a supreme actress. Miss Fenwick's first Paramount picture will be "Princess Zim Zim," in which she plays the role of a Coney Island dancer who mixes into New York's most exclusive and uppish upper crust.

Irene Fenwick.

A particularly interesting feature of the engagement of Miss Fenwick is the fact that it was done at the suggestion of Edward Shelden, the author of the script. Mr. Sheldon wrote the play, "The Song of Songs," in which Miss Fenwick scored such a great hit and he declared that he believes her to be an ideal type for the role, after watching her work on the stage. The Famous Players had been holding the script for some time while searching for the right star to play the Princess.

With Miss Fenwick in the role of the princess and Owen Moore playing the young society chap, "The Princess Zim Zim" should prove a success.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Scarlet Oath"

Gail Kane Featured in Five-Reel Nihilist Photodrama, Produced by Peerless for World.

Reviewed by Ben H. Grimm.

THE SCARLET OATH," a five-reel Peerless-World production, is elevated a few degrees above the plane of mediocrity only by the excellent work of Gail Kane. Miss Kane is seen in a dual role—twin sisters whose traits of character are as divergent as their physical selves are like—and she plays the parts in a manner that convinces the spectator that the sisters are really different persons. The production is not a vehicle for Miss Kane—it is she who carries the production, whose plot material has been borrowed in a large measure from Russian Nihilist pictures and plays that have gone before. For instance, there is the situation in which the despotic Russian chief of police offers the girl Nihilist and her father liberty from further prosecution if she will accept the Yellow Ticket—if she will give her body to him.

The story by Frederic Kulz (scenariorized by Gardner Hunting) borders on straight melodrama throughout, and plausibility is considerably stretched in the manner of the girl Nihilist's escape from Russia after she has murdered the chief

Scene from "The Scarlet Oath" (World).

of police, who was responsible for the deaths of her father and of her mother. Her escape comes about when she is recognized as his fiance by the young American diplomatic representative, whose fiance is the girl's twin sister, adopted twenty years ago by wealthy Russians who live in America. The ending of the picture is rather depressing, inasmuch as it shows the girl Nihilist killed by a tool of the Russian police; and this after we have been led in sympathy with the girl who justifiably killed the police chief. Some of the Russian settings are rather "stagey."

Montagu Love makes an impressive chief of police. Philip Hahn plays the father of the sisters in a capable manner. Allan Hale is cast in the role of the young American. Others in the cast are Carleton Macey, Lillian Paige and Boris Korlin. Directed by Frank Powell and Travers Vale.

"The Sultana"

Pathe Five-Part Colored Subject of Balboa Production Interests from the Dramatic as Well as the Scenic Side.

Reviewed by George Blaisdell.

RUTH ROLAND is the featured player in "The Sultana," a five-part release of the Pathe Exchange. The picture was produced at the Balboa studio; the Pathe company has finished it in colors. These add markedly to the attractiveness of the subject, giving the Southern California landscape the verdure of a New England summer. The story, which is by Henry C. Rowland, picks up markedly in interest in the latter half of the picture. In the beginning one of the drawbacks is a large cast.

Miss Roland is seen as Virginia Lowndes, a young woman of means, who gets into danger when she tries to help out of his difficulties a foolish young man. The youngster has entered into a wager that he can stage a hold-up and return the "goods" without being discovered or uncovered. He makes good on the first half of his proposition, but experiences a sinking of the heart when the trail begins to narrow. The entry

Scene from "The Sultana" (Pathe).

of real crooks into the story complicates matters. There are melodramatic situations precipitated before young Kirkland sees the jewel "Sultana" returned to its owner.

The director of "The Sultana" has added much to the entertainment value of his story by his judicious selection of picturesque spots. Of these an efficient cameraman has made the most. The cast is composed of William Conklin, Charles Dudley, Frank Erlanger, Daniel Gilfeather, E. T. Peters, Edward J. Brady, Gordon Sackville and R. Henry Gray.

"The War Bride's Secret"

Fox Picture in Which Virginia Pearson Plays Scotch Girl, Married to Departing Soldier, by Blacksmith Parson —A Melodrama With Humor.

Reviewed by Hanford C. Judson.

THE humor in this picture, "The War Bride's Secret," made by the Fox Players, is the quality that distinguishes it. Its humor is good, it is close to the ground and was appreciated by the audience at Fox's Academy of Music. These

Scene from "The War Bride's Secret" (Fox).

touches of farcical comedy are by the way of relief; they are not a part of the story which is tragic till the happy ending. It is pretty well acted and our chief criticism is that it moves

slowly in places. The director has made ample use of close-up views of faces. Close-ups may carry the story on with a leap; but the amount of action that can be got from them in any story is limited. Here this reviewer felt at times that the action remained stationary while the near views of the faces were on the screen. The story is not very original, but has fair quality.

The backgrounds are Scotch and are astonishingly suggestive of the real Scotch country. Robert Burns' poems are used liberally in the sub-titles and the characters also help in the illusion. The heroine and the hero are workers on the great farm of the village rich man, a democratic, likable squire. The only heavy villain in the story is War, though the picture has a hunchback tale-bearer and the usual village usurer. The heroine's brother, a lazy village lad, manages to make things harder for his sister. The rich squire wants the girl to marry him and her stern father naturally demands that she do so. But war breaks out and the young men of the town have to go, the hero with them. He and the girl are married by the blacksmith-minister of the village and later he is reported killed. The blacksmith is also killed and the girl knows that she is to become a mother. She consents to marry the squire, who thinks that the bairn is his. Then the hero returns. The rich farmer sees how things are and leaves the community after making provision for the bairn. The hero and heroine live happily on the rich farm.

Triangle Program

"Jim Grimsby's Boy," Five-Reel Triangle Ince by Lanier Bartlett, Featuring Frank Keenan and Enid Markey, and "Atta Boy's Last Race," Five-Reel Fine Arts with Dorothy Gish in the Lead.

Reviewed by Louis Reeves Harrison.

"JIM GRIMSBY'S BOY" is a genuine photodrama, with two very strong characterizations. In the power and consisteney of the two leading roles, that of Jim Grimsby, impersonated by Frank Keenan, and the tomboy girl, "Bill," interpreted by Enid Markey, lies the deep human interest of the story. Where there is a strong foundation of character,

Scene from "Jim Grimsby's Boy" (Triangle).

as in this case, the incidents become of minor import—the story could be developed in a thousand different ways. The author, however, has chosen an entertaining structure, and the treatment is beyond adverse criticism—it is that of Reginald Barker under the supervision of Thomas H. Ince. Taken altogether, the story has a sincerity which makes itself felt, and a charm which most pictures lack.

Keenan's interpretation of a dyspeptic old mountaineer, whose viewpoint is primitive and brutally masculine, rings true to the point of arousing deep sympathy for his women folk. His extremely narrow ambition is to have a son, one that he can raise to be as raw and uncouth as himself, the mock hero of a provincial. His wife bears him a girl babe and dies soon after, completely crushed by the harsh and overpowering masculinity of her husband. He seems to be incapable of noble sentiment when the girl grows up. He dresses her as a boy, calls her "Bill," lets her run wild on the mountains without education, yet he is delightfully inconsistent in his insistence that she shall cook, clean house and serve him as he would exact from any woman. He merely indulges a lot of native brutality at her expense.

Engraved upon the girl's nature is the wild and stubborn code of her father—she would not betray him in spite of his brutality—yet it is intermingled with the longings of her sex for what is beautiful and feminine in self-expression. In a revolt against her condition, inspired by an old fashion magazine and the attentions of a plucky young sheriff, she gathers courage to such an extent that her father begins to appreciate the manly side of her, but he is determined to test the bravery of the "tin" sheriff, and he does so by a daring expedient. Most unexpectedly he is caught in his own trap and saved from arrest by poor little "Bill," his neglected daughter. He experiences a conversion of sentiment toward her, and the consistent conclusion points straight to a life of wider opportunity and greater happiness for the brave little creature. A play worth while.

"Atta Boy's Last Race," it is to be hoped, is the last of its kind. It has been done to death in one and two reels and attenuated by every conceivable device of prolongation to five reels for no other apparent reason than play scarcity. With no suspense whatever—we all know that the horse must win to pay off the mortgage—almost without characterization, without vital theme of any kind, this old reiteration should be shelved for good. It wore out its welcome long ago. This utilization of old material is the more destructive that it comes from the source of many bright, strong and attractive releases, a throw-back to what has long been discarded.

Four New Kalems

"The Missing Heiress," Second Episode of the "Grant, Police Reporter," Series; "The Harvest of Gold," Number Twelve of "The Girl from 'Frisco Series"; "The Lost Messenger," a "Hazard of Helen," and "The Bogus Booking Agents," Ham and Bud Comedy.

Reviewed by Ben H. Grimm.

"The Missing Heiress."

FOR thrills "The Missing Heiress," the second episode of the "Grant, Police Reporter" series, is on a par with the first release. This reel shows Grant in an aeroplane in pursuit of a steamer on which the "missing heiress" is being brought to Europe. The feat of photographing an aeroplane in flight at close range—so that the figures of the occupants of the aeroplane register distinctly—has never, as far as we know, been done in as daring a manner as have the aeroplane scenes in this picture. This reel contains as much melodramatic interest as could be asked for.

George Larkin, as Tommy Grant, reporter, makes a flying leap from a hydro-aeroplane that has stopped at the side of a steamer, to a suspended ladder. The story is interesting, and shows on the screen the manner in which the reporter finds the missing heiress through peculiarity in alignment on the typewriter on which the letter asking for ransom was written. The reporter finds that the butler and private secretary in the home of the wealthy man have conspired to hold the heiress for ransom. Ollie Kirby does good work as the pri-

Scene from "The Missing Heiress" (Kalem).

vate secretary. Besides Mr. Larkin and Miss Kirby, the cast includes Arthur Albertson, Robert Ellis, William McKey, Betty Dial and G. Chira.

"The Harvest of Gold."

In "The Harvest of Gold," twelfth episode of "The Girl From Frisco"' series, Robert Wells Ritchie has interwoven truth and fiction in a fascinating manner. This two-reel episode of the western series treats interestingly of a theme that is typical of California—the efforts of the fruit trust to gain control of the crops of independent orange growers. Excitement is keyed to a high pitch when Barbara engages in a fist fight with the two men who plan to destroy the irrigation system of her father's grove.

On the screen in this chapter is told the story of the methods employed by the unscrupulous fruit syndicate representative to make Barbara's father's crop fail. Her father has bought options on the crops of orange growers in the vicinity over the syndicate's bid, after their real motives have been exposed. John Wallace, a friend and neighbor of the Brents, also

takes a leading part in the fight against the syndicate, whose tool tries to get the orange pickers employed by Brent to strike. Barbara wins the laborers' sympathy when, in a thrilling ride, she rescues the child of one of them from a wagon wildly drawn by runaway horses.

Maris Sais and True Boardman carry the leading parts. Others in the cast are Frank Jonasson, Ronald Bradbury, Edward Clisbee and Hart Hoxie. Directed by James W. Horne.

"The Lost Messenger."

"The Lost Messenger," a number in the "Hazards of Helen" railroad series, contains more stunts than many recent releases of the series. In this reel Helen Gibson, riding on a motorcycle, crashes through the railing of a bridge over a railroad and drops to the tracks close beside a moving freight train; she jumps from a "jack-knife" drawbridge into the water, fully sixty feet below, and swims to shore with a valuable packet in her hands. P. S. Pembroke, as the messenger, also furnishes a thrill when he jumps from a moving train into a river. The story of "The Lost Messenger" holds the interest throughout, and to the melodramatic material is added a compelling element of mystery. Other members of the cast than Miss Gibson and Mr. Pembroke are G. A. Williams and George Routh.

"The Bogus Booking Agents."

"The Bogus Booking Agents" is a Ham and Bud comedy that contains a number of laughs. All in all, it is quite an entertaining film and contains more plot than many preceding releases. Ham, Bud and Ethel are assisted in getting over the humor in this reel by Henry Murdock. Ham and Bud, as well as Ethel and Henry, are stage struck. Ham and Bud reach the booking agent's office when he is out, and decide to run things. Henry, a chauffeur, is put through his histrionic paces when a woman who wants to reform the stage appears. Many involved situations follow, and the picture comes to an end when Ham and Bud, discovered as impostors, are chased up and down stairs and into a police van.

"The Heart of the Hills"

Five-Part Edison Subject Carries a Blending of the Atmosphere of the East and the West.

Reviewed by George Blaisdell.

THE Kleine-Edison-Selig-Essanay Service will release in the week of October 30 "The Heart of the Hills," an Edison story in five parts, the first one of which is a prologue. The subject was directed by Richard Ridgely and was adapted from "The Girl from the East," a novel by David Whitelaw. Much care has been given to the production. Into the making, too, has gone the work of a goodly number of motion picture players, some of them oldtime Edison favorites. Mabel Trunnelle and Conway Tearle head a cast which con-

Scene from "The Heart of the Hills" (Edison).

tains the names of Bigelow Cooper, Herbert Prior, Robert Conness, Crawford Kent and Charles Sutton.

The prologue is in the atmosphere of the Far East, and the native garb of India is seen much in the main action of the story, which is laid in England. While running through the picture there is an Indian jewel, the Heart of the Hills, at the same time no unusual power is ascribed to the gem—a matter which contributes to illusion. The story is one of love and tragedy, of a child kidnapped by seditionists and in womanhood sent back to her father in England to carry out a mission on behalf of those who reared her. Miss Trunnelle plays the daughter, Hester. Stirring adventures she goes through. She is welcomed to the arms of her father and spurned by her half-brother and half-sister; she is again kidnapped by the seditionists, is accused of her father's murder, but through the aid of her lawyer lover is freed.

The story is well made and will afford strong entertainment. There is a bit of gruesomeness at the denouement, when it is disclosed that in mistake the father had been buried alive and that the traces of poison found days after were the result of the obedience of his servant, who had in accordance with instructions placed the phial in the coffin against the possibility of false burial. If it be gruesome it must be said it fits the story. The revelation of the source clears Hester of the charge of causing her father's death.

"The Blue Envelope Mystery"

Greater Vitagraph Presents Lillian Walker in Five-Part Adaptation of the Story by Sophie Kerr.

Reviewed by Margaret I. MacDonald.

THE nicely constructed adaptation of Sophie Kerr's story which was made by the well-known magazine writer, Helen Duey, has met with a kindly fate in the hands of Director Wilfrid North, of the Vitagraph Company. Lillian Walker is especially well suited to the role of Leslie Brennan, a young woman whose wise minded guardian sent her out into the world to learn to earn a living for herself, before breaking to her the news of the depletion of her fortune. John D. Bennet, playing opposite her in the role of the eccentric young chemist with whom Leslie Brennen finds employment,

Scene from "The Blue Envelope Mystery" (Vitagraph).

which develops into a pretty romance, could scarcely be improved upon in his interpretation of the character of the stolid, preoccupied worker.

The delination of character throughout has been skillfully done, the theme is clearly outlined, and the best situations of the story have evidently been made the most of. The psychological development of the picture rings true, and the production is altogether a praiseworthy one. The enjoyment one gets from the story as presented on the screen is the result partly of the artistic methods employed in adapting and directing it, the instillation of a delightful vein of comedy in the business of the play, and the co-operation of an excellent cast, consisting, in addition to those already mentioned, of Bob Hay, William Shea, Nellie Anderson, Charles Kent, Josephine Earle, Harry Northrup, and Florence Radinoff. A nicely planned adventure in which Leslie Brennan is kidnapped in an attempt to carry to Washington a formula for a new explosive discovered by the chemist, and also a message to the head of the naval department, supplies the sensational element that always helps to popularize a moving picture production.

"Witchcraft"

Fanny Ward Is Featured in a Lasky Story That Interestingly Reflects Old-Time New England.

Reviewed by George Blaisdell.

IN "Witchcraft," the Lasky release of October 16, Director Frank Reicher has given us a studious, unexaggerated portrayal of the days of witchcraft in New England. Of the several producers who have essayed to treat this subject, he is, so far as this writer has observed, the first to avoid the egregious historical error of burning his victims at the stake—an ending which, as a matter of fact, never befell a white person in New England. The script was Dr. R. Ralston Reed's prize winner in the contest held at Columbia University; it is an interesting story.

Fanny Ward charms as the Huguenot girl who with her mother comes to the settlement to escape the mesh of superstition which gradually had been closing about them. The portrayal of the mother, too, is skillful, compelling. Jack Dean is the youngster who falls in love with the newcomer, only to be euchred by his miserly uncle. Paul Weigel is that uncle, who compels Suzette to become his wife under threats of delivering her mother to the mob clamoring for her blood.

Lillian Leighton is Nokomis, the Indian woman who befriends Suzette, and is in turn befriended. It is a fine interpretation of a strong character, one that bulks in the story. Then, too, there is an unnamed child, who, with uncanny convincingness, describes to the jury, as she has to the neighborhood, what the witch has done.

"Witchcraft" will be liked. It is a story revelatory of conditions in a black page of New England history, yet always keeping the blacker part in the background. But one gallows appears, and that one is cheated of its intended victim by the proclamation that puts a stop to all similar executions. Perhaps nowhere will the story be more popular than in New England itself. Historical picture it may be, but it contains genuine human interest, heart interest.

Scene from "Witchcraft" (Lasky).

"Alice in Society"

Three-Reel L-Ko Number, Featuring Alice Howell, Turns Up Various Amusing and Laughable Incidents.

Reviewed by Robert C. McElravy.

THIS burlesque comedy in three reels, extracts numerous laughs from the observer. The action is a little broad in the first reel, but inoffensive and generally acceptable. The last two reels are best and several scenes, particularly those at the reception, are extremely funny.

Alice Howell, Fatty Voss, Phil Dunham and Joe Moore take the leading parts, the former being seen at her best in certain situations. The plot concerns a tailor and his two assistants. The tailor is a man of fiendish temperament, who eats his soup noisily and swallows wienerwursts whole. He sends the girl out to rip and tear men's clothing, in order to increase his patronage.

The girl finally brings in a wealthy young man, named Astorbilt, and the tailor drops him through a trap door into a basement. Here he rigs up an infernal machine and endeavors to get his victim to sign over a check to him for ten thousand dollars. The two assistants lead an amusing rescue.

Scene from "Alice in Society" (L-Ko).

The scenes at the Astorbilt reception are very funny. The two assistants have been invited by the grateful host, and the fiendish tailor appears in disguise, without invitation. Numerous complications arise, and Alice Howell does some laughable stunts on the ball room floor and at the dining table. She identifies the tailor by the way in which he eats his soup. The girl imagines the host is in love with her, but learns to her sorrow that his affections are for another.

In the Diplomatic Service

Francis Bushman Tries His Hand with Indifferent Success at Adapting and Directing a Picture.

Reviewed by George Blaisdell.

METRO will release on October 16, "In the Diplomatic Service," a five-part subject, featuring Francis Bushman and Beverly Bayne. Mr. Bushman is credited with the adaptation and direction of the story of John C. Clymer and Hamilton Smith. The production, aside from the care with which it is staged, is hardly up to the average of its brand. There is a notable verbosity in its sub-titles and at times in the dialogues between the principals. Also there is a tendency to overact.

Mr. Bushman carries the role of a man of means and unconcerned about work who is induced by an uncle to accept a place in the Secret Service. The culminating argument is an appeal to him to look on the flag, which is shown in a close-up. To Dick Stansbury is given the job of uncovering a foreign diplomat who is proficient in getting away with some of Uncle Sam's "plans and specifications." Miss Bayne is seen as a young woman, who falls in love with the Secret Service man, only later for a period to be convinced he is working in conjunction with the enemies of her country.

Henri Bergman is Dr. Montell, the diplomat, who is ambitious to take from Uncle Sam the papers he is most anxious to retain. Mr. Bergman gives a good impersonation of a man who will bear watching at any time. Charles Fang as the Chinese valet will interest.

"The Soul of a Child"

Pioneer Feature Film Corporation Presents Five-Reel Drama Featuring Em Gorman, Child Actress.

Reviewed by Ben H. Grimm.

WHILE "The Soul of a Child," a five-reel drama to be released through the Pioneer Feature Film Corporation, contains a certain amount of heart interest and at times makes a fairly strong appeal, the picture as a whole fails to convince. Em Gorman, a child actress of about six or seven, who is featured in the production, is called upon to portray emotions in certain situations in the action of the story which are far beyond the power of one of her tender year. The five reels embrace many close-ups of the child, and the action suffers somewhat as a consequence.

Scene from "The Soul of a Child" (Pioneer).

The production visualizes the story of Goldenlocks, who is orphaned when her father and mother are lost at sea. She is sent to live with her uncle, who has met with success in the city, and who leads a life of dissipation. The child is neglected and prays for her uncle, who spends his evenings entertaining questionable characters. Goldenlocks becomes sick, and calls for Mollie, her uncle's sweetheart during his fisherman days. The child's illness brings the two together again, and Goldenlocks, when she gets well, brings about a happy reconciliation.

Besides Miss Gorman, the cast includes John Dunn, Wellington Playter, Nancy Baring and Grace Lovell.

Exclusive Features Offers "La Tosca."

Joseph M. Goldstein, president of Exclusive Features, Inc., is now selling "La Tosca," the two-part photoplay with Madame Sarah Bernhardt and her own company, from the Theater Francaise. The picture is being sold on open market.

Keen Cartoons

A Somewhat New Departure in Animated Cartoons—Three 500-Foot Subjects Shown by Keen Cartoon Corporation.

Reviewed by Ben H. Grimm.

THE KEEN CARTOONS, produced by the Keen Cartoon Corporation, and to be released through independent exchanges, are a somewhat new departure in animated cartoons in that the humorous stories acted by the animated pen-and-ink characters are visualized much in the manner as are motion picture comedies with human characters. By that is meant that in "getting over" the story close-ups, film tinting, cut-backs, subtitles, etc., are employed. The animation in these cartoons is fair, although a bit "jumpy" at intervals. The drawing as a whole is acceptable.

The Keen Cartoons are to be relased in 500-foot lengths. The subjects shown for review were "Henry W. Zippy Buys a Motorboat," drawn by Charles E. Howell; "Slinky, the Yegg," drawn by Lee Connor, and "Jerry McDub," drawn by H. M. Freck. In "Henry W. Zippy," Henry buys a motorboat and hurries through his work so that he can take her out. His wife ties the boat to the dock. Henry goes out in the boat and is lost in a fog. He swims around and finds himself right at his own dock. "Slinky the Yegg" robs a postoffice and eludes a dog and a policeman via the telegraph wires. He is captured when he is overcome with indigestion after eating panhandled pie. "Jerry McDub" is the funniest of the three. Jerry collects accident insurance when he is hit by a brick. His wife sees a chance to get a new hat and tells Jerry that Mike said something about him. She thinks Jerry will suffer at Mike's hands and that she will then collect insurance. But Jerry comes home whistling and Mike goes to the hospital, and wife gets no new hat.

"Terrors of a Turkish Bath" (Universal).

Gently balancing himself on the telephone wires spanning the Bottomless Chasm, 9,872 feet below, Terence McGillicuddy, knight of the road, contemplated his past career. His companion du voyage, Gilbert the Filbert, with the blackthorn and the feather in his hat, meanwhile read the war news perched on a cross piece and straddling a glass insulator.

All this has nothing to do with the startling events of "Terrors of a Turkish Bath," a two-reel L-Ko comedy featuring Dan Russell (Terence McGillicuddy). These events, because of the many foreign spies hovering about motion picture studios to steal all the good situations, must not be disclosed.

Not since "Under the Crescent" revealed the horrors of a Turkish harem, however, has such an expose of turkish bath life been made. The Universal and the Anti-Vice Motion Picture Co. wishes highly to recommend "Terrors of a Turkish Bath" as a highly moral preachment on turkish bath evils such as Terence McGillicuddy encountered after he managed to fall from his perch on the above mentioned telephone wires.

Interned Liners Used in Film.

Director Robert Ellis has put the finishing touches to "The Missing Heiress," second of the one-reel episodes of the new "Grant, Police Reporter" series. For the scenes in this episode requiring the use of ocean liners, the director was fortunate in finding a number of German liners interned at Pensacola, Florida.

Captain Malitz, of the liner Trieste, obligingly put a crew of stokers to work and moved his vessel a half-mile down the bay for the scenes showing the liner putting out to sea. All the officers of the liner take part in the action of the photoplay and are anxiously awaiting the release of the picture to see themselves as screen actors.

Following the staging of the scenes the Kalem players, headed by George Larkin and Ollie Kirkby, were guests of the officers at luncheon. It is in this episode that Dare-Devil Larkin, pursuing the liner in an aeroplane, makes a daring leap from the flyer to the ship's ladder.

H. W. Johns-Manville Co. Opens New Branch.

The H. W. Johns-Manville Company has just opened a new branch office at Great Falls, Mont., on the fourth floor of the Ford building, Room 418, in charge of J. H. Roe. With the opening of the Great Falls office the Johns-Manville Company increases its number of branches to fifty-five.

This new branch is made necessary by rapidly increasing business in this territory. Great Falls, with its rapidly growing population of 38,000, is not only one of the greatest hydro power centers of the United States, almost rivalling Niagara Falls, but is known as one of the best wheat-growing sections in the country—its wheat taking first prize at the Panama-Pacific Exposition.

Unity Branching Out in the Southern Territory.

Owing to the growth of its business in the southwest territory, the Unity Sales Corporation has found it necessary to open a second exchange in Dallas to handle the features now being put out by Unity in Louisiana, Arkansas, Oklahoma and Texas. The Houston exchange, which has been handling "The Yellow Menace" for some time, has found it necessary to open a Dallas office now located at 1911 Commerce street. These two exchanges will handle "The Yellow Menace," the "Tweedledum" comedies, "The Marriage Bond," "The Lottery Men" and all new features put out by Unity.

Hawkins & Heaney Enterprises.

F. J. Hawkins, vice-president of the Hawkins & Heaney Company, the general distributors of the Christie Comedy Films, left New York on October 13 for Los Angeles. On his trip West, Mr. Hawkins will stop at a few of the larger cities to confer with some of the exchanges that have already contracted for the Christie Comedies. It is the intention of Mr. Hawkins to open a branch office in Los Angeles. The Board of Directors of the company feel that it will be necessary for Mr. Hawkins to spend most of his time in Los Angeles in developing its interests, and an office will be equipped in consonance with the needs of the company in every particular. The Hawkins & Heaney Co. have already contracted with the Dixie Film Co. of Chicago for a number of five-reel photoplays, which they will distribute on a State Rights basis. The first of these is "Tempest and Sunshine," by Mary Jane Holmes, one of the best known of American authoresses. It is a picturization of life in the South, and is an interest compelling production in five parts. The elements of love, intrigue and chivalry are handled strongly, and the direction is of a high order.

The Hawkins & Heaney Co. have also contracted for the marketing of the E. & R. Jungle Film Co. Productions, featuring the chimpanzees, "Napoleon" and "Sally." These remarkable anthropoid apes have just completed a number of exceptionally amusing comedies. These apes are the nearest to man in his evolutionary climb from the primitive ape to man, and the universities and colleges of America and Europe, have studied these apes with great interest, for the past four years. While these comedies have been made with especial regard to their value as a means for the entertainment of the young, the amusing antics of these highly developed apes will be extremely entertaining to children of a larger growth. Those who are inclined to believe that man is a descendant from the primitive of ten million years ago, will find in these marvelous apes many habits of mind and body to hold their concentrated attention.

Messrs. Hawkins and Heaney have a wide knowledge of the existent conditions, and out of the many disturbing influences that have lately agitated the distribution of motion pictures, they have evolved a solid and substantial plan that contains within it the basic elements of modern business efficiency, and a solidly successful management. In a word, that they are prepared to supply the exchanges with carefully selected productions at a price which will enable the exchange to supply his exhibitors with good material at a moderate price. That this plan is needed is self-evident by the success which Messrs. Hawkins and Heaney have so far had in securing exchanges throughout the United States, Canada, and foreign countries, for the distribution of the various productions handled by them.

Additional "'Frisco" Prints Ready.

The Kalem Company announces that steps have been taken to solve the troubles of exhibitors who have heretofore found difficulty in booking "The Girl From 'Frisco" series through the various General Film offices. Within the past week orders have been placed by all the branch exchanges for many additional prints on each episode beginning with the first, released many weeks ago. In addition, the exchanges have placed standing orders for the increased number of prints for all future episodes of the series featuring Marin Sais and True Boardman. Exhibitors who found difficulty in booking the series in the early weeks of its release because of the overwhelming demands on the exchanges are now urged to place their orders as soon as possible to avoid further disappointment when the booking capacity of the additional prints is exhausted.

"Girl from 'Frisco" a Song Hit.

Once the sure proof of an actress's success was the naming of a cigar in her honor. Now the publication of a song carries its own evidence of popularity. The success of Kalem's series of the West, "The Girl From 'Frisco," featuring Marin Sais and True Boardman, has resulted in the publication of a song, entitled "The Girl From 'Frisco," that is achieving unusual popularity throughout the country.

On the cover of the song there appears the striking photograph of Marin Sais on horseback that has become so strongly connected with the publicity on that series. "It is one of the most popular song hits on our list," reports the publishers, the Cadillac Music Company, of New York City.

Julius Steger Begins Production of Unusual Play.

In the Rolfe studio Julius Steger, who has won fame in light opera and the "legitimate," as well as motion pictures, has begun the production of a new and unusual Metro wonderplay. Mr. Steger, in the star role, is seen as a poor and struggling young playwright, and the part is admirably adapted to his rare talents.

No name has yet been selected for the production, which is startling in the number of intensely dramatic situations presented. Supporting Mr. Steger are Arline Fay, Clara Whipple, Harry Burkhardt and Stanhope Wheatcroft. David Thompson is directing the production.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

That Stillman Campaign.

WRITING lately C. L. Madden, in charge of the advertising campaign for the new Stillman theater, Cleveland, remarked that he did not know just why he was sending in his samples. He does not need the advantage of press mention and knows it, and what he does not know is why he sends along the stuff. We know and are willing to pass him the information. It's because he knows it is good, because he knows we will know that it is good and because he takes a pride in work well done. Mr. Madden is a member of the Fuller and Smith staff and was given the Stillman account. He is a trained advertiser and copy writer, so he laid in a copy of Picture Theater Advertising and got busy. As soon as they boarded the enclosure he got the daily bulletin idea working and it worked well. Already he had taken up the matter of a house design, for he knows what all practical men know; that a trade mark is the center point of good advertising. He went a little further and took a set of house colors; green and black. He spread this on the billboards, before the opening, a costly but effective device when the capacity of the house will justify the expense. The cut shows four of these painted boards. These are all black letters on a white ground with the border and field of the cipher in green.

When the opening date had been decided upon, invitations were issued. These were in two parts, the invitation proper is a double sheet with only the front page printed. The embossed design shown in green, gold and black, the circled ST. Each invitation is filled in with the name of the person invited and that of the person in whose name the invitation is sent. This gives it a more personal touch than the all-engraved invitation, even where a personal card is also enclosed. A second enclosure is devoted to the more practical matter of tickets and explains that two tickets will be sent if the recipient requests and a return envelope is enclosed that the acceptance may be slipped in. Even the return envelope is on heavy stock and this is the only printed piece, the others being engraved; and the address, for that matter, is so well printed that it looks almost like engraving. In form the ticket slip merely asks you to indicate whether you can or cannot be present. This matches with the statement that tickets are being held. It does not suggest that the replies, whether of acceptance or regret, will form an excellent check upon a select mailing list.

All of that is in conformance with the best usage and is regulation, save, perhaps, the checking scheme. But a few days later more direct press work was started. The theater adjoins the Hotel Statler. Presently came an announcement from the hotel that a special after-theater supper would be served in the ball room following the opening performance with dancing. A card was enclosed for the reservation of places. Of course this was a good business move for the hotel, though the cover price was too small to show much of a profit. The real benefit lay in the additional emphasis on the social side of the opening. The opening of the theater was city news. The supper got into the society column too. And to show the care for the little things, the hotel announcement was printed and not engraved. An engraved advertisement would have been out of place, since it was an advertisement and not an invitation. We are going to follow the opening moves of this house with some care, because it will presently serve as a guide to others. As a sort of general contribution Mr. Madden sends in a clipping from the Cleveland Plaindealer, showing the result of their census of the Y. M. C. A. on what appeals to them in the motion picture theaters. It is surprising that music and attendants come before the bill, but we think that these figures are reasonably accurate if it is understood that many of the respondents evidently made their preference on the basis of programs being equal or nearly so.

Given approximately equal programs, the preference is for the house having the better music, the most courteous attendants and the best interior. Here is the table:

Music appealed as most important to 17 per cent.; ventilation to 14.1 per cent.; courteous attendants to 13.2 per cent.; type of pictures to 10.4 per cent.; general tone of theater to 6.6 per cent.; comfortable surroundings to 4.7 per cent.; attractive interior to 4.7 per cent.; high class of picture and music combined to 3.8 per cent.; reserved seats to 3.8 per cent.; electric fans to 2.8 per cent.; appearance of ushers to 1.9 per cent.; drinking water to 1.9 per cent.; slip-covers on seats to 1.9 per cent.; rest and retiring rooms to 1.9 per cent.; convenience of location to 1.9 per cent.; ability to dismiss audiences quickly to .9 per cent.; attention to children to .9 per cent.; quiet to .9 per cent.; not to be disturbed to .9 per cent.; women allowed to wear their hats in reserved seats to .9 per cent.

Evidently Safety First is not given great consideration.

Plugging by Picture.

Tarleton Winchester sends in a scheme reported by the Pathe St. Louis film exchange. From the letter we gather that the cameraman was loaned by the exchange. The scheme was worked by Frank Stanley, of the Garden Theatre, Arthur, Ill., and this dodger tells its own story.

PATHE WANTS
OUR PICTURE!

The Great Pathe Film Company have expressed a desire for a photograph showing the crowds at the Garden Theatre on the opening night of THE IRON CLAW, MONDAY, SEPTEMBER 11, 1916.

We have engaged Mr. Henry E. Wamsley, the Photographer, to make a flash light picture of the crowds in front of our theatre immediately after the first show.

We want to make this an event long to be remembered and have engaged the Monroe Band to give a short concert in front of the theater at 7 p. m. and to pose in the picture. As large a crowd as possible will mean much to us and to you in the betterment of pictures for Arthur.

Put on your best "bib and tucker" and "look pleasant, please,"—and incidentally enjoy the best and biggest serial picture it was ever our good fortune to show.

GARDEN THEATRE, ARTHUR
Frank Stanley, Manager

Naturally, the picture shows a double crowd, for there were two shows and the entering second audience was taken along with the first,

but even at that it shows a good crowd, though the photograph is too poor to reproduce very well. We suppose, of course, that Mr. Stanley had a slide made for house use and doubtless there were many who wanted prints. A scheme like this can be made better than self supporting in a perfectly legitimate way.

"Class A" Is Right.

Holmes and Kremer, of the Class A, Hillyard, Wash., send in four programs for inspection rather than criticism, since they must know that the issues are good. The town is five miles from Spokane and the Class A is a 249 house with three thousand to draw from. A thousand programs are put out each week, which seems disproportionate to the population, unless they have a large mailing list. One program to every three people must result in some duplication, though the management writes that the house-to-house distribution is personally supervised. We think that five hundred programs could cover a three thousand town competently and fully. About the only comment is on the lack of talk of any sort. The program is eight pages, a four on

white and a heavy cover. There is a program for each day, one-third of the page, with foreign advertising top and bottom. The program is cut off, top and bottom, by heavier rule than is used for holding the page together, but it would be better to box in with this same rule. This means three pieces of rule to each side, which will make a little trouble for the printer, but he can send in to Spokane and have the rule brazed and never after have any trouble so long as the make-up is adhered to. But before this is done, something should be shoved around so that the house can get a little advertising as well as the program. That inside cover page would do the house a lot more good than it does Wilson's Cash Grocery, and apparently it pays Wilson. It has a finely drawn cover design for one or two colors, though the second color is a needless expense, since the effect can be obtained with one printing by using a little very fine benday instead of the tint. The cover is almost extravagantly good and the stock is almost too heavy to proportion with a four-page insert. It is good enough to cover a sixteen. The best is none too good, perhaps, but by making the program *readable* instead of *sightly* it could be raised to a sixteen for about the same outlay at average prices, and a page or two of reading matter would help make and hold fans. As a job it is about as nice as anything of the sort we have seen lately, but we think the pulling power could be improved at the expense of looks, and handsome is as handsome does. Get in touch with your people through your program. Talk to them, interest them and when a second house comes they may even resent the intrusion. Build up loyalty while you have a chance if you are so fortunate as to have a town to yourself.

Matters of Policy.

Harrison Ward, of the Viking, Benson, Mich., sends in some of his stuff and a lot of questions. He writes:

> I am enclosing a few of the programs I have been getting out for the last few weeks, also some newspaper ads.
>
> I would like to have you comment on these and let me know just where they are at fault.
>
> I have strong competition here, as this is only a town of 2,000 and the other house is running a big feature every day taken from Paramount, Metro and Triangle programs. He advertises these brands exclusively, in fact he hardly ever tells much about the particular pictures that he is showing, but confines the most of his advertising to saying that the three above named brands are the only and the best pictures made. He advertises trade marks instead of pictures.
>
> By the programs you can see that I do not mention the names of the producing companies and it is an actual fact that I do select all my features on the open booking plan. Which method do you think is the best, his or mine?
>
> You will notice that I have taken some of the stuff in my programs from the World. I have just received a copy of P. T. A. and I want to say that it is a mighty handy volume to have about.
>
> You can see from the programs that Monday and Friday are my big show of the week. I confine most of my newspaper and billboard advertising to these two days. Do you think this is right?

Personally we most decidedly favor advertising the house rather than the brand. Mention of the brand is desirable, but do not become known as a house devoted to a certain make or makes of films. Let people come to associate the *house* with good shows rather than make them think that if you have a certain make you must have a good show. Then you can change, if the need comes, without having to do another elaborate educational campaign. It is foolish to advertise brands to the exclusion of the house. Profit by the national advertising done by the makers, but put your house first and keep it always there. Make it understood that your house is not good because it runs Ten-in-one Films, but that it runs Ten-in-one films because it runs all good films. Make some small capital of the brands, for people are interested in brands, but always make the brand decidedly inferior to the publicity the house gets, not with the old "always a good show," but more along the lines of the "hand-picked program" idea. The first program is a six-page folder, pages 3½ by 6½ inches. It opens out to show all of the program in equal sized boxes on one side. On the other are two good house arguments and a preference list which entitles the person filling it in to an admission on a stated day.

In a second form an eight-page folder is used, with three pages given to a running story of the program, not the film stories, but a story of what is coming. Another page repeats a program pick-up about the use of trade marks taken from the department and originally used by a Western house, the Saxe, Milwaukee, if we remember. But it makes it clear they have a large field to select from. The third form goes back to a six, which is plenty large enough, and runs a page of underline. The proof reading is a bit careless, one statement being that only two "characters" are left in a serial where "chapters" is clearly meant. We think the second six-page form about the best of the three and would suggest sticking to that. The eight-page gives a bit too much reading. Also the eight-page gives too much reading for what should be said. A six is plenty and eight point type is to be preferred to ten point for the text. If the composition cost is too great, use leads to open with, though much lead in a narrow column seldom looks as good as solid stuff.

Most of the newspaper advertising fills the space too full. It is all two fives, and this is apt to get lost in a page of the paper unless it is made to stand out through rule work, white space or some other device. It is better to advertise one thing smartly and strongly than to make ten inches cover the weekly program, as a rule, though, of course, this largely depends upon what the house has to fight in the matter of other advertisements on the same page. Sometimes a ten-inch advertisement can hold its own with double tens, but as a general rule it is better to throw it into prominence in some way, and this means eating up the type space. One advertisement is given to a house talk, but there is so much told in all capital bold face that the eye is afraid to tackle it. You can talk to a man in your program, but in the newspaper you can only give one strong yell. He will not stop for much more.

And we do not think we would concentrate the advertising on two days a week. Favor the dull days a little, but advertise for every day or presently you'll find that the former dull days are not the strong ones and you have a couple of other sick days on your hands.

Something Good.

At last we have reproduced the Theater Louisiana program. This is the house organ of the theater of that name in Baton Rouge, La., and it is about as good an example of how to get a lot on a small piece of paper as we have met with, for which reason we are reproducing the entire sheet, which is 5¼ by 6¾, folded once, as well as a small

The Week's Pro

Commencing Monday, Augu

MONDAY, AUGUST 14th--

V. L. S. E. Incorporated, presents James Morrison
"The Redemption of Dave Darcey." Five par
better self leads a man into strange places, through
"Retribution"—Last episode of **"Peg O' The Ring.**
sees Peg come into her own, and as the story books say·
NEXT WEEK—First three reels of **"LIBERTY."** A g
and Edie Polo. The Texas Rangers, Mexican Bandits,
RIDING GALORE.

TUESDAY, AUGUST 15th--

Metro Pictures Corporation presents Lionel Barrymo
"The Quitter." Five part wonder play. Excellent
tertaining and interesting story, beautiful photopla

portion exact size of the original. The type is small, but legible, and the page is packed full of it, and yet every line stands out because it is all uniform. This works better than would a full newspaper size

The Week's Programme

Commencing Monday, August 7, 1916

MONDAY, AUGUST 7th--

V. L. S. E. Incorporated, presents Edith Story and Antonio Moreno, in—
"The Tarantula." Six parts—Vitagraph. A masterful drama in which the man pays and the woman goes free. A picture full of suspense and gripping to the last.
EPISODE No. 14 of **"Peg O' The Ring."** Grace Cunard and Francis Ford.

TUESDAY, AUGUST 8th--

The Metro Pictures Corporation presents Madame Olga Petrova and Arthur Hoops, in—
"The Eternal Question." Five wonderful acts. Do clothes make the woman? The question is raised in this matchless adventure story.
"Taking a Rest"—Sidney Drew Comedy.

WEDNESDAY, AUGUST 9th--

Paramount Pictures Corporation presents Mary Pickford, in—
"Hulda of Holland." Five acts. This is Little Mary's latest picture, and shows her in a lovable and delightful characterization. Of course you'll like it—you can't help it.
Bray Cartoon Comedy.
Starting hours—11:00 A. M., 12:30, 2:00, 3:30, 5:00, 6:30, 8:00 and 9:30 P. M.
Admission—Balcony 10c, Lower Floor 15c, Children 6c.

THURSDAY, AUGUST 10th--

V. L. S. E. Incorporated, presents Warda Howard and Duncan McRea, in—
"That Sort." Five acts—Essanay. A drama well up to the Essanay standard. A story full of "pep" and "ginger."
Paramount Pictograph.

FRIDAY, AUGUST 11th--

Paramount Pictures Corporation presents Wallace Reid and Cleo Ridgely, in—
"The House of The Golden Windows." Five acts. From the stage play—"At The Rainbow's End." A story you will take right into your heart.
Paramount Pictograph.
NOTE—For a couple of weeks the Burton Holmes Travelogue will not be released.
Admission and starting hours same as Wednesday.

SATURDAY, AUGUST 12th--

World Film Corporation presents House Peters and Barbara Tennant, in—
"The Closed Road." Five parts. We recommend this picture without hesitation. It's a picture that will grip you and keep you breathless. The Moving Picture News says of "The Closed Road. "Looking at it from every viewpoint, we find it hard to find a better one."
L-Ko Comedy.

SUNDAY, AUGUST 13th--

World Film Corporation presents beautiful Gail Kane, in—
"Paying The Price." Five parts. Moving Picture News says: "This a very strong and exciting picture, and the scene taken on the battleships and the destroyers showing the firing of torpedoes, do much to heighten the intensity of the plot."
L-Ko Comedy.

BEFORE 6 P. M. EVERY DAY, TICKETS FOR ROGERS SILVERWARE

page packed with display type of all sizes and faces. People read the program *you* put out to see what you have to offer them. They are not interested in a type catalogue. If you can take a page to a feature, so much the better, but if you cannot, it is better to give them a neat and compact program than a weak and ineffective conglomeration of poor display faces. You can save paper bills on a sheet this size, but the type composition will cost about the same, since the smaller the type the greater number of "ems" to the line and so the greater the cost. But if you pay no more for composition and yet pay less for stock and get a convenient form, you are still not only saving money but increasing the value of your program.

Do Your Own Editing.

Do you edit the stuff that goes into your program or do you merely clip? Better edit. Here's a sample from a generally good program:

On the way Bob shoots at what he believes to be a wild deer. His quarry proves to be a singularly attractive young girl dressed in feathers and leaves &c.

We've heard of men shooting at other men in red sweaters, though they never saw a deer in a red sweater in their lives, but in a program edit it out. It may be all right, but feathered bears have no place in your program stories because people may not stop to think and will unconsciously imagine that the fool stuff represents a fool play.

North Knows It.

First read the last line of the accompanying extract and then read it as a whole. It is taken from the V-L-S-E Pals. Evidently they had an advertising show out there, for Tom North says:

> Pal Jim Clemmer worked a clever stunt Friday night at the Ad Show here in Seattle. The backers of the Ad Show are a live bunch and arranged all sorts of contests for the amusement of the spectators. Among them was a bill posting contest or rather there were two contests, the first was between expert bill posters from the shops of Foster and Kleiser, and the second was between girls. Each used the same stands and the same quantity of paper.
>
> When Jim Clemmer heard of this he came to this office and purchased three sets of six sheets and ten one sheets. He then went down to the Pioneer Printing Company and had them run off three twenty-four-sheet streamers and several one sheets announcing that "The Conflict" was now running at the Clemmer.
>
> When the contest was staged, paper on "The Conflict" was put up and the Clemmer announcement with it. Everybody attending the Ad Show watched this contest with a great deal of amusement, for while the work of the experts was very interesting and instructive, the work of the girls was highly amusing. They succeeded in getting the paper up after a fashion, and no one went away that didn't know what picture was at the Clemmer this week.
>
> This is what we would call good publicity. Taking advantage of one's opportunities and cashing in on them.

It is a simple little scheme—now that Clemmer has thought of it. Any scheme is simple once it is thought of, but the trouble is to think. North is training his section of the country to think advertising ideas and he had some mighty good material to start with. Mr. Clemmer heard of the contest. He could see it would interest. There he was the same as the rest. *But he carried his thought along.* They must have something to post, so why not his paper? There would be a crowd there and it was worth the cost of the paper just to get it before the crowd. Now anyone can butt in on an advertising exposition if one is held in town, but why wait for that to happen? Clemmerize your mind and think too. The ladies' aid society of some church or fraternal body wants money. Offer to donate ten dollars if some of them will post your paper one day. Tell the daily paper about it and tell them in time to provide for a "gallery" to go along with the more or less fair pasters. Have a contest in front of the house, just before the second night show and let the first show out early enough to give that audience a chance to see the fun. Have it a contest between women entrants or between women selected by two or more societies. If you are friends with the opposition have his bill poster race your man, make it a schoolboy contest—the possibilities are limitless and they will all make more or less talk. You may have to offer a pretty decent prize to get the interest of some of the contests, but if you make talk you'll get your money back, particularly if you operate in a town of ten thousand or less. If your opposition puts on a specially big feature don't try to beat it. Don't spend ten dollars more to get something even better to lick him with. Just take that ten and put it into a contest. Get the crowd around your house and you'll get a lot of them in.

Here is another scheme from Pals:

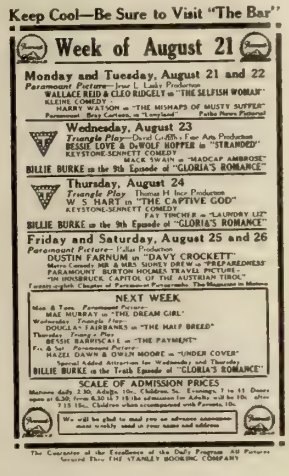
> At Toledo, Ohio, there is a live wire manager who has charge of the Pastime Theater. When he played "My Lady's Slipper" not long ago he had his printer make several thousand cutouts in the shape of a low cut dancing slipper. These bore the message that at the Pastime theater "My Lady's Slipper" with Anita Stewart and Earle Williams would be shown. Below this announcement was another to the effect that "A dainty pair of slippers will be given free to the lady who can wear them. See them at the Factory Shoe Store, Cherry Street."
>
> These cutouts were widely distributed, both by the management of the theater and the shoe store. The windows of the shoe store were decorated with them. Each cutout was perforated and a string attached. Many patrons of the shoe store wore them out on the street.
>
> This stunt can be elaborated upon somewhat, although very good in its original state. We would suggest that if worked a contest be staged in the store window. The theater should advertise that it will give away a certain number of shoes to those able to wear them. In order to participate in the contest each entrant should be required to come to the store and try on the shoes. At the close of the contest the winners should be shown in the store window.

We do not like this outworking so well. In the first place it keeps the contest too far from the theater. At no time is there contact with the house. Show the shoes in some store window for a week or ten days and have the tryouts there. If possible make it a requirement that those wishing to enter the contests must try on the slippers in the store window and not in the store. There will be a crowd around the place all day. Then, when the contest has been decided, give a pair of tickets to each winner or set off a couple of boxes or a section of seats and make the presentation on the stage or in front of the screen. Don't give it all to the store. It probably would not be possible to hold the contest in the theater, for this would entail the purchase of admission tickets, which might put the scheme into the lottery class, but have the finish of the contest in the house and not in the store. They will get their share of the advertising through the preliminaries.

How Come It?

At last a Philadelphia theater management other than Jay Emanuel has had the enterprise to send in a program. It is the Fifty-Sixth Street theater, a neighborhood house that is practically a center. This

56 STREET THEATRE
FIFTY SIXTH
PHOTO PLAYS FOR PARTICULAR PEOPLE
We Have First Showing in West Phila.
SEPTEMBER SURPRISES
SURPRISE No. 1
Mary Pickford
IN
"HULDA OF HOLLAND"
WILL BE WITH US 3 DAYS
Mon., Tues., Wed.—Sept. 11, 12, 13
Program for Week of August 28 on Other Side
W. HUGO ANDREWS PLAYS THE KIMBALL ORGAN


Keep Cool—Be Sure to Visit "The Bar"
Week of August 21
Monday and Tuesday, August 21 and 22
Wednesday, August 23
Thursday, August 24
Friday and Saturday, August 25 and 26
NEXT WEEK
SCALE OF ADMISSION PRICES

is printed on both sides in red and black, which works very nicely. It is one sheet 5 by 8 inches. On the front the rays and the border are in red and on the back only the border is in red. Probably the red form is printed up in quantities and the black imprint put on the weekly lots. In this way much press cost is saved at no loss of effect. This is always the thing to be figured in a two color job. Try to plan to have the color form printed for several weeks at one time and you can afford the double color where you cannot afford it where you have two impressions each week. With but three changes, they manage to get a lot on their program without crowding, largely because they use no big display letters, getting the display through relative size. This is the better way by far. Also it makes it look like a program instead of a poster.

Good Work.

After bragging about "The Victory of Conscience" to its patrons, the Rowland and Clark theatres offered a rather sorry looking thing under that title, and while the patrons were still wondering why so much had been said about so little, it came out with a full list of the Pennsylvania eliminations, enabling the patrons to see what the film might have been had not the truly good mixed in. It shows better than all sorts of arguments could possibly do why some pictures are poor and if all the houses in the state would follow up this scheme, it would not be long before the Censors would get themselves disliked to the point of their own elimination with no appeal possible. The only trouble is that concerted action does not seem to be possible because there are so few managers who realize the damage done.

Live Work.

Tom North seems to sleep only one side at a time while the other half stays awake so as not to be caught. His latest stunt is to publish the route of the Sells-Floto show in his territory. Frank Gotch is with the circus and the Selig-Gotch pictures are in his catalogue. He hippodromes with the circus, but is shown in a real match in the films. One chance to make the circus help the pictures theater.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Chasing Wildcats.

LATELY a subscriber sent in three letters he had sent to as many new concerns whose names he had obtained from the news letters in a single issue. None of the three had been delivered and he sent them in to the paper in the expectation that they would be properly addressed and forwarded. None of these concerns was known to the post office in the town where it was supposed to be located, and yet, knowing this fact, the author had made a still further effort to query these companies as to their wants. No one but a novice is so stupid as to suppose that any company will answer inquiries as to its wants. No one but an ignoramus would seek to sell to a company so obscure that it is not known to its local post office, and yet probably many people who suppose themselves authors have rushed in stories to these same concerns and others of like importance, and these are the same people who presently belch forth complaints to the effect that they cannot get their scripts back.

That is not marketing; it is merely wasting postage, for the scripts are not wasted since they are worth nothing. The real author, the honest-to-goodness author, knows that it is safe to deal only with companies having a name and a known outlet for their wares. They do not send three or four scripts to every new company announced in the list of incorporations or mentioned in the news columns. They deal with the reputable concerns, and only with the reputable companies, and they have no vain regrets. Wait until you see the company releasing, then study the releases and offer them stories along the lines of their general policy, but do not go around with a two-cent stamp sticking to the end of your tongue all ready to slap onto an envelope at the first sign of a new address with the word "film" in it.

Find Yo .r Job.

Making a rather liberal reading of our offer to answer questions, a young man recently wrote that he was not selling any plays and would we advise him what was the most profitable branch of the motion picture business. He was willing to be an exchange man or anything else that paid well, but he rather fancied advertising writing, in fact, he was willing to throw the pictures overboard and become an ad-writer for a department store if there was more money in that.

That is not the way to go at the thing. If you are going to write photoplays you are going to write them whether you study law, medicine or motor cars. If it is in you, it must come out, but if it is not in you, there is nothing to come out. Call yourself up on the carpet some day and ask yourself questions. If you can convince yourself that you can eventually write plays, stick to it, but do not stick to a losing game just because it is genteel or profitable or because your great-grandmother used to write stories. You are an author because you *are* and not because you want to be, though if you feel that you want to be an author it may be because you really are.

There are lots of men writing stories who should be driving trucks and some men driving trucks who could write good stories. Find out what you can do and make that what you insist upon doing. Every little while you read of some railroad president who began as a brakeman. He did not stay a brakeman because he was cut out to be president over the other brakemen. He made a good brakeman and a good conductor and a good division man and so he makes a good president. He found himself. Lots of brakemen fail to become presidents, because they are brakeman material and not of presidential stuff, that's all.

Wants Restitution.

William M. McGrew, who writes from a hotel address in Los Angeles, is looking for his money back. He saw a film with our name on it and he writes in part:

> Ye Gods and Little Fishes, I never as yet have seen anything as rotten. And the best of the situation is that you pose as an authority on writing of photoplay scripts. Well, I'll just say this much—what's the use—you know as much about writing silent farce as I do about frying ham. Yes, let's see your nerve—just call me in that wonderful department of yours in the "World."

Mr. McGrew seems real peeved and wants someone to pay him for his wasted time. We don't blame him. We would want to be paid to see the story ourselves if we saw it, but we knew better than to go and see it. In the first place, it was made a couple of years ago by a director just breaking in, and was so bad it was put on the shelf. When it was taken down again lately, it was cut to a half reel (so it would be only half as bad) and fixed up—more or less—by a cutting man, and it stands to reason it must be bad, though not as poor as one put out about a year ago that had three one-reel relics and a cartoon comedy in a single reel. It's one of the things that bring joy to the heart of an author to be blamed for the asinine stupidity of some bungling director. He should wait for some of the Drew comedies that are coming along. We're not ashamed of those; quite the contrary.

Poor Tactics.

A company sends in a letter, evidently a form letter, since this is a poor carbon, which apparently goes out with each script the author submits, since the title of the story and the greeting are typed in afterward. This man is a Bachelor of Laws; presumably a person of some intelligence, and yet his rambling and foolish remarks in no way aid the end he seeks. The editor adds that this man's scripts are fairly frequent, always neatly prepared, but utterly lacking in originality of thought. He has the *form*, but not the *idea*, and form is useful only in conveying idea with clearness. It is of no avail where there is no idea. Here are some extracts from the letter:

> As you doubtless know, E. W. Sargent recently said, "If manufacturers only knew the crimes committed against their interests by their employees they would murder them." How stainless your studio may be matters not. If you have not perfect means to secure careful consideration and prevent rejection of good comedies it will cost you much, as it doubtless has, before you achieve, not merely what you ought to, but what you will either have to or go "down the line," like some old companies are doing, and eventually out of business. If you have "boss" employees who have as many friend writers as the plays you buy, it is likely that world of writers are shut out, and, believe me, sir, it is why your success will be, and doubtless has been shut out.
>
> As a comedy writer of four years, with possibly fair success, I somethimes make good sales of comedies rejected as many as twenty times. In astonishment, I then ask repecting companies, "What in hell ails you?" I never ask that now, as men like Sargent, McCardell and Harrison have "exposed" the matter. As theaters and manufacturers "bust" men like these and plenty others, are proving that they know what they know very powerfully over high salaried "stage directors," who often, because of running away from home when young, have not enough education to write their own names, but humorously are now "judges of art." I mean he who is writing, directing and acting, and nearly all at the same time, and has never performed any one of these one good man's jobs so but what the world really sneered at it, or ever will. "The wise man knoweth that he knows nothing, but the fool thinketh that he knows all." The day has long passed when you can impose upon the public with his productions. * * *
>
> Could I get rejections through you, or through more than one little "power," I would gladly try to furnish you some comedies, and I can furnish them, unless you have some "notion," or "requirement" that I can get no understanding of.
>
> Not hearing favorably from you, I must presume you, like some others—"dead."

This is only about half the letter which, by the way, is addressed to the president of the company, which points up the paragraph asking for a personal judgment. The entire letter is both profane and obscene. It is the sort of thing that one might expect from a half-crazed fool, but not from a man with a degree—if, indeed, his degree is genuine. The stuff is printed here because possibly it is the sort of stuff you would like to write to the manufacturers. Don't do it. No such stuff as this will help in any degree. It merely confirms the responsible heads—if it ever gets to the responsible heads—that script writers are a lot of crazy fools. A man like this is a crass idiot and it is unfor- the ravings of the few who do.

Catches.

Look out for the propaganda paper that offers a prize for the best photoplay dealing with its subject matter. Generally you send for reading matter—at a price—and then you send in a script. Perhaps you get the script back, but meantime they have your money and the prize has gone to some "safe" writer, often finding its way back into the treasury.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remittin 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory.

NOTICE.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once a year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 330, Fort Worth, Texas.

V. Wood, president; D. F. Dodd, vice-president; W. M. Lee, recording secretary; L. D. Spranger, financial secretary; R. M. Willman, treasurer; D. P. Dodd, business agent; W. M. Lee, assistant business agent; F. H. Bates, guard.

Question No. 160.

What is the average life of a rectifier tube?

Roll of Honor on Question No. 149.

The Roll of Honor on question 149 consists of Joseph H. M. Smith, Fort Worth, Texas; W. B. Allen, Edmonton, Canada; Dean A. Snyder, Bangor, Pa.; W. E. Frisbie, Fort Monroe, Va., Wilson Hays, Barton, Md.; F. F. Bell, Sherman, Texas; C. E. Linstruth, Carthage, N. Y.; M. M. Moon, Sherman, Texas; Leon Pagenhardt, Westernport, Md.; G. A. Yager, Anadarko, Okla.; Micheal Capobianco, Roseto, Pa., and G. H. Hopper, Jacksonville, Ill.

There was only one out of the many answers to question 149 who really grasped the idea I desired to convey. What I intended to ask was what attitude should operators assume as to apprentices being permitted or not permitted. I have, nevertheless, put quite a number on the Roll of Honor because, although they did not get the idea I intended, still their answers were carefully compiled along other lines.

I have selected the reply of Brother Snyder as the only man who answered the question I intended to ask, and the reply of Friend Frisbie, who sets forth the best argument along other lines.

Repy to Question No. 149.

By Dean A. Snyder, Bangor, Pa.

The Question:

What do you think ought to be the policy of the operator with regard to the matter of apprentices?

The Answer:

I think that the matter of apprentices ought to be reduced to the least visible form. That is, when an operator has an apprentice, and I have my doubts as to the advisability of using them at all, except where the law compels, he should be in the operating room as seldom as possible. When another person is in the operating room there is always the possibility of a conversation, and conversations distract the attention of the operator from the screen, especially if the operator is of an argumentative frame of mind. An operator is bound to put up the best projection when he is alone, and his attention completely taken up with matters relating to the screen. I am strongly against the idea of having two operators in the room all the time. An operator who is handling two machines by himself, which is made possible by the use of motor driven machines, can, if his port holes are of proper size and correctly located, have his eyes on the screen practically all the time, even though he is not right beside his machine every moment. The danger of anything happening while the operator is not precisely by the side of his machine is very small, as he should not be farther than four or five feet away at any time, and from this distance can jump to his machine in two seconds. While I realize the advantage of being by your machine all the time, still I think the advantages of being alone offsets this. Furthermore, the fact that an operator when he has a helper is *supposed* to be at the side of his machine all the time, does not necessarily prove that he will be there. I will venture to say that many an operator in charge of an operating room by himself who possesses the right spirit will be beside his machine more than will the apprentice aided operator who is supposed to be by his machine all the time. When an operator does have an apprentice, he should secure one who is not less than fifteen years of age, who is trustworthy, smokes little or none at all, does not drink, and establish a set of rules for the apprentice to obey. The apprentice should be paid a salary which is sufficient to make his work of interest. The operator should see that above all the apprentice is capable of making a proper patch in the film, insisting that it be made correctly. It is generally acknowledged that much damage is done to the film by the incapable apprentice. The operator should very seldom, if ever, leave the apprentice in charge of the projection.

Reply to Question No. 149.

By W. E. Frisbie, Fort Monroe, Va.

Without regard to the matter of apprentice employment, I undertake to answer the above question thus:

I take as my premises that an apprentice is a man, not necessarily young, who is really desirous of *learning* the trade of motion picture machine operating. Without such a desire, by whatever name he may be called, he will never make an acceptable apprentice.

Upon these premises, then, the first thing I would do would be to require him to equip himself with the tools of the trade, viz., the Handbook and other suitable textbooks, and such tools for the mechanical handling of the machines and accessories as are commonly accepted as necessary, and require them to be the *best of their respective kinds.*

I would then, for the first few months, instruct him in the keeping of the machinery in proper condition, cleaning, oiling, adjusting, etc., but especially the oiling and cleaning. Aside from this, I would keep him away from the machine itself, and never, under any circumstances allow him to touch the business end of a projector—in other words, the crank. After he has gained the fundamentals of the machine, and knows, in a proper way, the why and wherefore of each adjustment, the care of film, proper patching, I would supervise his runing film, all the time requiring him to study, study, study.

After six months of such training a man should know the fundamentals of operating, provided he had studied his textbooks properly, and applied his knowledge to the practical end of things. But he would not be a practical and efficient operator for some years, for he must first have certain experience and learn to work out the various operating room problems for himself, and effectively care for such emergencies as from time to time arise.

But with the course briefly outlined above he would at least be able to project a picture which would be above the average.

Just a word in qualification of the above. If a man, or boy (not under seventeen), who decided to serve an apprenticeship under me did not study, and show that he really wanted to know just what each thing was done for, and why it should be done, and then do it that way, he would never learn to be an operator under me, for he would be dismissed. He would have to study, *study, Study.* BOOK KNOWLEDGE, PLUS PRACTICAL KNOWLEDGE, PLUS REAL DESIRE AND HARD WORK MAKES OPERATORS out of apprentices; anything else makes "Jimmy-the-Ushers."

[With regard to Brother Frisbie's reply, I think it sets forth what ought to be the attitude of the operator toward the apprentice very well indeed. As to the answer given by Friend Snyder, I would just like to ask him this question. If you don't have apprentices and teach them along the lines suggested by Neighbor Frisbie, *where are your operators going to come from?* How are you going to get competent men—men capable of doing justice to productions which costs hundreds of thousands of dollars? If the fireman was barred from the locomotive cab, where would you get your competent locomotive engineers? I think that alone is sufficient to condemn Friend Snyder's viewpoint. My own attitude is that we ought to put a stop to Jimmy-the-Usher, and *absolutely compel the adoption of an apprenticeship system* WITH A MINIMUM OF AT LEAST ONE YEAR, AND PREFERABLY TWO *of apprenticeship.*]

A Correction.

From Boston comes the following with regard to article entitled "Reason for the Rule," page 1542, September 2d issue:

In view of the substance of the letter you did very well with the answer. In fact if the letter had contained a genuine

grievance, instead of being merely the statement of an uninformed, or wilfully malicious writer, who rushes in where wise men dare not, your answer would cover the subject very well indeed. In other words, if the squawk from Lowell were the truth, then the whole thing would be correct, but the fly in that particular bottle of ointment is that the writer did NOT set forth the truth, and I would suppose that my dear and conscientious friend, the editor, after many years of opening mail of all sorts, would have his olefactory organ so well developed that he would, simply by smelling the above letter, have detected an odor of which we all have heard, though some city dwellers have not smelt it. The truth of the matter is that the manager of the Voyons theater in Lowell, in an effort to defeat the Lowell Local of Operators, I. A. T. S. E., brought to the above theater a man named Hill, who was a member of a dual organization of moving picture operators in Boston, the same being known as the "Knights of Labor," which organization is not recognized either in Massachusetts, or elsewhere. This later fact, to give the manager of the Voyons credit, he did not know, but the public of Lowell was wiser than the manager, and since the manager insisted on retaining the man the public failed to dig up the necessary nickels and dimes and the theater closed, and is today standing as a silent rebuke to methods of this kind. The man in question, Hill, was NOT a member of the Boston Local, I. A. T. S. E. I trust that you will, in your usual fair-minded way, give a little space to our side of the controversy, and in closing I wish you the best of luck both at home and on your future trips.

Knowing the sourse from which this statement emanates, I am prepared to accept it as the absolute truth. I do not think any comment is necessary, other than to say that I am indeed sorry that the Boston local was inadvertently made to stand sponser for the acts of a man for whom it was in no way responsible.

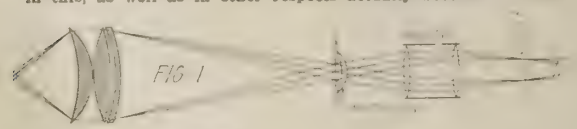
Development of the Aperture Lens.

Brother Ralph W. Martin, Los Angeles, Cal., presents the attached drawing and letter which are published without comment, except to repeat that I believe an aperture lens, which will probably be carried in the same mount with the objective, is what we are going to finally come to. That is the way it looks to your Uncle Dudley at this writing.

In Fig. 1, the condenser system is to be regarded as constructed and adjusted so as to work at its maximum efficiency, i. e., the crater is placed as close as practicable to the back condenser, and the spot at the aperture is just large enough to give a clear field. The condenser system is to be thus regarded as standardized and fixed immovable for the above mentioned conditions.

The aperture lens is shown placed between the aperture and objective, and this has been found to be the only position at which it will accomplish the desired purpose, since placing it behind the aperture has been found to not work at all. The action of the aperture lens is seen by observing the drawing. Each diverging cone of light which emanates from each pin point on the film passes through the aperture lens and the divergence of the beam is thereby decreased. The result of this action is to narrow down the beam at the shutter position before the lens. In this connection the aperture lens produces precisely the same results as the well known expedient of increasing the distance between the condensers and aperture, with the exception that in Fig. No. 1 the condenser system is not disturbed.

Again, the action of the aperture lens always concentrates the entire beam which passes through the objective, and thus tends to prevent loss of light in case of insufficient lens diameter. But, on the other hand, this concentrating action is limited by the fact that in proportion as the focal length of the aperture lens is made less, i. e., as the beam through the objective is further concentrated, the ideal shutter position will approach the objective, until, if the beam is still further concentrated, the shutter position will be located within the lens barrel, and this will make conditions bad for the shutter. On this account the converging action of the aperture lens is limited to the extent of placing the narrowest part of the beam at least several inches ahead of the objective. Furthermore, the use of the aperture lens as shown in Fig. 1, alters the E. F. of the objective and the size of the screen picture, and in this, as well as in other respects actually becomes a factor



of the objective itself; so in all probability if the aperture lens should pan out at all, it will likely have to be constructed as an integral factor of the objective, and probably be contained within the same lens barrel.

Can't Be Did.

An operator from upper New York State sends in a letter which I cannot publish. He says that a certain theater manager in a city near Albany recently received a big boost in the Moving Picture World, and, in view of that fact wants certain alleged facts printed, the aforesaid facts being substantially as follows. First: The man who writes the letter is an operator of eleven years' experience. When the manager in question took charge of the theater in which he was working he wanted him to do the operating, help sweep, dust, put out posters, paint signs, get stage ready for vaudeville, go home and eat dinner, return at 2 p. m., run the machines until 5:15, go home to supper, get back at 7 and run the machine until 10:30; also get the properties for vaudeville shows, and in return for these trifling services the aforesaid "manager" was willing to pay the truly enormous sum of $18.00 per week, though he did finally pay $20.00, but afterwards discharged the operator and put in a relative at $15.00, who acknowledged that six weeks before that time he had never seen a moving picture machine. He afterwards raised this "operator" to $20.00.

The operator in question wants the letter printed with the name of the manager, town and his own name in capital letters, because, he says, he can substantiate, or back up every word of the foregoing statement.

I would like to do it, but it is not advisable for several reasons, not the least of which is the fact that however strongly I may believe the writer is telling the truth still I have no means of checking up his statements, therefore cannot of my own knowledge vouch for their truth, hence no names can be given. I would suggest, however, that inasmuch as the city in question lies immediately across from a city which is organized, it might be well for the operators to get into the union on the other side of the river and protect themselves. Certainly the asking of an operator to do all these things is nothing short of an outrage. This manager does not really want an operator. What he is looking for is a sort of maid of all work. The service he asks certainly is worth, at the very least calculation, $20.00 on the operating end. The other work ought to pay some man at least $12 or $15 a week, therefore on the $20.00 basis this "manager" is "saving" at least $12.00 at the expense of the operator. I have no patience with this sort of thing. I believe in fair play. I believe absolutely in the operator delivering the goods on the screen, but I do not believe in his being obliged to grow whiskers in order that the manager may use them for a pen wiper or door mat. This same "manager" would, I have no doubt, think nothing of paying $12.00 for something a little extra in the way of a feature for one night, but to pay $12.00 per week for something extra in the way of a projection artist—Oh, dear me, nothing doing!

Very Foolish.

Harry Siegel, manager Gayety Theater, Elizabeth, N. J., says:

At the theater I am managing we have a "sweat box," or in other words, a small operating room. We are using one Powers Six A and one Powers Five, but there is hardly space to pass between the two machines. To enlarge the room is impossible as it is between two exits and the fire department won't allow it. They also wish us to take out one of the machines which would leave us with only one projector. Now what I would like to ask, is there any machine company which makes a machine which will do the work of two? In other words is there a machine on the market having one lamphouse and two heads? Is there any demand for such a machine? There is only one thing I do not like about the projection department, viz: it is not large enough.

No, there is no such machine made, nor do I believe there would be any demand for one. It would be a very awkward thing to thread and handle; also the head would, of necessity, have to be run by motor or else one be cranked left handed. No, I do not believe there would be any demand at all for such a projector. As to your conditions, why they seem to be rather impossible, don't they? Nor do I think we can blame the authorities for asking the removal of one of the machines, since operating under those conditions is not the safest thing in the world. Sorry, old man, but I am afraid I cannot help you. The fact is that the building is, very evidently, not suitable for use as a moving picture theater.

Steel Pole Line.

F. E. Hugheart, Grand Junction, Iowa, says:

Have been in the game since 1912, and am an ardent projection department fan. Have every issue of the "World" from that date. If I had not studied your Handbooks and the World I don't think I would be in the game now.

Have made a success where others have failed, and but for the Handbooks and the World I probably would have traveled their road. In this business we are always running up against something new, but I have one now which I at least have never seen in the department, although you may be familiar with this particular proposition. This town used to have D. C., but at present we have a transmission line from Boone, via Perry, which carries 33,000 volts A. C. It is the only steel pole line in the state and the service is fine, with a power rate of 4 3-4 cents per K. W. when using over 300 K. W. My theater was wired with three (No. 4) wire feeders which come into the operating room. Now since we have A. C., and wanting D. C. at the arc, I bought a Fort Wayne A. C., to D. C. generator set which same is placed in a small brick building which was built for it in the rear of the theater, the same being 8x16 feet. The wires come from the pole to this room, where the meter is located, and go from there to the operating room. My lights, fans, motor on machine, etc., are all on 110 volt A. C. The three wires were 110-220, and now I am getting at what I want. Can I hook all my fans, lights, motors, etc., on the neutral and one outside wire, the same being A. C., 110 volt, and feed the arc through the neutral and other outside wire with 60 volts D. C.? This will save me considerable wiring which, if I have to do, will be very

hard to get at. I have given you the details, but all there really is to the question would be, would the neutral wire carry A. C. and D. C. at the same time. Two electricians here say it cannot be done successfully; another says that it can, and he can do it and prove it. Do you think it can, and if so would there be any serious drawback? Am quite anxious to know whether you will be in Des Moines on this trip, because if you lecture there I certainly want to be on the job, and have my operator there too. So here's hoping you will. My picture and projection compares very favorably with that which I have seen in Omaha, Des Moines, and the smaller cities in this vicinity. In closing I hope that the "go-de-vil" will not be the means of losing us our "trouble eradicator."

This is an interesting question. As I understand the matter, Brother Hugheart really proposes to feed all motors, incandescents, including the motor of the motor generator set from the neutral and one outside wire, so that he would not really be using one side at all. He then proposes to connect one side of the D. C. circuit to the neutral and use the other wire of the three-wire system, which would not need to be connected to the transformer at all, as the other side of the D. C. projection arc circuit. Now, I don't know positively whether this could or could not be done, though it certainly is not an arrangement which the underwriters would for a single moment tolerate. As to the electrical possibility of the matter, however, I do not see any reason why it could not be made to work, therefore, I take sides with the man who says it can, but I would nevertheless recommend that you wire your D. C. separately, even though it is hard to do. Feed all fans and incandescents from one side of the A. C., and the motor of the motor generator set from the other side, thus to some extent balance the load. Let us hear opinions of electrician operators as to the neutral wire carrying A.C. and D.C. As to visiting Des Moines, I cannot yet say, as I have not heard anything from either the operators' or exhibitors' organizations in that city.

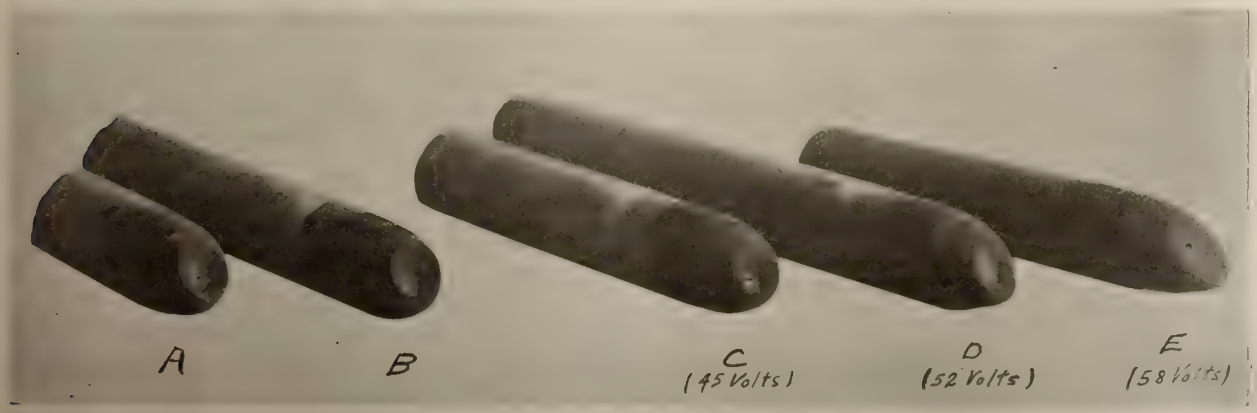
Concerning Carbons.

The following communication with accompanying illustration has been received from B. Perris, Research Laboratories, of the National Carbon Company, Cleveland, Ohio. We welcome it as a genuine addition to knowledge on an exceedingly important matter. It will be noticed that the tests determine that the crater formation improves up to an arc length of 55 volts, beyond which there is retrogression.

I would like to call the attention of our readers to the fact that this particular series of experiments was brought about directly by the projection department. You will also note that the National Carbon Company "keeps tabs" on the projection department. That same is true of all large manufacturers, so far as I am able to ascertain. The heads of companies either themselves read the department or have it read, and those things which are of interest to them brought to their attention. It therefore follows that operators who have fault to find can and do get those faults directly before the manufactuers by presenting them through the department. It is also true that very many of the improvements on projection machines, and other things pertaining to the operation room, have been brought about either directly or indirectly through the projection department. In other words the reading of the criticisms of the operators sets the manufacturers thinking, and his thinking results very often in something that will remedy the evil complained of . That is not hot air, but a statement of fact. The manufacturer in this particular case is honest enough to admit that he received his inspiration for the experiments through the projection department. Manufacturers don't often do that, but the fact remains just the same, as private correspondence with them shows, that they do get the original idea for improvements, and very often the precise improvement itself from the department. Mr. Perris writes as follows:

> Within the past six months a number of discussions have appeared in the Projection Department regarding poor crater formation on D. C. service. This formation was described as a very small, deeply indented crater, with a very sharp edge. It was implied at the time that this is a defect, probably due to the carbon itself.
>
> An incorrect length of arc in operation on D. C. projectors is a common difficulty, and this was the first clue investigated to determine the cause of this crater formation. The most usual combination is a ⅝ inch cored upper with a ½ inch solid lower carbon. We all know that particularly on low current this large negative carbon is the cause of considerable unsteadiness in operation of the arc, and in order to steady the arc and to get the light, a rather short arc ofttimes is used. Then again, it is impossible to obtain sufficient arc voltage at the lamp, due to the use of small line wires, with corresponding heavy drop in the voltage. Both of these are common causes for the operation of D. C. propectors with short arc lengths.
>
> The defective craters described above can be demonstrated experimentally, which the writer did, with the results shown in the photgraphs. As already indicated, it was only necessary to operate the projector lamp at 30 amperes, and to have a very short arc length. The first two tests being with a standard trim of ⅝ inch cored upper and ½ inch solid lower. Carbon "A" is a sample of the complaint, while "B" is an experimentally made carbon, showing defective crater formation.
>
> While working on the subject, it was thought worth while to find how the new small diameter Silver Tip negatives would work when operated with short arc lengths. The ⅝ inch positive carbons C, D and E, are the results of these tests. ⅝ inch cored uppers were used with 5/16 inch Siver Tip solid carbons as negatives. In each case the current was held at 30 amperes, but the arc lenghts were increased from 5/32 inch (45 volts) in test C, to 7/32 inch (52 volts) in test D, and 9/32 inch (58 volts) in test E. In spite of the fact that the conditions in test C were exactly the same as in test B, other than the change from ½ inch to 5/16 inch diameter negative carbon, there is a very decided improvement in the crater formation in favor of the very small negative carbon. This improvement in the crater formation continues with the increased arc length up to about 55 volts ¼ inch — 8/32 inch arc length) beyond which the crater begins to overhang at the back. In other words, when there is sufficient power in the arc to provide enough heat and flame to wash the entire tip of the upper carbon, the crater formation is much more flat, and the edges more rounded than is possible when a short arc length is used with a corresponding small amount of power and heat.
>
> Another very interesting feature observed in these tests is the absolutely clear space in front of the crater, there being no interference with the light from the very small negative carbon used. It resulted in a perfectly white light, there being no yellow cast thrown on the screen from reflections of the negative carbon. This point is important, as it has been complained about many times. Many operators are well aware of its cause and have corrected it by the use of the small negative.
>
> In the earlier paragraph we mentioned the effect due to the use of negative carbons of ½ inch or larger diameter. When such large carbons are used the amount of power put into them is usually not sufficient to properly shape the tip of the carbon, and a blunt end results which causes the arc to wander and thereby producing a flickering light. These Silver Tip negatives which were used in these tests are at the very beginning smaller in diameter than the burnt top of these ½ inch solids, so that at no time does the arc have more than enough surface at the tip of the carbon necessary to hold it. The arc, therefore, cannot wander, since there is no extended surface upon which it can travel. At any time during the trim the arc can be started off smoothly and at full candle power.
>
> This series of tests has demonstrated definitely that the size of the negative carbon, in combination with the arc length, is the direct influencing cause in producing the proper crater shape. The use of comparatively large negative carbons with short arc lengths is the immediate cause of this sharply indented crater formation such as has been complained of lately. This defect can absolutely be overcome, and the light on the screen and the steadiness of the light can be greatly improved by the use of very small negative carbons of about half the diameter now being used.

With regard to the matter of a smaller carbon, why I would not care to express an opinion on this particular thing, except to say that



I have long advocated the use of a lower negative carbon of smaller diameter than the positive. Of late I have been inclined to think there may be some slight advantage in using a smaller carbon even for alternating current, and this view has been approved by quite a few operators who have tried it. The conclusions reached and the arguments advanced are laid before our readers and recommended to their very serious consideration. Get some of the Silver Tips and try it out.

Testing Condenser Lenses.

R. W. Martin, Los Angeles, Cal., proposes the following method of testing condenser lenses. It is referred to our readers as being interesting and worthy of considerable study.

In Fig. 1 is shown a method of testing condenser lenses which is described and explained as follows: The condenser to be tested

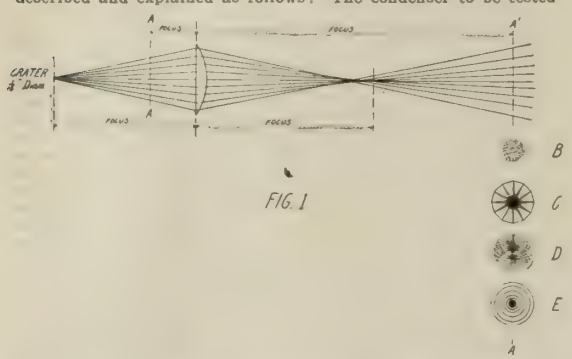


FIG. 1

for accuracy of shape, is placed before a crater, which must be constructed so as to give forth a very even illumination and ought to be about 1-16" in diameter. At the position A' A', which is a section of the light beam that would correspond to about the location of the objective, is placed a screen. The light spot on the screen A' A' is the focussed image of the back conjugat focal plane A A, and since section A A is directly in front of the crater, it, (A A) must receive very even illumination. Consequently, any vagaries (of structure) in illumination observed at the screen A' A' must be due wholly to imperfections contained in the shape of the condenser lens under test.

In section B, taken at position A' A', is observed the effect produced by a condenser which is probably about as perfect as can ordinarily be found on the market. The illumination in B is quite uniformly distributed, except for a greater concentration of light toward the center, much of which is probably due to spherical aberration; but when conditions are found to be as satisfactory as shown in section B, the spherical surface can be passed as quite perfect.

In section C, the form of the image seems to indicate that the curved surface of the condenser which was used in this test approaches the shape of a pyramid, or rather is more like the rainy side of a raised umbrella. The grinding instrument used in its manufacture must have had a kind of drunken or intermittent rotary motion.

In the condenser used to produce the image shown at section D, it is very evident that the lens contains the fault of astigmatism within its very structure. The beam is here actually broken up into two distinct halves, and gives conclusive evidence that the surface of the lens is not truly spherical, but is egg shaped, showing that the grinding instrument must have had a longitudinal as well as a rotary movement. Care was taken in all these experiments to have the crater located on the optical axis of the lens. In section E the image is composed of concentric circles, showing that the surface of the lens used is composed of a series of conical surfaces, instead of being a true sphere. The condenser lenses used in the four cases just cited were very good lenses. Their surfaces had a good polish, and to the eye and touch were free from any corrugations or waviness. In fact, when used as a mirror it was impossible to observe any distortion in the reflected image; but nevertheless the facts are as we have shown and described them.

Now, to come to the practical results of these imperfections just shown, as regards the picture on the regular screen: The images observed on the screen at A' A' are not in focus with the aperture, consequently the results shown in B, C, D, and E cannot be said to truly apply to conditions of illumination at the aperture. In fact, it might be possible to have a quite even illumination at the true focal plane, which should be the position of the aperture, and still have the defects as described at A' A'. But nevertheless, in the practical operation of the optical system it is almost impossible to keep the aperture coincident with the true focal plane, and the greater the variation in distance from the true focal plane, the more the illumination at the aperture will be affected by the defects described at position A' A'. Since the light beam is symmetrical, forward and backward from the focal plane, the defects referred to will be evidenced at the aperture, no matter in which direction it happens to be out of true position. It is therefore, evident that the effects of the uneven illumination shown in sections B, C, D and E will show to a greater or less extent on the screen in the form of a ghost, composed of lights and shadows.

Another Reason.

R. J. Richardson, Jr., Clifton Heights, Pa., says:

As regards "An Interesting Problem," August 12th issue, I have had this same trouble time and again. Dry film at times seems to have a tendency to catch on the top sprocket, so that the sprocket carries the film around to the back, pulling the loop underneath. Sometimes it will run that way; then again it will go on around, thus ripping out the sprocket holes, as shown in the illustration, August 12th issue. It is only three days since I had this very thing happen.

Enclosed you will find sample of film torn the way you describe. This was caused by the tail piece falling back on the sprocket, and of course starting in the opposite direction to which the film is traveling. As you see, it took the sprocket track off evenly on both sides. The last three or four inches of the tail piece should have the sprocket holes removed with a pair of scissors.

All of which is quite correct, and offers still another solution to "An Interesting Problem." Brother Richardson suggests that a metal guard be attached to the upper end of the aperture plate, using the two screws which hold the upper end of the aperture, and extending up and around the hub of the upper sprocket. This has been suggested several times, and unless I am mistaken Power's machines are now equipped that way.

Wants to Join.

B. H. Mullins, Jacksonville, Tex., says:

Am an interested reader of the department, to which I owe many, many things of importance with regard to projection. Have been operating a little more than four years, though I have been out at different times for a few months. I always went back, however, and though I am not an expert, I want to be, and am ready to do anything possible to improve my knowledge. Am operating one Power's 6A and one 6B, using 110 volts D. C., and getting good results. I thoroughly agree with your attitude with regard to punch holes in films. Will you kindly have headquarters' secretary of the I. A. write me with regard to membership. I think I am qualified, but cannot afford to spend four or five months in an organized town in order to be approved. I intend to order the last Handbook soon, as I wish to be right up to date and fit myself for the future which I believe lies in projection.

I have asked headquarters to write you, Friend Mullins. You are taking the right course in trying to perfect yourself in the technical knowledge of your chosen career; also you are taking the right course in seeking to affiliate yourself with the organization which represents our craft.

The Universal Motor.

Mr. Warren H. Booker, Chief of the Bureau, State Board of Health, Raleigh, N. C., in a letter seeking advice from the editor says:

Our electric lighting plant consists of a Universal engine-generator set, of 50 ampere capacity at 60 volts, D. C., of course. We find this is ample current with the Power's road equipment, which we have just installed, to give a very good picture on a 16 foot cloth screen. If you are not familiar with the Universal Motor Company's outfit, you might be interested to know that, when the water, oil and gasoline tanks are all filled, it weighs but 625 pounds complete, including engine, generator, and cooling system, the latter consisting of an automobile radiator and fan. The engine is of the 4 cylinder, 4 cycle type and gives us no trouble whatever.

All of which is interesting, and probably will not cause the Universal Motor Company, Oshkosh, Wis., to have any hard feeling toward either us or the State Board of Health of North Carolina.

Richardson's

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Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

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QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Recent Motion Picture Patents (Continued).

BRITISH PATENTS.

B 7753-1915— A. Boularan.

Preparation of Cine Film from which other films can be printed in Ink. The printing film is made by applying to the front of the positive black-and-white cinematograph film a layer of bichromated gelatine which is covered with black paper while moist, dried, and exposed to light through the positive image and then developed with hot water in order to obtain a relief image which can then be printed by means of colored gelatine solution.

B 5100-1915— J. E. Thornton.

Making Cine Film by Photo-mechanical Printing. The patent consists of the full discussion of the production of cine films by photo-mechanical printing using a broken tone image so arranged that the tones do not register in successive pictures.

B 7956-1915— A. P. H. Trivelli.

To Renovate Used Cine Film, it is coated with flexible hard drying varnish or lacquer.

B 100487-1916— C. VanDeventer.

Kinematograph Apparatus. The electricity generated by friction on a film in a kinematograph camera is discharged from it by means of an earthed conductor which is insulated from the film and so placed that the charge of the film induces a charge on the conductor.

B 12337-1914— E. M. Stoffels.

Cinematograph Apparatus using glass plates.

B 7658-1915— H. Workman.

Cine Projecting Machines adapted to show two or more different types of films, varying in width and length of pull. More especially intended to the projection of color films.

B 8428-1915— C. E. Akeely.

Tripod Head for Cine Cameras. Universal turntable apparatus for automatic revolution in horizontal, vertical and inclined planes.

B 14095-1915— B. H. Greene.

Device for Cleaning and Renovating Cine Films, comprising brushes, pads and absorbent rollers.

Color Filters.

When the atmosphere is slightly hazy, it reflects the blue light more than the other colors, and distant objects assume a bluish cast that ordinarily makes them over-exposed. Here we find the light yellow filter of great advantage. We can obtain much better detail in distant objects by the use of the yellow filter.

For ordinary work, the Ingento color filter, series A, No. 1, which has a diameter of 1 5/16", may be obtained of almost any photographic dealer for 75 cents. It is mounted in a nickel plated cell with adjustable springs, permitting it to be slipped over the lens mount of the camera. With Eastman film this filter may be used by using a diaphragm number about two points greater than the diaphragm number for the ordinary exposure. In other words, it requires at least four times the exposure that would be required without it. Other series of filters made by Burke and James require too much exposure for use except with the trick crank.

The Eastman Kodak Company furnishes the greatest range of color filters of any American manufacturer. For $2.50 they furnish an adjustable filter holder for filters 2" square, which will fit any lens mount from 7/8" to 1 9/16" in diameter; and at $1.40 each, they furnish filters of any color and any intensity which will fit this holder.

If you are ingenious and can make a smaller filter holder for yourself, you can obtain the same quality of filters 3/4" square, which are large enough for most cinematograph lenses, for 75 cents apiece.

The kodak sky filter is one of which the upper part is colored and the lower part clear. It restrains the sky, while giving the full exposure to objects in the foreground in the lower part of the picture. It may be used sideways when photographing buildings showing a shadow side and a sunny side by adjusting it so that the exposure of the brightly lighted side comes through the filter, thereby giving more exposure and better detail in the shadow. To obtain the full benefit of the sky filter, it must not be used too close to the lens.

When using filters, do not fail to use a sun shade or hood over the lens to shade all possible extraneous light away from the filter. A ray of bright light striking the filter from the side will inevitably cause a heavy film of fog over the picture.

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Answers to Correspondents.

Washington, Iowa, writes:

> Motion Picture Photography is sort of a side line with me so far, but I am very much interested in the work and always read your page in the world with a great deal of interest. About a year ago I sent for a book on "How to Take and Make Moving Pictures," and I found it to be a very instructive little book and well worth the cost of 35 cents. On page 25 of this book I found a statement which did not look right to me and I wrote the people and asked them if it was not an error, but they still maintained that the book was correct. Following is the statement in question: "In taking scenes of auto or horse races the camera should be pointed toward the object, etc. . . . These should be taken at a rate of from 24 to 32 pictures per second." Now in your issue of May 20, under the heading "Hints to news film cameramen," Mr. Hugon says, under the heading of "Races," "turn slowly about half speed."
>
> Now the question is, which is correct? And while I am at it here is another puzzler for the beginner. This is in regard to the shutter speed. In the Universal catalogue they state that the best all round speed is 1-80 of a second, while another catalogue of a cheaper machine says that 1-32 of a second is the best for all around use. In the booklet above mentioned the statement is made that 1-64 is the best, although they also state that 1-50 is most generally used in the studios.
>
> For my part I have found that there was a sort of "flicker" effect unless I used a speed of 1-64 or greater; that is, when an object was rather close and passed through the picture at right angles. I have seen this same effect in some of the older photoplays and have wondered if it could have been caused by the position of the shutter rather than the speed.

"The little booklet" is wrong in advising a high rate of speed in taking fast moving objects except where the intention is to show some important detail of the movement.

In news pictures the idea is to make races look more exciting by making them appear on the screen even faster than they are really run, so that Mr. Hugon is correct.

In photographing moving machinery for a company that wanted to show some operation performed by the moving machine, it might be very necessary to speed the camera up very considerably. On the other hand, in almost all dramatic and news pictures it is desired to show fast and violent action so as to appear even faster and more violent than in the actual scene, so that the rule is much more apt to be turn slow than to turn fast.

As a general rule the best shutter speed to use is the largest opening of the shutter which your camera permits. It is not necessary in a motion picture film as it is in a still photograph that each individual picture of a moving object should be perfectly sharp, for the illusion of motion on the screen is better reproduced by a slight blurring of the moving object than it would be if each individual picture of the object in motion were perfectly sharp. For instance, if you make a motion picture with a very small shutter opening of any small object in rapid movement so that the motion is stopped in each frame, when the picture is thrown on the screen it will show the object passing across the screen in a jerky manner preceded and followed by ghostly images of the same thing. This is due to the phenomenon known as the persistence of vision.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Somewhere in France."

Released by Triangle Film Corp.
Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indication will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 7½ T "The Germans would pay———" is a sub-title and is printed reading matter on the screen. But 29 D "When brother leaves gun," is a description of action.

Marie Chaumontel, a beautiful, fascinating woman, employed as an agent for the German secret service, uses her charms to inveigle the military secrets from susceptible, young French officers. Having caused the ruination of Captain Henri Ravignac, her lover, by stealing his plans, she continues her secret profession, but is thwarted through Henri's brother, who has sworn to seek vengeance, and in the end she is entrapped into prison through the efforts of his brother officer.

The character of this picture is a modern military drama with scene of action in France. There are other scenes at the German Embassy and French War Bureau.

It is suggested that no national patriotic music be used with the exception at 67¼ "France cannot bestow—" where "La Marseillaise" would be appropriate.

Note particularly: Shot at 29½; wireless effects at 33¾ and continued according to action throughout the picture

The theme selected is "Entr'Act 'Clarice' "—(Valse Intermezzo)—Loud.

Time schedule: 70 minutes (5 reels—about 4,675 feet).

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	La Belle France—Laurendau (Overture French Melodies)
4¼	T	Plans of the outer defenses—	
5¼	T	Capt. Ravignac's apartments.	Entr'Act "Clarice"—Loud (Valse Intermezzo) Theme.
7½	T	"The Germans would say—"	
8	T	Later, a summons to the—	Bella—Waldteufel (Polka—Mazurka)
10½	D	When Marie forces lock.	
11	T	That afternoon the German—	Germany, I Welcome Thee——Tobani (German Waltz)
14	D	When Marie shows plans.	
15½	T	"Follow her—"	La Lisonjera—Chaminade (Molto Capriccioso)
16¼	T	The French War Bureau.	
18	T	"So soon, Monsieur—"	Repeat: THEME.
21	T	"Take me to Berlin with you—"	
22	D	When Ravignac enters apartments.	
23½	T	"Come, we must report this."	Dramatic Tension No. 9—Andino
24	T	The Military Court.	Romance—Wieniawski (Andante non troppo)
27¾	T	Then the gray shadows—	
29	D	When brother leaves gun. (shot).	Andante—Mendelssohn
31	T	Afterwards, at the request—	Cavalry Parade No. 4—Andino
31½	T	Months Later.	
33¾	T	The long arm of the German— (wireless effects) (battle effects)	The Eagle—Klein (March Maestoso)
36½	T	"Our Uhlans are within 30 miles."	
37¾	T	Wheels within wheels.	Misterioso Dramatico No. 22—Borch
38½	T	Dawn.	Repeat: THEME.
40	T	"We are ordered to Neufchelles."	
41½	T	The following day.	Wandering—Atherton (Sustenuto con moto)
43½	T	"For the next few days—"	
45	T	Unceasingly the gray column—	Entreaty—Atherton (Andantino con moto)
48¼	T	"I make love to him, yes—"	
49	T	A French Chasseur.	Contentment—Atherton (Moderato tranquillo)
50¾	T	The coming of the Blue Army.	
53¼	T	"Thank God, for a dear French—" (Bell and wireless effects)	Franco-American Dance—Loraine (Allegretto grazioso)
55¾	T	"Mon General, a courier."	
57	T	"Paul d'Aurillac was—"	Repeat: THEME.
59½	T	"Captain Thiery you will—'	
61	D	When officer hears wireless.	Hurry No. 26—Minot
64	T	"Captain Theirry's compliments."	Dramatic Andante No. 24—Borch
66½	T	"And Paris, my beloved Paris—"	
67¼	T	"France cannot bestow—'	La Marseillaise.
68¼	T	"No Madame, it is the prison."	Dramatic Andante No. 32—Berge
70	T	The End.	

For Special Prices of the above Musical Suggestions, see Berg's advertisement.

The Two Sides of the Question.

By S. M. BERG.

I am in receipt of the following letter, which perhaps may be in the minds of other correspondents, and for that reason it is being published in these columns.

Chicago, Ill., Sept. 25, 1916.

Musical Editor,
Moving Picture World,
New York City.

Dear Sir:

I read with a good deal of interest your articles in the Moving Picture World, and must admit that from time to time I have found many good hints and ideas. But don't you think you are just a little hard on us musicians? I suppose there are slackers, but I feel that the majority are sincere in their work and do strive to do their best.

I have been in the motion picture business now for about two and one-half years, and find that my hand is continually in my pocket for the purchase of music.

I have an orchestra of six musicians, and always buy for small orchestra. I spend on an average about five dollars a week for music, and yet my manager frequently complains that I play the same stuff too often. In a discussion with some of my musician friends, this seems to be a common thing for the managers to complain of the musicians' library, and all my friends tell me that they also expend a regular sum of money for the purchase of music. It seems to me that you have somewhat pulled the long bow in accounting some of your personal incidents, although I must confess they are entertaining enough.

In conclusion, however, I must tell you that I always look forward for my Moving Picture World, and always turn to your music page.

I remain, yours sincerely,
(Signed) Jack Awlstein.

In answer to this correspondence, I can assure him and my readers that I am not in the habit of overdrawing incidents, or recounting imaginary circumstances. In my ten years' experience in New York City, the class of men whom I had to contend with, is impossible to imagine. Musicians and readers should realize that in the past two years, men have turned to the motion picture industry, who previously looked down with scorn at the work.

To show as a concrete example the conditions which are even to day being met with, I submit the following letter. It does not seem possible that such a thing has happened, but the original of this letter is in my possession, and can be seen by a visit to my office. Perhaps some of the readers may have seen an advertisement of mine in this paper drawing attention to a new series of Incidental Music.

Monett, Mo., Oct. 1st, 1916.

S. M. Berg,
New York City.

Dear Sir:

I am from Missouri, and an orchestra leader in a five-

hundred seat theater known as the Bijou. I don't buy music, but if you have anything to give me, come on with it. There are no music stores here, and the music business (mail order) is large at this time of the year, and our three-piece orchestra introduces all the music here. We know how much advertising we do and we do not even think of buying music.

We would rather have piano than orchestrations, as we have only piano, violin (me), and drums. This is my second season here, so I am not so bad, am I?

Now don't send me anything to buy. It is entirely foolish to do so. I will appreciate anything you send. If it is good we will put it on our program. Add General Delivery.

Yours truly,
(Signed) C. C. Melton,,
Bijou Theater.

Here is the other side of the question, and my answer to my first correspondent. Here is a fellow supposed to be playing for the pictures in his second season, and he candidly admits that he does not buy any music. What sort of manager can there be in this house? It would be interesting to hear his ideas of musical interpretation for the films, and more interesting to hear Musician Melton interpret a picture.

I leave it to my readers to decide whether I overdraw my imagination, when I am in possession of such a letter.

An Unusual Presentation

"The Dawnmaker," Put On at the Liberty Theater, Seattle, Wash., in Extraordinary Manner.

WILLIAM S. HART'S "The Dawnmaker" was the latest Triangle-Ince feature staged by J. G. von Herberg. After a private showing of "The Dawnmaker," Mr. von Herberg decided that this picture deserved special advertising, staging and music, and that the point on which these should revolve was the Northland, that vast region where romance goes hand in hand with adventure, where man rules and loves by right of primal might.

Gordon F. Fullerton, advertising manager of the Liberty, built his cuts to carry this theme, and emphasized Hart's face and name, since that actor is such a favorite in Seattle. Silhouetted against an arc of the rising sun appeared a bust length portrait of Hart dressed as an Indian. Set into the sun's rays was the title of the play, "The Dawnmaker," while in the dark sky above was placed Hart's name in white letters. At the bottom of the ad was a horizon of snow-covered evergreen trees, into the solid portion of which was worked the theater's name, "Liberty," in snow-covered rustic letters. Billboards and window cards covered the city highways and business section, while framed photos of Hart and framed scenes of the play were placed in the windows of the big business houses of Seattle's "Broadway," Second avenue. Large ads were placed in the photoplay sections of the "Seattle Sunday Times" and the Saturday afternoon edition of "The Daily Star."

To create atmosphere for the picture the inside lobby was turned into a bower or cave of evergreen, the walls, ceiling

The Girl Ushers at the Liberty.

and lights being hidden by the sweet smelling pine, spruce and fir, with a dash of color lent by autumn leaves which formed a large part of the ceiling decoration.

An Indian maid was the cashier and Indian maids were the ushers. The costumes were rented from local costumers, but to lend the necessary touch of realism genuine Indian headpieces of Wampum, bead embroidery, and real eagle feathers were obtained from the local branch of the Hudson Bay Fur Company.

According to Mr. von Herberg the music and lighting effects in the theater itself were the most difficult problems, for it was decided that not only should these heighten the dramatic effect of "The Dawnmaker," and serve as an introduction, but that they must be distinctive and entirely different from anything done before at the Liberty, and should set a standard that none of its competitors could copy. As the Liberty is unusually well lighted and the giant $35,000

Showing the Effect of Lighting Boxes on Each Side of the Curtain.

Wurlitzer Unit orchestra is always on the job, the established order was reversed and the audience electrified by the different, the startling. Gradually the house became dark. Starting from the top and back of the theater, one by one the lights flashed out and absolute silence prevailed—the ushers seated nobody while the feature was opening. As the last light went out in front a low violin and cello duet was started on the unit orchestra, accented with the slow, solemn boom of chimes, one at a time, as if one had awakened in the dark and the grandfather clock had tolled the hour. By this time in the two lighting boxes at each side of the curtain was a dim, bluish light gradually paling to gray, and then a rosy dawn revealing distant snow capped peaks, the sky streaked with the rays of the setting sun, while in the foreground were hills covered with snow laden evergreen. As the colors changed from dim blue to gray and pink, the music suggested the hum and undertone of wild life astir at dawn, the awakening of songs of birds, dropping again to dead silence as the title, "William S. Hart's 'Dawnmaker,'" was flashed onto the curtain, only to take up the musical interpretation of the picture as the first scene of the play was framed by the opening curtain, and the audience was into the play.

Round after round of applause greeted the effect, and it has been the talk of Seattle since the opening of "The Dawnmaker," while Mr. von Herberg and Mr. Fullerton have been receiving compliments on all sides for their artistic originality. The theater was packed all day Sunday, September 24, with the crowds extending into the street in the afternoon and evening and capacity houses each of the following three afternoons that the picture ran, with standing room only in the evenings. Considering that the Liberty is a 2,200 capacity house with heavy competition, this is the more remarkable.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

PROF. LUCAS NO LONGER WITH M. P. WORLD.

The Moving Picture World wishes its readers to know that Professor Hardin Lucas is no longer connected with this paper, either as a contributor or in any other capacity.

THE CHURCH AND THE PHOTOPLAY.

THE CHURCH AND THE PHOTOPLAY" was the title of an address recently delivered by the Rev. E. H. Romig of St. Andrew's Reformed Church, Reading, Pa. Ways in which the latter can aid the former were pointed out in an interesting talk. The moving pictures can be made highly instructive and useful in developing the mind of the church, he said. In quickening the conscience, developing the moral sense, and in other ways the picture play can be made to serve religious and educational ends.

The psychology of the motion picture and its effects on growing minds were particularly emphasized, as was also the adaptability of the picture to youthful and undeveloped minds; due discrimination in the kinds of pictures for the young was asked for, in the belief that their powers for good are unlimited.

In Manhattan, New York, the Rev. John P. Peters, D. D., is vitally interested in community work, consequently he has made a study of the moving picture and its effect upon the neighborhood in which he works, in a parish having more than 3,000 people connected with the religious and social work. As a result of his experience Dr. Peters says: "What we need and have needed in this country most lamentably is healthful places of entertainment for families and family groups. The saloon has developed its evils because of the lack of something of this sort; if the motion pictures will fill this need, their doing so will cover a multitude of sins. While I cannot fully say of my own observations that the pictures have quite done this, I have known that in small towns they have certainly furnished a much needed form of entertainment for the people. Our country and small town life was lacking in some rational form of social amusement, and, as far as I have been able to observe the moving pictures, they have come nearer to filling this gap than anything else. Something of the same sort must be done in the city, although the need is not so great.

In my own very decent neighborhood I have visited the shows, and have had their pictures and their presumptive effects tabulated to attempt to draw some conclusion as to their general influence mentally and morally.

My conclusion is that there is not sufficient of the uplifting and educational power in the picture houses hereabouts. On the other hand there is little that can be called immoral, or of that insidious nature which would call for censorship. What is most hoped for is that in the moving picture business, as in the press or on the stage, there may be a sufficient number of idealists—struggling for the attainment of higher standards to exert a more immediate influence in conceptions of art or humor, of intellect, and also of social and moral advantage.

These possibilities of the moving pictures are enormous, and, if up to the present time they have not been as effective as some enthusiasts hoped they might be, their full value and purpose is not far off

DETROIT SCHOOLS MOVE FORWARD.

Moving pictures for the public schools of Detroit were authorized by the Text Book and Course of Study Committee of the Board of Education at its last meeting. The use of the pictures is being taken on an experimental basis; five projection machines, and a weekly film service for each of those five machines are first to be tried in connection with twenty-five schools of the city, and, if the results warrant, an appropriation will be asked for to extend the service.

It is interesting to note that Detroit is making this forward move, no doubt that many other schools are also beginning to see the value of the moving picture as an aid to education, in almost every case, however, the everlasting question of the appropriation is the one stumbling block, often before this can be voted there are men of many minds, some often peculiar, to contend with, before the leaders in these things can have their legitimate and reasonable way and move forward with the times. Detroit is to be congratulated, may the example be mightily multiplied. It is worth while being among the leading schools in such beneficial progress.

MUSEUMS USING EDUCATIONAL PICTURES.

In a recent issue of the "Bulletin of the Metropolitan Museum of Art" there appears an article by George W. Stevens, director of the Toledo Museum of Art, in which he says: "It will take no great imagination to forecast the growth of the educational film. As soon as the vast number of schools and colleges, museums, libraries and the myriads of educational clubs and lyceum circles are equipped to utilize them, and museums of art will be able to secure splendid material covering every department of museum work." In New York the Metropolitan Museum of Art is described as "being never so ready." Says one of the directors: "We are trying to keep abreast of the times, even to the use of moving pictures." In all the educational activities of museums, he declares, the fundamental idea is visual instruction.

When it is considered that in New York alone there are upwards of 3,000 teachers who are taking advantage of the lectures and studies afforded by the museum, some idea can be formed of the widespread subjects presented, and the great field for that kind of visual instruction in which the kinematograph is alone the exponent. The results obtained by the use of the traveling exhibits is in itself a proof of the value resulting from the larger field of possibilities opening up, when the broad powers of the pictures is added. Official reports recently published show that the educational extension work carried on by the museums is no longer by any means a "fad," but one of the most helpful sources of that "higher education" now desired and demanded by teachers, designers and manufacturers. The museum's use of the moving pictures, whether in its own class rooms, or with its traveling exhibits, will undoubtedly increase its teaching power and increased popularity to an unlimited extent.

"CIVILIZATION."

This picture is the apocalypse of moving pictures. If we did not know otherwise we should think the author of it a mystic. Nevertheless, it is full of mysticism and allegory. While not classified as an educational picture, it should be seen by educationalists, as it belongs to that class of picture which is giving the world another side of the great work which is being done by educational kinematography.

From a study of this picture we presume that the maker desires to arouse an interest rather than to be a teacher. If so, he is and will be eminently successful. "Civilization" is full of interest; it arouses in all minds the great problems of peace and war; it summons the Prince of Peace through His teachings to become again the teacher of the nations, until "they shall learn war no more." Having done this its mission ceases.

"Civilization" does not teach, it points to the teaching necessary, while calling attention to the need for such teaching. It is not an educational picture; it points to what it

believes is the education required. With this accomplished, this great and noble effort will have been crowned with success, and the maker may feel amply repaid for his beneficent thought and labor.

"HOW LIFE BEGINS."

Three-Part Biological Film Which Demonstrates New Method of Revelation.

NO time in the history of the moving picture could be more apropos for the advent of a three-part biological film that has been engaging the interest of New York educators, clergymen, and scientific workers, than the present. The film referred to is entitled "How Life Begins" and was produced by Geo. E. Stone, A.B. of Berkeley University, in collaboration with J. A. Long, Ph.D., Assistant Professor of Embryology of the University of California, and was piloted east by Mr. Stone. It has been exhibited thus far before such institutions as the American Social Hygiene Association, the Association of Biology Teachers and various other social and educational societies in and about New York City to the entire satisfaction and admiration of all.

"How Life Begins" represents a new and practical method of visualizing scientific facts. Introducing its subject with microscopic views of animal life in stagnant water from the embryo state to developed stages, it follows its line of discussion through the birth and development of the flower, the butterfly, the frog, and the rat, using the latter as an illustration for all mammal types of life including the human being.

The delicate and beautiful manner in which life's wonderful dual system of reproduction has been handled by the producers of this film make it possible of exhibition before children as well as adults; and with the rapid installation of moving picture projection machines in the schools, no school curriculum should be deemed complete without a copy of this film. It not only demonstrates a new method of revealing scientific facts but suggests that other subjects be visualized in the same complete, simple and entertaining manner.

Further information regarding this film can be had from Geo. E. Stone, 1725 Le Roy Avenue, Berkeley, California.

M. I. MacD.

"THE OPENING UP OF CHINA."

For several decades the "opening up of China" has been a common saying in both commercial and religious circles. In many ways China has always been a closed country, with an almost inaccessible interior, a people slow to welcome foreigners; with a prejudice, pardonable because of its centuries of growth. We are now told on the authority of the United States Commercial Attache that China is ready for the "opening up" towards moving pictures.

China has had a species of crude motion pictures for centuries, which really were a transparency. Chinese figures were painted on an oiled transparent silk and manipulated behind a screen in such a way as to produce a motion picture effect. These are very popular and are used throughout China. Again it must be remembered that China is a theatrical country, the small theatres there are as common or general as are the moving picture houses in this country; these facts make it evident that when China is opened up to the moving picture business it will offer one of the largest and most acceptable fields of trade in the world. The official report calling attention to the great opening for trade now about to be made points that at present only the large treaty ports and commercial cities have the moving pictures and these are by no means of a good order, the pictures being poor and the projectors of cheap and indifferent make. Financially, the outlook while extensive will not permit of large prices. Entertainments there are always cheap, the money standard is small, consequently those preparing to take advantage of the prospects presented must, says the report, "be ready to give good pictures from good machines at cheap rates. To the Chinese this means a new and larger measure of education, for wherever the moving pictures goes the educational films are sure to be a part of the demand, and unless the writer is very much mistaken, education by means of the picture will fit in with the Chinese method perhaps quicker than with any other people. Educational kinematography may mean a great deal for China.

IN THE HANDS OF CHAMBERS OF COMMERCE.

In "The Nation's Business," F. A. Churchill, Jr., suggests that local chambers of commerce might, by using the moving pictures, create a better feeling among business men and bring about a clearer understanding of various industries. Taking, for example, the fact that as is well known, one of the big steel industries recently exhibited in schools and colleges their method of making steel tubes, from the ore in the ground to the finished pipe; also that automobile manufacturers, in addition to the industrial uses of the pictures, are using them to promote efficiency and health among the workpeople. The idea is capable of development. While it is possible to obtain some valuable knowledge from these industrial pictures, consider what would be the value of a chamber of commerce course of lectures on subjects under their control or advice. By the use of such a course of illustrated talks, even one evening a month, in each of the great industrial centres, a vast amount of profitable information would be disseminated, only to react to the benefit of both the people and the industry. The foregoing suggestion is not without some value, no body of authorities could more profitably use the moving pictures than the chamber of commerce; they have prestige, authority and influence; their powers are widespread and acknowledged so that the good they could do is unlimited. The Moving Picture Educator would welcome as a distinct advance in the best and most positive lines of commercial educational kinematography such a movement, and practically see no hindrance or difficulty in the way. Men, money and methods are always at the disposal of these chambers, and their members are always among the most progressive men, either commercially or educationally. Results may surely be looked for. Let us hope they will soon materialize.

Gerald Griffin Engaged by Metro.

GERALD GRIFFIN, known as "The Globe-trotting Actor," has been engaged for the important part of Rutherford, the candy king, in "The Sunbeam," the new Metro-Rolfe wonderplay in which Mabel Taliaferro will star. It was not decided to produce the picture until Mr. Griffin's services could be secured, as he is considered ideal for the exacting part of Rutherford.

Gerald Griffin.

Gerald Griffin was born at Hanley, Staffordshire, England, of Irish parentage. His people came to America while he was still a boy, and settled in Pittsburgh, where Gerald, as soon as he was old enough, went to work in an iron foundry. In his evenings the young man acted as super in the local stock companies, soon advancing to the position of captain of supernumeraries. He was making $7.50 a day in the foundry, but when he was offered $8 a week to take up acting as a regular profession he accepted instantly. Going to New York, he joined the company of Augustin Daly, and graduated from the role of baggage master to that of leading man with Ada Rehan. He became a stock favorite, playing all over New York in various stock companies, and after he had been for five years a member of the Proctor stock company he was the winner of an actors' popularity contest. The theater-goers were invited to choose the next play in which he should be seen, and honors were about evenly divided between "Beside the Bonnie Briar Bush," "The Rivals," "The Senator" and "The Middleman." The favored player chose the first named of these. Other plays with which he was identified were "The Cricket on the Hearth," "The Shaughran," "Marse Covington" and "Old Heidelberg." He played with the Charles Hoyt farces for two years, and was for seven years with Patti Rosa.

The actor's motion picture experience includes the leading role in "Feathertop," a Gaumont production, and "Blood Will Tell," for the Serial Film Co. Mr. Griffin has been all summer at one of his homes near Maranacook, Me., and returned to New York for the sole purpose of playing Rutherford in "The Sunbeam" with Miss Taliaferro.

Club Women Listen to Film Man

The Viewpoint of the Motion Picture Men Described Before the Woman's Club of Jersey City

THE Woman's Club of Jersey City, on October 5, held its first social day of the season at their clubhouse on Fairmount Avenue. The Woman's Club is one of the oldest in the East, being now on the eve of its twenty-second birthday. It is devoted to social life and civic work and counts the best of Jersey City's womanhood in its membership. At its meeting on Thursday over four hundred members were present. Mrs. C. D. Miller, the president of the Club, and Mrs. William Maver, chairman of the Civic Department, realizing the interest which women take in the motion picture, both as a spectacle and as a problem, had arranged for a lecture on motion pictures as the chief item of the day's program. W. Stephen Bush, of the staff of The Moving Picture World, and Miss Rose Tapley, of the Vitagraph forces, had been invited to attend. Mr. Bush had been asked to give a talk on the mission of the motion picture and its present day aspects. After the transaction of some business Mrs. Maver introduced Mr. Bush.

The speaker, after thanking the club for the opportunity of presenting the motion picture man's point of view to such a distinguished assemblage, dwelt on the fact that the motion picture more than any other institution and more than any other amusement depended for its existence and prosperity on popular approval.

The substance of Mr. Bush's speech is printed here to be of service to exhibitors and readers of the Moving Picture World who may at some time or other be asked to speak before Women's Clubs, Civic Bodies or similar organizations. The points in the speech we trust will be helpful on such occasions. Mr. Bush said:

The motion picture men are as anxious to hear from you as you may be to hear from them. We recognize the fact that every audience in the motion picture theater contains a high percentage of women and children. The industry, therefore, looks to you to give us suggestions, to co-operate with us, to promote the showing of good pictures and of artistic productions and to banish evil pictures from the screen. If you have an objection to certain pictures let us know. We may not always agree with you, but we are sure to respect your wishes. If you, as a club, take a stand on certain pictures that you consider detrimental to the general welfare and offensive to decency let the exhibitor know and he will forward your protest to the producer and to the distributor. We motion picture men ask you to be fair to the screen; to recognize the good that pictures do no less than the evil which is incident to every human agency.

The screen has in the short period of its existence contributed a wonderful, aye an unparalleled share toward human progress, toward the spread of knowledge, toward a better understanding between man and man and between nation and nation; it has unlocked the treasure house of literature, the great works of the master minds of the ages heretofore accessible but to a few persons of leisure and cultivated tastes have through visualization on the screen been made the property of the millions.

Homer, Dante, Shakespeare, Cervantes, Goethe are now more than mere names to the masses of the people; the classic fiction of th world, the writings of such masters as Victor Hugo, Charles Dickens, William M. Thackeray, Alessandro Manzoni, Nathaniel Hawthorne, are revealed in the universal language of the screen to the people of the world, who otherwise might never have known of the messages that these men have for the human soul.

The screen has even visualized the subtle power and the hopeful gospel of Browning, the stern lessons of Ibsen and Zola; the pretty legends of all the nations of the world and such eternal stories as that of Joan of Arc, of Paul Revere, of William Tell, of Rienzi and others too numerous to mention.

The marvels of Nature's secret chambers, where she prepares and sustains life, where she makes beauty and glory; the pathos and humor of the animal world, the achievements of great builders and engineers, the monuments of the past, the lives and customs of unknown peoples—these are but a few of the things for which our modern civilization is indebted to the motion picture. My limited time forbids a fuller description, but I trust I have shown enough to convince you that in dealing with an institution capable of so much good you must exercise wisdom and toleration. There are evils in the industry, but they have steadily diminished as you will attest yourselves if you go to the motion picture theaters.

Do you, ladies, believe that the motion picture is as useful and important in our civilization as the press? The slightest reflection on the subject must convince you. The influence of the screen is not only much more extensive than that of the press, but it is ever so much more direct and persuasive. It is the most direct appeal to the mind; the appeal through the immediate channel of the soul. Now, we have enfranchised the press, we have given it freedom from governmental censorship, not because we think the press is other than a human institution attended with many faults and imperfections, but because we believe that the good done by the press through dissemination of knowledge and information through criticism of public affairs and public servants is greater than the incidental evil. Treat the motion picture the same way. Its good points outweigh its incidental evils a thousand times, though, of course, every bad point is so much more conspicuous that the good point.

You will never do any good with censorship. Censorship you know is the substitution of the judgment of a group of individuals for the judgment of the public. We have outgrown this musty institution. President Wilson, speaking to a delegation of film men recently at his summer home at Shadow Lawn, said that in "a free community the judgment of the public rather than the private arbitrary judgment of individuals ought to prevail." You are the censors, you the public.

Of course we would never hear of censorship were it not for the child. The American people are surcharged with humor and they would laugh censorship out of court were it not for the child. The child problem is being regulated by constructive co-operation between exhibitors and mothers and such organizations as yours. Above all things exercise a little more parental control. We cannot bring all the great masterpieces of the world down to the level of immature intelligence. Find out something about the pictures that your children are permitted to view. Therein lies the kernel of the whole situation.

The authorities and the law cannot relieve you mothers of your responsibility in this matter and you should not expect it. All over the country you will today find women co-operating with exhibitors in one or another, in providing entertainments specially suited for children upon certain days or occasions and in putting together so-called family programs which have a special appeal to the family and which can be seen by all the family. Along this path lies all really valuable and constructive work; such work as your club is anxious to do.

Augustus Phillips Joins Metro

AUGUSTUS PHILLIPS has just joined the forces of Metro Pictures Corporation. He will be seen in the support of Viola Dana, in the new Metro-Columbia feature, "The Gates of Eden," playing "Joseph," a convert to Shaker doctrines. Mr. Phillips was for five years with Edison, but since the first of the year has been a free lance, appearing in pictures for the Mirror company with Nat C. Goodwin, for the Universal and other companies. With Edison his important appearances include "The Insurgent Senator," "The Innocence of Ruth," "The Twin Brother," "Paul Revere," "The Star Spangled Banner," in which he played the composer, Francis Scott Key, "The Truth About Helen," the "What Happened to Mary" serial, and the "Winsome Winnie" series starring Gertrude McCoy. Mr. Phillips supported Miss Dana in many pictures, and was extensively featured.

Augustus Phillips.

This actor is a product of the West. He was born in Rensselaer, Indiana, but spent several years on a far-Western ranch, living the life of a cowboy. He is an enthusiastic lover of horses, and refuses to own a poor horse.

Mr. Phillips' experience on the speaking stage includes stock work in Brooklyn and New York, the Fred Belasco stock company at the Alcazar, San Francisco, and the leading male roles in "The Continental Dragoon," "Betty," "The Small Town Girl," "Miss Ananias," and "The Wolf." Mr. Phillips is married to Mildred Manning, also well-known in pictures.

MOROSCO-PALLAS SIGN HOUSE PETERS.

House Peters, the well-known motion picture "heavy," has just signed a contract in New York with Morosco-Pallas and will accordingly again appear on the Paramount program, where he has gained wide popularity in the past. Under the Famous Players and Lasky brands, Mr. Peters became established as a screen actor of unusual dramatic ability. His excellent chracterizations immediately placed him in the front ranks of filmdom's most accomplished artists; among his most notable offerings being those evidenced in "The Bride of Jenico," "The Bishop's Carriage," "Chelsea 7750" and "An Hour Before Dawn."

Spokes from the Hub

By Marion Howard.

THOMAS H. INCE was made honorary member of The Film Club of Boston at its first fall meeting, held at Hotel Brunswick. This was at the suggestion of the president, who caused the earlier election of David Wark Griffith and J. Stuart Blackton, making a trio of big producers whose spectacles have been seen here by all patrons of high class pictures. "Civilization" closed a long engagement at the Tremont theater, October 7, as the theater was needed for booked plays. It is of wide interest to learn that the Pope of Rome is to have "Civilization" shown at the Vatican as a great appeal for peace. We looked in at a local theater the other day to see "Shell 44" and there we again saw George Fisher, the young actor who so reverently impersonated the Saviour in the Ince production. In this play we also had our first look at Henry B. Warner in his initial picture play for the Triangles. The play was a thriller and had some good war stuff, also a mystery around the identity of the hero and which the average theatergoer likes.

* * *

Of the 200 and more pictures seen since my last letter appeared, I would place several of them very high up in point of excellence and carrying qualities with the house. Space forbids extended comments, but do let me praise "The Shine Girl," a splendid human idea with a compelling little star and directed by William Parke, formerly of the Hub and for some time stage manager at the Castle Square theater; "The Chattel," with Sothern doing excellent work well supported; "The Payment," with Bessie Barriscale and our old friend, Charlie Miller, long-time resident and leading man in stock here and on the road; "Friday the 13th," which gave satisfaction to Tom Lawson, author of the book, and which has a romantic flavor injected; "The Combat," made big by the acting of Anita Sewart and John Robertson; "The Parson of Panamint," featuring Dustin Darnum as a red-blooded minister who was a good mixer; "The Fear of Poverty," with a good lesson well worked out; "Each Pearl a Tear," with Fannie Ward and her own pearls, the play well done, fine photography and good close-ups; "The Light of Happiness" and "Mister 44," two Metros with four exceptionally popular players, Viola Dana, May Allison, Edward Earle and Harold Lockwood, whose names carry weight; "The Honorable Friend," "The Light at Dusk" and several others well worth while. For high class comedies we still find real fun in the short reels featuring Ralph Herz, the Drews and Max Figman. We are rather sorry that Gloria has left us, but glad to hear her romance in real life is so promising.

* * *

Sam Bernfield is nicely located in one of the Hub's most up-to-date business buildings at 248 Boylston street, where he is handling the Mary Pickford pictures through the Artcraft Company, and for all New England. For some reason he at the last moment gave up the California idea and so we do not lose him. He is one of the most genial men of the exchanges here and square as a brick. This applies also to Stanley Hand, happily back at the World Film office. He has earned the good will of all with whom he deals and is now very much in harness. Some call him the "Billy Sunday" of the exchanges, and others wonder why. Mr. Bernfield tells me that he has booked the Mary Pickford pictures at most of the leading theaters in his territory and that the first one, "Less Than the Dust," will be seen at the Globe, the home of picture runs.

* * *

What a creditable piece of work Maurice Tourneur has given us in "The Velvet Paw," seen twice at the Park theater during the run. I quite agreed with the man sitting next me who said, "Well, I'm going to bring my family to see this, for it is as good as going to the Capitol and will cost me only $1.25 for all to see." It is certaintly educational for those who cannot afford to travel much. The splendid views of the National Capitol and other buildings of importance, the vistas and perspectives within the walls of the building and glimpse of a corner of Statuary Hall and the outdoor scenes leave nothing to be desired. Then, too, the political side cleverly shown and the not too intrusive romance between handsome Gail Kane and that always dependable leading man, House Peters, are not to be overlooked. One of the little bits which gave pleasure was around a postcard sent by the young Congressman to his mother in the West. As he was about to mail it a carriage drew near with President Wilson, and so he added a postscript saying, "I have just seen the President." Then the white cat is not to be overlooked, for she knew her cues seemingly well. It is these little human touches which carry with any house. The World Film producers have given us a genuine treat in this and the finale with Old Glory in action and the National Air sung by all is great. We feel sorry for Charlie Mackay to have to die so early in the game. The Exeter put this play on last week to excellent house. "The Yellow Menace" is going strong at the Boston.

* * *

It is a pleasure to anticipate some of the Biograph re-issues like "Strongheart," which Bob Edeson made so popular. What a cast in the filmed version! Here we have Henry B. Walthall in the leading role, Blanche Sweet and Alan Hale under Paramount banner now, Lionel Barrymore with the Metros, "Tony" Moreno, Gertrtude Robinson and others now scattered and much in the public eye.

* * *

The Hub is looking forward to "The Crisis" feeling secure in the Selig brand of pictures. We hear that the oldest film actor is cast for Colonel Carvel, none other than Matt Snyder, aged 82, a veteran of the Civil War, a graduate of Annapolis, and once in support of Booth and other big players of the past generation. I wonder if any of the scenes were staged at Carvel Hall, Annapolis. Poor Sam Drane, to go out of life before he could see the result of his artistic work as Lincoln! How things go in threes! Here we have recorded the death of young Page Peters, Sam Drane and now the screen has lost that intelligent leading man, Arthur Hoops, a great favorite here.

* * *

At the Globe theater, a most attractive house, we have had "The Common Law" on for two weeks, starting in with a personal appearance of Clara Kimball Young here for one day. As the play has been so widely reviewed and so favorably, there is little for me to add save that rarely have we had a more finished or beautifully photographed screen play. Though daring in title and theme, there was not a jarring note, and Hub men and women went more than once to see it. At the Park Mr. Thomas D. Soriero has put on at this writing "The Dark Silence," with this star, a World Film feature directed by the same man, Albert Capellani, now with the Lewis Selznick Company. At the Park we are having genial Tom Wise in "Blue Grass," the Paul Armstrong feature play.

* * *

Strikes me that "Around the World in Eighty Days" will be some picture when seen everywhere, yet Jules Verne when he wrote it did not dream that time would show far greater stunts than his characters perform. As October 1 was the day for its release perhaps you have already witnessed it. The Herald Film Corporation deserves credit for immortalizing the famous book.

* * *

I saw two excellent pictures at the Boston recently, "The Test," a Pathe offering showing for the first time here and with that talented young English actor, Lumsden Hare, who has been seen earlier with the World Film Company in "Love's Crucible," and "As in a Looking Glass," with the only Kitty Gordon. I failed to see either of these pictures, so had really my first glimpse of Mr. Hare, though familiar with his stage work in London and later here with eminent players. "The Test" seems a powerful play with intense moments and has a delightful ending. Jane Grey does her best film work here and was convincing all through. We liked especially the outdoor photography, disclosing a pretentious estate of a millionaire on Long Island. This ought to go with all intelligent theatergoers. A quartet of buffoons sat near me and took some of the serious scenes as comedy, thereby making nuisances of themselves.

* * *

The other attraction was "The Price of Happiness," a hackneyed title in a way, yet appropriate here, as the price paid for "Easy Street" was pretty stiff. This was the first release with Mary Boland, unless very much mistaken; anyhow I had not seen her earlier and was delighted with her work, also that of the husband, David Wall, who never once got away from his little shop atmosphere and his devotion and absolute trust in his wife. There was some artificiality, however, in the acting of Roland Bottomley, who was listed as a tango enthusiast, but who did not show any skill in the dance hall. He was a good looker and the feminine element in front seemed satisfied. One young thing directly back of me exclaimed, "Say, but I bet she'll fall for that face." There was a bit of good work done by one member of the cast which no reviewer had noted, furthermore nowhere does his name appear in the various reports seen thus far, but it was on one of the titles. I refer to Robert Paton Gibbs, making his first appearance in the pictures, and I hope not his last,

for he looks well and knows how to act. Mr. Gibbs is known to a generation of playgoers as the man who created the part of Gecko in the first production in this country of "Trilby" in 1895 and who again played it in the all-star production last season which closed here. He is at present playing in Richard Walton Tully's "The Flame," in which he has scored a success as Garvanza.

* * *

Most entertaining is "The Pretenders," a Metro offering with that finished little star, Emmy Wehlen, doing her best screen work seen here. It was cleverly done with the homely touches in first reel so dear to the hearts of the masses. When analyzed the story is not all unusual, but the development and evolution of the newly-rich family from an obscure farm to a Fifth avenue mansion is vastly amusing and a clever satire on climbers as impersonated by Maria Pettingill, whose ideas of "sassiety" were gathered from the columns of a weekly city paper finding its way into the town. It was rich and the best work apart from the star was that of the father, Silas, done by Charles Eldridge, who had a keen sense of humor and did not care to fit into the new situation a little bit much to the despair of the wife. He registered most of the laughs and scored another success. Paul Gordon is some lead in this and then we had our first film look at Edwin Holt, playing the detective. He is a local favorite, so his work was watched with interest. Emmy Wehlen in the close-up was a treat to the eye and doesn't she dance well.

* * *

"Rolling Stones," as directed by Del Henderson, has the earmarks of a Keystone offering and afforded some surprise here and there for slapstick features were plentiful and not heretofore seen in a Paramount play, still it was funny enough for the late summer season and disclosed the fact that Owen Moore is quite a comedian given a chance to show it. The breadline introduction was excellent and dainty Marguerite Courtot bowed to us while arranging the flower which spells her first name. We did not quite like to see Alan Hale chased over roofs and down fire escapes by a bunch of pursuers for we had just seen his dignified work with Pauline Frederick in "A Woman in the Case," one of the best pictures of the season and you know things suffer by contrast. Owen Moore was quite as good in this as Charley Ruggles was in the speaking play and that is saying much. The candy shop made the two young things next me exclaim, "say but what a snap those player folks had with all that candy laying round loose!"

* * *

"The light at Dusk," which made such a pronounced hit here, has been put on at two other theaters since I first saw it, the Park and the Exeter. Well, why not? For generations we have seen the old plays which made good, and worthy a revival, season after season. Why not the picture plays? True, argument arises to the effect that we are privileged to see different and oftentimes improved casts for the plays, new faces and all that sort of thing, but the casts in our best photoplays do not need to be changed, except in rare cases when certain alleged stars have been unduly featured with big players and we internally rebel and sigh for some other whom we think could do it so much better. I could name hundreds of picture plays seen the past year which could not be improved upon like "The Soul of a Woman," "My Old Dutch," "Hearts of Men," "Little Mary Sunshine," "Tongues of Men," "The Light at Dusk," "Where Are My Children?" the Metro and Famous Players pictures, etc., and we do not want them changed. The old Biograph and Essanay reissues are always worth while and worthy of "repeats" all along the line.

* * *

Poor old Falstaff would turn in his grave could he see Ralph Herz doing the linen basket act in "The Lady Killer." It is a clean steal from "The Merry Wives of Windsor," even to the masquerading of the only Herz in feminine attire before the basket act. There is a different finale, however, to the water act.

* * *

The Universal short reels on current events are interesting many people here. We saw Justice Hughes and his charming wife in Universal City, Cal., talking with the head of the corporation, Carl Laemmle, and in the distance were the splendid hills so often seen in the Universal pictures. Then we had Dorothy Rice-Pierce in an aeroplane in the air and alighting. Dorothy Rice is a daughter of the late Isaac Rice, the chess expert and millionaire, and Mrs. Rice, who started the anti-noise crusade in New York City some few years ago, who is also largely responsible for the noiseless Fourth, now enjoyed in many cities. Dorothy is one of several clever daughters and went in early for outdoor sports, like riding a motorcycle—once getting pinched for speeding. She is an artist and writer of ability and it is of interest to know that one of her best canvasses exhibited in New York was "The Moving Picture Show," depicting a crowd gazing in amazement at the incidents taking place on the screen. Another daughter, Marion, took a course at the Hub Technology and later went to work in a factory for the experience.

* * *

"The end of the Trail," seen at the Fenway, is an excellent Fox play, displaying the abilities of Mr. Farnum to good advantage, and it had plenty of punch. A man beside me exclaimed when the villian showed up alive twice, after having been sent apparently to his death, "Great Scott, that man again, hope the third time gets him sure." He was quite indignant over the author in permitting the little mother to die. This part was splendidly done by Gladys Brockwell. William Burress, too, made good as the priest. The young folks in the house took much delight in the dog sled business.

* * *

One of the critics I notice has condemned "The Victory of Conscience," but for the life of me I cannot see why. True, it does not end as the average person likes, but it at least shows the sacrifice of the hero's life in the cause of his mother land and there is great patriotism there. Lou-Tellegen, Elliott Dexter and Cleo Ridgely form a trio of players hard to beat and are a credit to the Laskys—ever. Tellegen stands alone in his art and there seems no need of dragging in his wife's name in the advance mention of this or any other picture. His impersonaton of the priest was especially fine and I for one rather liked Cleo's dancing, for it disclosed her versatility, besides she does not pose in the flesh as a professional terpsichorian. The "saint and sinner" idea was well carried out and few if any actors could so enter the spirit of the part as Tellegen does.

* * *

Another Lasky picture seen at the Fenway and Exeter was "Public Opinion," a mighty good offering, touching some vital questions like "Yaller Journalism" for instance. I would like to see it done with a strong leading woman in the part of the nurse, as Blanche Sweet is, as said before, too lackadaisical, too colorless and emotionless for such big parts and suffers by contrast with all the players in the cast. Edythe Chapman does her best work, but we do not quite fancy the apparition business. Here we again have Elliott Dexter in a strong appealing part and that prince of villains, Earle Fox. Raymond Hatton, the versatile one, is most artistic in a small part. We like the play, the lesson and the splendid settings.

* * *

Hub devotees are anticipating the coming of "The Old Folks at Home," with Sir Herbert Tree, supported by Josephine Crowell, whose work as the mother in "The Birth of a Nation," will never be forgotten. Here we also have Spottiswoode Aitken, who played the father. Coming soon is "The Whip," that strong Drury Lane melodrama, which had a run here. It is safe to expect much as Maurice Tourneur is directing it and it is a Brady-Made World film offering.

* * *

Two screen stars are playing here—Henry Kolker in "The Silent Witness," at the Plymouth, and Charlotte Greenwood, heroine of that scream, "Jane," playing in "So Long Letty," at the Shubert. Their work in the pictures has made thousands of new box office patrons.

WORK ON "THE FOOLISH VIRGIN" BEGUN.

With the first of her own company's offerings, "The Common Law," a triumphant success, Clara Kimball Young resumed her studio activity this week in the preparation of her second big production, a film version of Thomas Dixon's widely read novel, "The Foolish Virgin."

Director General Albert Capellani, whose work on "The Common Law" has made him one of the most important motion picture studio figures in America, has made rapid progress with the scenic construction for the second production. Many of the exterior scenes in which Miss Young does not appear have already been taken and it is expected that the picture will be finished and ready for release early in November. Among the noted players who will appear in important roles in "The Foolish Virgin" are Conway Tearle, who scored such a brilliant hit in the role opposite Miss Young in "The Common Law," and Paul Capellani, who has been seen in a number of Miss Young's biggest productions, and whose work in "The Common Law" in the role of Querida, attracted wide attention. Others in the cast include Catherine Proctor, William Welsh, Marie Lines, Agnes Mapes, Edward Elkas and the two well-known child players, Sheridan Tansey and Jacqueline Morhange.

Chicago News Letter

By JAS. S. McQUADE

SCHUYLER COLFAX HONORED.

He Is the Subject of Distinguished Tribute Paid by 30,000 Hoosiers, in His Old Home Town, South Bend, Ind.

SCHUYLER COLFAX, who has charge of the cine department of the Eastman Kodak Company, Rochester, N. Y., and one of the most widely known men in the film world, was the recipient of unusual honors in his old home town, South Bend, Ind., during the first week of the current month. For four days Mr. Colfax and his family were guests of the State, and over 30,000 Hoosiers gathered in South Bend listened to a brief speech from the man of the hour, which has been pronounced the most human speech that ever issued from the mouth of a Hoosier, excepting only the late James Whitcomb Riley.

The occasion was the dedication of a tablet to the memory of the Hon. Schuyler Colfax, father of the subject of this article, who was Vice-President of the United States, when General Grant occupied the White House. On the sidewalk, in front of the old family home, where the present Schuyler Colfax was born, a beautiful bronze plate was placed by the Daughters of Rebekah, which order was founded by the first Schuyler Colfax as the woman's auxiliary of the Odd Fellows. The plate bears the following inscription:

> This tablet marks the home of the Hon. Schuyler Colfax, Vice-President of U. S. A., 1869 to 1875, founder of the Rebekah degree of I. O. O. F., dedicated by Schuyler Rebekah lodge, No. 39, Oct. 4, 1916.

The united bands of South Bend, of which the second Schuyler Colfax was at one time Mayor, serenaded the honored guest with no less than 135 musical instruments, after which he was introduced to the applauding throng by Judge Harmon. It was then he made the speech already referred to, which follows here:

> In my mind's eye, I see before me the dear old home where I lived and loved, worked and played and grew to man's estate.
>
> And I can see, looking back the years, father working at his desk (at high pressure as was his wont), with mother sitting near him; and I can see him from time to time look up and smile at her with that wonderful smile of his.
>
> His task finished he quickly arises from his desk and taking her in his arms says: "Nellie, work's work; but a woman's a woman, and she's the grandest gift of God to man. I thank Him reverently and often for you."
>
> Then I can see through the long years after his death how bravely she hid her grief within her beautiful self. My great wish is that she might be here today to see the honor you do her sweetheart, her husband.
>
> Dear old friends, one and all; it is hardly fitting that this should be a lengthy talk, yet I want you to know, to understand, fully and completely, how deeply sensible am I of the honor you pay my father.
>
> Daughters of Rebekah, from the bottom of my heart I thank you.

Later, the Rotary Club of South Bend entertained Mr. Colfax at a luncheon given in his honor.

Mr. Colfax says that the big, four-day event was the greatest of all the joys of all his busy life; for he never knew before exactly how few enemies he had nor how many friends stood ready to rally to his support, should he ever need them, to fight for him to the death.

Successful Premiere of "20,000 Leagues Under the Sea" at the Studebaker Theater.

The opening presentation of "20,000 Leagues Under the Sea," Universal's eight-reel submarine photodrama, founded on Jules Verne's well-known story of that name, was given at the Studebaker theater, this city, Monday evening, October 9. Fully as many people were massed in front of the house unable to get in, as there were lucky ticket holders.

The city press praised the filmed story without stint, dwelling more especially on the wonderful subsea scenes. The thrilling fight of a diver with an octopus, the evolutions of a hungry school of sharks, the strange beauty of undersea plant and animal life, the torpedoing of a yacht by a submarine, the uncanny burial of a dead man by his companions on the ocean floor, these and several other unusual features kept the spectators spellbound.

Earnest Williamson, one of the Williamson Bros., who made submarine photoplay possible, and who has spent two years in the making of this picture, was present. So was Carl Laemmle, who first conceived the idea of turning the Verne book into a moving picture. Both men, naturally, were extremely anxious over the attitude of the men and women who crowded to see the first public presentation of his submarine film; but their mental tension gradually relaxed as they watched the sea of faces turned towards the screen, every one of them revealing interest so profound that speech was forgotten.

As a great novelty, apart from other favorable considerations, "20,000 Leagues Under the Sea" promises to have a successful run at the Studebaker.

A review of this picture will appear later in this publication.

Chicago Film Brevities.

C. C. Whelan, an old-time exhibitor of this city, and recently manager of the Jefferson theater, 5050 Lake Park avenue, has been on the city sales force of Kleine-Edison-Selig-Essanay for several weeks past. Mr. Whelan has proved very successful in this work, as he is widely known in the trade and his representations are always backed by facts.

* * *

Mrs. R. G. Jordan, owner of the Hinsdale theater, Hinsdale, Ill., called at the Chicago office last week, and renewed her subscription for the Moving Picture World. Mrs. Jordan is a woman of intelligence who takes unusual interest in her work, and finds a great deal of pleasure in giving her patrons programs that meet their wishes. Mrs. Jordan was formerly leader of the educational department of the Woman's Club of Hinsdale, and will deliver an address in the near future before the club on the silent drama. She has managed the Hinsdale for about a year and a half, and reports that business has steadily improved. She attributes much of her success to the children's program, which she offers weekly, after selecting the pictures with the greatest care. The Hinsdale programs include the product of the General Film Co., Metro, World and Triangle. Ten cents is the usual price of admission, but five cents only is charged for children's matinees, on Saturdays.

* * *

H. A. Miller, owner of Comus theater, Milford, Ind., was also a visitor at the Chicago office last week, and he renewed his subscription for the World. The Comus was opened August 30, and is thoroughly modern in construction and equipment. The house seats 200 people, and an admission of 10 cents is charged for programs consisting of the General Film and other service. Mr. Miller reported fair business.

* * *

Wallie Decker, in charge of Paramount's publicity departpartment in the Chicago office, states that a fashion show was held for five days last week in the Strand theater, Evansville, Ind., and that it was one of the most successful yet held by a Paramount exhibitor. R. R. Russell, the manager, succeeded in gaining the co-operation of five of the largest stores in the city while the show was on, and over 17,000 people paid for admittance. This show will be a permanent attraction at the Strand every spring and fall, Manager Russell announces.

Manager O. Lindenau, of the Ideal theater, Lemont, Ill., is remodeling his house so as to seat 600 people. The decorations will be in black and white, and the stage setting will be a Japanese garden. Manager Lindenau uses the new daylight screen and shows Paramount programs on Wednesdays and Saturdays.

W. H. Lindsly, manager of the Paramount theater, Logansport, Ind., made use of a novel advertising plan for "Hulda from Holland," when showing that picture recently. He had three dozen Holland flags strung in front of his theater, which attracted considerable attention.

* * *

It was announced last week that Alfred Hamburger had

renewed his lease for the Fine Arts theater (which has been renamed the Playhouse), for a long term of years; but it was not given out that the house had been turned over to Messrs. Hardy, Perry and Sheehan, who will give dramatic productions, exclusively, until April, 1917, when Mr. Hamburger will again present moving picture programs at the house.

* * *

"Civilization" is now being shown at the Oak Park theater, Oak Park, Ill., and will be given a run in the near future, in Evanston, Ill. The Oak Park theater is being taxed to its capacity nightly by eager crowds of people anxious to see Ince's great picture.

* * *

Another bomb outrage occurred early Saturday, October 7, in the rear of the Hillside theater, 1515 W. Sixty-ninth street, this city. Little damage was done to the theater; but the explosion created terror in the near neighborhood, the glass in many windows being broken. This explosion is also attributed to rivalry between the warring operators' unions in the city. At the recent meeting of the Illinois branch of the Motion Picture Exhibitors' League of America, held October 6, it was announced that a truce had been declared between the warring locals, and that all differences had been settled by a board of arbitration. It will be noticed that the recent explosion took place more than twelve hours after this announcement had been made.

* * *

"The Government in Action," the one-reel political film now being exploited by Sam Spedon in Chicago, was given a successful private showing to exhibitors and representatives of the press, at the Ziegfeld theater, Monday morning, October 9. Mr. Spedon announces that fifty prints of the picture have been ordered for Chicago, where they will be shown in local theaters. President Wilson and his cabinet are shown grouped and singly in these pictures, and the sub-titles quote the words of each on important issues in the present campaign.

* * *

H. A. Sherman and John Elliott, of Sherman-Elliott, Inc., arrived in the city Saturday morning, October 7, from New York, and left for Minneapolis the following evening. They came on specially to meet Wm. Sievers, of the New Grand Central theater, St. Louis, to dispose of the rights to Missouri for "The Crisis." Mr. Sievers paid a handsome price for the Missouri rights.

Mr. Sherman informed me that the Chicago offices of "The Crisis" will be opened during the week of October 16, and the location will be announced later in the World. Mr. Sherman passed through the city on his return to New York Wednesday morning. He will start his campaign for "The Crisis," in his western territory, in about three weeks from this writing.

* * *

"The Garden of Allah" was recently completed at Selig's Los Angeles studios, and Director Colin Campbell arrived in this city Wednesday, Oct. 11, bringing the films along with him. Mr. Campbell will be engaged for some time in cutting and trimming the film, and in preparing the subtitles.

The scenic effects in "The Garden of Allah" are said to be artistically noteworthy, bearing as they do a striking Oriental atmosphere. Many hundreds of people took part in the spectacular scenes, which include an attack on a caravan by Bedouins, in the desert. A thrilling sand-storm is another of the realistic secnes in the production.

Helen Ware, Thomas Santschi, Harry Lonsdale, Eugenie Besserer, James Bradbury, and Will Machin appear in the prominent roles.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"Twenty Thousand Leagues Under the Sea" (Universal).

Ziegfeld—E. H. Sothern and Miss Peggy Hyland in "The Chattel" (Vitagraph).

Colonial—"The Birth of a Nation" (D. W. Griffith). Full houses are the rule for the big Griffith's film, since its reopening at this house.

* * *

Samuel B. Wringer, a retired lawyer, who gives his residence as Oak Park, Ill., was arrested Thursday evening, Oct. 12, in this city, on the charge of operating a confidence game. The charge was made by Miss Alma L. Kruger, of 4700 Winthrop avenue. She informed the police that she had given up a good position as a nurse, some time ago, to become a moving picture actress under Wringer's direction. It appears that Miss Kruger was not the only victim, as Wringer invited a number of other young women to buy stock at $100 a share, in return for which they were promised instruction, salaries and dividends. When Miss Kruger demanded part of her salary, no money was forthcoming until she got out a warrant. The police say that Wringer has been operating about six months, and that nearly 20 good-looking girls have purchased shares in his company.

* * *

A special performance of "20,000 Leagues Under the Sea" is announced for Saturday morning, Oct. 14, at 10:30 o'clock, at the Studebaker theater for the benefit of the many boys and girls who have been unable to secure seats during the week.

* * *

B. Grenelle, with his camera crew, is now operating near Cairo, Ill., on a special industrial contract secured by the Rothacker Film Manufacturing Co. Another camera crew under the direction of T. H. Miller is operating through central Illinois, taking moving pictures showing the result of public utility investments. Another camera crew under the direction of Wesley Smith is producing a large industrial picture in New York state, while Harry Birch with his crew is taking industrial pictures showing the grain industry in the state of Washington. Still another crew in charge of E. Linden is making a special allegorical photoplay in Chicago, while another camera crew in charge of W. B. Klingensmith is engaged in taking 10,000 feet of film showing the Virginia National Guard on the Mexican border.

Sales Manager E. H. Philippi, of the Rothacker Company, returned to Chicago Saturday, Oct. 14, after visiting the company's agencies at Rochester, Buffalo and Detroit.

* * *

Death of George F. Magie

Old-Time Film Man Passes Away in Chicago After Brief Illness—Had Many Friends in the Trade.

GEORGE F. MAGIE, prominently identified with the motion picture business of this country for the past eight years, died in a Chicago hospital at seven o'clock, Thursday evening, October 12, after a brief illness. The cause of death was given as a general breakdown. The deceased was forty-seven years old and leaves a widow and daughter. Mrs. Magie was with her husband during his illness and accompanied the remains to New York. The funeral services were held on Saturday, October 14, and interment was made at the family plot in Greenwood, Brooklyn, attended only by the immediate family of the deceased.

George F. Magie was born in Brooklyn and was educated in the schools of New York. In 1892 he went to Bordeaux, France, on a mission for the American Car and Foundry Company, in whose employ he was at that time. He remained in France for eight years, during which time he took a course in mechanical engineering and was a member of the construction staff which built the Paris and the London "tubes," as the subways in those cities are called. He was also employed in responsible positions on other railroad projects in England and the continent.

From France Mr. Magie made a trip around the world for his company, returning by way of San Francisco, and at another time he went to Australia for the same company, followed by a still further trip to France, where he remained for three years. Returning to New York he engaged in the motion picture business with Herbert Blache for the Gaumont Company and aided in exploiting the Gaumont Chronophone. He afterward assisted in the erection of the Gaumont plant at Flushing, N. Y., and later assisted Mr. Blache in the organization of the Solax Company and the building of the Solax plant at Fort Lee, N. J.

Shortly after this Mr. Magie was an important factor in the formation of the Film Supply Company, with which concern he remained until it dissolved, when he joined the Universal Company, at one time being the general manager of Universal City.

Upon leaving the Universal Company Mr. Magie went into business for himself and was engaged in the making of an important baseball picture at the time of his death. In this enterprise he was assisted materially by his brother, S. L. Magie, who has now taken up the unfinished work with the purpose of completing it as a sort of monument to the memory of the deceased.

It may be said of George Magie that few men in the motion picture business had a wider acquaintance in the trade or a better reputation or more friends than he. Few, if any, knew the business in all its branches better than he, and many, very many, will learn of his death with a sense of personal loss.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

TRIANGLE PRODUCERS RETURN TO THE COAST.

Griffith Brings "Intolerance," to Open at Clune's Auditorium —Sennett Back at Keystone—Ince at Culver City.

THIS week Messrs. Griffith, Sennett and Ince returned to Los Angeles; Ince and Sennett after a prolonged absence in the East. Mr. Ince went to New York last May with "Civilization" and Mr. Sennett went East about three months ago to make plans for a greater production of Keystone comedies. Ince and Sennett arrived on Tuesday, Oct. 3; D. W. Griffith came back on Wednesday, the 4th, from a flying trip to New York, where he had arranged for the premiere presentation of his mammoth production "Intolerance."

Mr. Griffith has returned to the coast to exhibit his big picture in Los Angeles and San Francisco. The famous Fine Arts producer was exceedingly happy and pleased with the wonderful reception given "Intolerance" by blasé New York. Said Mr. Griffith when interviewed by representatives of the press:

"I want to see what Los Angeles will say about my picture. New York thought it was wonderful. At least I judge so. Los Angeles, the home of motion pictures, will give me the final word."

Griffith is not flushed with the success of his picture. Somehow he gives you the impression that he knew it all along, that he was assured that the people would like it.

When Griffith talks about "Intolerance" and tells of the success it scored in New York it does not sound egotistical.

"Does 'Intolerance' mark the crest of the popularity of the motion pictures?" he was asked.

"No; it simply blazes the trail for something bigger."

Griffith said the same thing when "The Clansman" scored its success. He said it was but a stepping stone to something better. That something must have been "Intolerance."

"People say the pictures are on the wane."

"That is not true or logical," observed the master producer. "They turned away 4,000 people last week at the theater at which 'Intolerance' is being shown."

"Do you consider 'Intolerance' to be a far greater picture than 'The Clansman'?"

"The critics and the people say it is," he answered, and he smiled quietly as he said it.

"And what are you going to do now?"

"After 'Intolerance' is produced in Los Angeles," said Mr. Griffith, "I am going to some lonely spot where I can be all by myself and rest. I am going to do a lot of thinking and I must have rest."

"That thinking should result in something."

"I hope it does, but I cannot say now that I have plans for a new picture. I am going away to be alone where I can rest and possibly hit upon an idea for a new picture. But right now I am without a plan for the future.

"Los Angeles is certainly being advertised by 'Intolerance.' In New York the people say that Los Angeles must be a wonderful place because they know the picture was produced here, and they have seen the wonderful settings. They are an incredulous lot. They won't believe that we spend thousands of dollars to make the scenes for the pictures just as we want them.

"Mae Marsh, who is the star of 'Intolerance,' is the favorite in New York now. Everyone is talking about her. They have compared her to Sarah Bernhardt. One theatrical man sought to secure her services so that she could play a pantomime part in a production written especially for her."

"Intolerance" opens at Clune's Auditorium week beginning Monday, Oct. 16. The picture will be presented on the same elaborate scale as in New York, with a forty-piece orchestra and admission prices ranging from 25 cents to $2.00.

The production was shown in San Francisco at the Columbia theater Sunday, Oct. 8.

After exhibiting the large cities Mr. Griffith plans to put fifteen companies on the road to cover the rest of the country.

Interviewing Mack Sennett.

Mack Sennett, director general of the Keystone Film Company, was found a busy man, at his comedy plant, Tuesday afternoon, last week. Said Mr. Sennett, regarding the many rumors circulated about his company and the Triangle Film Corporation: "Keystone comedies will continue to be released by the Triangle Corporation—but unrestricted. In other words, any exhibitor can show Keystone comedies regardless of what program or pictures he may be using. This was found necesary owing to the enormous demand for Keystones by exhibitors using other than the Triangle service.

"To replace the Keystones on the regular Triangle program our organization will also make one-reel comedies in the future. So in this way the regular service to the exhibitor will not be changed.

"I am pleased to say the Triangle Corporation is in a more prosperous condition than ever and doing a greater volume of business, possibly, than any other two companies combined and I am most optimistic as to the future."

Mr. Sennett was asked about Mabel Normand's new picture and the policy of the Mabel Norman Feature Film Company conducted under his supervision.

"Miss Normand's picture," said Mr. Sennett, "will be ready for release in about ten weeks. She has been working on it for the past six or seven months and we feel quite confident as to its success. I believe it will be as good, if not better, than any of the pictures released up to the present time.

"Miss Normand has a splendidly equipped studio of her own and her company is well organized. Immediately upon the completion of her present vehicle she will begin working on another production. All of her pictures will be special feature releases, separate from any program."

Thomas H. Ince Back at Culver City.

At Culver City we found Thomas H. Ince, director general of the New York Motion Picture Corporation. Mr. Ince on his return from the East was warmly greeted by E. H. Allen, general manager of the plant, and hundreds of employees, including stars, players, cameramen, extras, and in fact the whole host of friends and co-workers. Mr. Ince has been away for five months, and he notes many changes at the big studio which is growing larger every day. He predicts that a new and greater era of prosperity will be here shortly in the moving picture industry.

Thomas H. Ince Greeting His Youngest Child, on His Return to Los Angeles.

That the public is not tiring of moving picture plays, but, on the other hand, is daily becoming more firmly attached to them, strikes the keynote of Ince's remarks concerning his

trip. He left the coast last May, primarily to direct the national showing of his peace spectacle "Civilization," but for the past two months has been devoting his time to directorial conferences affecting the affairs of the Triangle.

"Upon my arrival in the West," said Ince, shortly after his return, "I heard many rumors, absurd as they could possibly be, about this business. They even said that the industry is on the toboggan. I canot say too emphatically that they are absolutely without foundation. This talk about theaters closing all over the country is foolish, too. Of course the cry of the public is for good plays, and always will be, but that is what we are trying every day to supply. As for ourselves, we will continue to produce better and bigger pictures, our aim being to give the people the best that money and brains can create."

Among the many new things noted by the big producer at the studio was the mammoth laboratory which this week was opened for active work. This place has been in course of construction for the past six months, and its completion marks the end of building activities for some little time. It is occupied by a crew of forty-one men, working under the supervision of Al Brandt. In the future all Ince plays will be finished here. This building embraces two large dark rooms, one drying room, one projection room, one chemical room, one negative examining room, two negative cutting rooms, four positive examining rooms, four printing rooms, and one experimental room, in addition to the offices and other spaces such as refrigerating plant, distilled water plant, and so on. The capacity of the dark rooms is one hundred thousand feet of negative and three hundred thousand feet of positive per week. In the chemical storage room a full carload of drugs will be kept on hand at all times. This is quite an improvement for the big plant.

Early this week Manager E. H. Allen gave a party for Ince players and a few friends, at the big Barnum & Bailey circus which was playing here. The party motored to the lot, where a feast was provided by the cooks in the mess tent. Everybody ate circus food just like the boys that drive stakes and sew canvas. The unique feed was a real treat to the stars, and in fact everybody present enjoyed it. After dinner, the folks took a trip through the big tents, behind the scenes, and in the animal training quarters. Here Enid Markey, one of the popular Ince stars, was allowed to hold a young leopard cub.

Although Miss Markey has done some thrilling acts for the screen, she never worked with animals and it took some little persuading to get her to hold the young cat. However, she was brave and came out alive, but she said that she did not want to do "animal stuff" every day. Ince arrived home just a few days too late to attend this unique party, which broke up after the whole show had been seen.

EXHIBITOR INAUGURATES MORNING MATINEES.

Palace Theater Manager Starts Children's Special Shows During Morning Hours with Great Success.

Dr. H. B. Breckwedel, manager of the new Palace theater on Seventh street, has started a new showing of pictures. He has gone after the children's vote, and he apparently is to be unanimously elected by the kiddies as the best exhibitor in town. He is arranging special programs for them, to be shown at these morning matinees.

His first matinee of the early morning will be featured by "Rumpelstiltskin," a most wonderful fairy tale, as told by the cameras, if we remember, at Thomas H. Ince's plant. It was directed by Raymond B. West, if we are right. The program will have a Fatty and Mabel comedy, and another fun picture with Charlie Murray. Pictures will not be all for the children, for Dr. Breckwedel will engage an artist to appear, either a photoplayer, juvenile actor, or story teller, and the children will have a regular picnic with whoever comes to the theater to see them.

It is the idea that mothers will come downtown Saturday morning and leave their children at the Palace to see this clean and picked show while they do a little running around and shopping. The first week's experiment shows that the chances are very good for a permanent program of this kind. This manager is always trying something new that will make his house more popular than ever, and at the same time increase business.

* * *

Los Angeles Film Brevities.

William Pigott, former scenario editor with the American at Santa Barbara, was a visitor to the Moving Picture World office this week. Mr. Pigott is now free lancing and says that he is well satisfied with the way the many companies are buying stories. Many other scenarioists report the same conditions, due perhaps to the realization by the companies that stories are somewhat vital to the production of good pictures. Almost every editor that we have interviewed in the past few weeks desires stories from regular writers. Slowly but surely the great multitude of outside people who know nothing of the real film business are cutting down their labors and devoting their time to more profitable work. There is not an editor today in any studio who desires scenarios from outside persons who have not sold any stories. Recognized authors and other well-known writers are encouraged.

Mr. Pigott has just placed a five-reeler with Fox, which is being directed by Frank Lloyd, with William Farnum featured. It is called "The Higher Conflict" and is a full-dress story, Farnum having been changed from the rough western to the society brand. It is a self-sacrificing story, yet full of the red blooded material that the public demands of Farnum.

* * *

Up in Santa Barbara the Flying A people have formed a new club. Edward M. Langley was elected president of the Goodfellowship Association. P. G. Lynch was unanimously re-elected treasurer and the other officers elected were R. S. Stebbins, vice-president; Abe Molen, secretary.

The newly elected officers will name a committee of five to serve with the officers as an executive committee.

There will be a special meeting next week to form a committee to arrange for the season's entertainment.

* * *

Manager Charles Eyton, of the Morosco studio, announced this week that an amalgamation of the Pallas, Morosco, Famous Players, and Lasky firms had been put through.

Mr. Eyton received a telegram from Frank Garbutt, manager of the Pallas Pictures concern, who has been in New York for the past few weeks, stating that the amalgamation proceedings, which have been hanging fire for several months, have just been completed.

By the arrangement just consummated an interchange of actors, of scenario writers and even of studio and laboratory facilities, is made possible, thus increasing efficiency and convenience in the producing of pictures.

* * *

Manager Hoyt, of the Liberty theater in Long Beach, reports that C. Gardner Sullivan, author of "The Wolf Woman," "Civilization" and "Peggy," and Monte Katterjohn, one of the Ince authors, who wrote the "Captive God," "The Jungle Child" and a number of other successes, were in a party accompanying Miss Louise Glaum to this city recently from Culver City, Miss Glaum making two appearances at the Liberty theater. The film stars were brought over from the studio by automobile.

The Liberty theater was decorated with spider webs to heighten the effect and lend additional color to the vampire atmosphere of "The Wolf Woman," as played by Miss Glaum.

* * *

We all have heard of "The Power of the Press" but for once the power of the press has failed, or rather the newspapermen have been stumped. Last week several hundred of them, members of the Southern California Editorial Association, visited Universal City as guests of H. O. Davis, head of the big plant. They rode camels, drove sheep and cattle, frolicked before the camera, and even went forth into the lion's den, but not to shave the lion's beard. One stunt they did was to pull a tug of war with Charlie, the big elephant.

Universal Zoo's Big Elephant, Proving That He Has More Pull Than Southern California Editorial Association.

We got a picture of the tug and it was funny. First the men pulled old Charlie nearly off his feet, then he took a step—and the power of the press was dragged in the dust for thirty feet.

Douglas Fairbanks is in town having arrived after an exciting trip through the northern plains, where he and a party went gunning for all kinds of seasonable game. Doug said they scared some owls and that was about all, but that in the national reserve they were chased by bears and could not shoot the large number of deer they saw because of the reservation laws. Anyway he enjoyed the big outdoors for some time and looks hale and hearty and ready to start shooting at the Fine Arts studio. He left New York in a

Douglas Fairbanks Arrives in Los Angeles.

hurry when they told him to get ready for a picture. He said he did not want to work in the East, and that they could find him in California if they wanted to use him in any of the scenes. It is not known just what he will do, but it can be depended upon to be a cracking good picture if he plays in it.

* * *

At the Hollywood Kalem studio Ham and Bud, with their leading woman, Ethel Teare, are working industriously on a funny picture, the name of which is "The Donkey Did It." We got a snapshot of Ham and Ethel with their "limousine" going around the corner of the boulevard. This is a scream and ought to prove a good release. Ham is the driver and Ethel is his sweetheart. Ham wears his usual

Ham's Hay Motor Limousine.

mask in this picture. Recently he had to have a picture made with two faces on it, one himself, and the other Ham, because when Ham sent out his pictures to those who wrote for them, invariably they wrote back requesting one of "Ham." His makeup is so deep.

* * *

Al E. Christie, producer of comedies under the same name, says that he wants comedies from well-known writers. He pays well and desires only a meagre idea or a short synopsis. Get busy, you Mark Twains.

* * *

A company of players, headed by Vivian Martin, the popular screen star, has just arrived at the famous Empire Mine in Grass Valley, California, and is busily engaged in the filming of several underground scenes. Some of these scenes are being photographed six thousand feet below the ground under extreme difficulties. This is the first time in the history of motion pictures that scenes were ever filmed at this depth and some wonderful effects are expected for Miss Martin's new photoplay "The Right Direction."

* * *

Opening the season for municipal dances and giving added impetus to these affairs by elaborate plans for the initial event, the city mothers, headed by City Mother Aletha Gilbert, Mrs. Bret Harte Harris and our own Anita King, gave a municipal grand ball at Columbus Auditorium.

Prominent clubwomen assisted the city mothers in welcoming the youth of the city. Mayor Woodman and a number of city officials were present.

The grand march, the opening feature of the ball, was led by Chief of Police Butler and petite Fannie Ward, of the Lasky studio. Film folk who attended were: Marie Doro, Wallace Reid, Cleo Ridgely, Jack Dean, Elliott Dexter, Dorothy Davenport, Kathlyn Williams, Dustin Farnum, Myrtle Stedman, Winnifred Kingston, William Desmond, Enid Markey, Louise Glaum, Clara Williams, Dorothy Dalton, Frank Keenan, William S. Hart, Charles Ray, Harold Lockwood, May Allison, Dorothy and Lillian Gish, Mae Marsh, Fay Tincher, Al Christie, Billie Rhodes, Betty Compson, Harry Ham, Niel Burns, Myrtle Gonzalez, Clarke Irvine, Ella Hall, Ruth Stonehouse, Carter de Haven, Franklin Farnham. Mr. and Mrs. William E. Wing, Kenneth A. O'Hara, and Kenneth McGaffey.

The municipal dances will be a regular Saturday night event for the rest of the winter.

* * *

A new Triangle K-B picture in which Thomas H. Ince will present Frank Keenan as star, was begun this week, at the Culver City studios, under the direction of Walter Edwards. It is a story of a miserly old mill owner and his conversion to the cause of charity and optimism by the sweetness of a little child. The latter role will be handled by Thelma Salter, who has won fame by her many portrayals in Ince productions. Others in the cast are Gertrude Claire and Fanny Midgley. The Keenan vehicle was written by C. Gardner Sullivan, the well-known scenario author who has turned out the majority of Ince's successes on the screen.

* * *

Jane Bernoudy has named her car. Out of four hundred replies to her appeal to her film friends, she has selected the name "Ambrose." Nobody knows just why Miss Jane selected this name. Even Jane herself offers no bona fide reason.

Miss Bernoudy is now planning to hold another of her celebrated "receptions," at which "Ambrose" will be host to all of the mobiles of the motion picture colonies around the city.

* * *

At Corona the Majestic theater, which was owned by E. J. Genereux, has been sold to John D. Wend, of Los Angeles, who will make some changes and improvements.

* * *

At the ever busy Lasky studio, Thomas Meighan, leaves for New York immediately upon the completion of "The Silent Partner," in which he appears as leading man for Blanche Sweet, under the direction of Marshal Neilan. Mr. Meighan will in the future carry out his photo-dramatic activities at the Eastern studio.

* * *

Walter Stradling, better known as the trans-continental photographer, is back again. Stradling was sent East to photograph at the Eastern studio, worked there a few days, was sent back to the Western studio, came into the studio and was handed a telegram to report immediately in New York. Arriving there he worked a month photographing Mary Pickford and has now returned once again to the Lasky fold.

* * *

Betty Schade lost a perfectly good role this week when it was found that her eyes were too blue to carry the characterization desired, that of a Spanish beauty. Poor Betty!

* * *

House Peters, the well-known and popular star, has arrived in town. He came West from New York, stopping over in Chicago, where he visited the film men. He also stopped over in San Francisco, where he visited many old time friends. Mr. Peters will start work next week at the Morosco studio on either a light comedy, or else a good, straight drama. The girl who will play opposite has not as

yet been selected. Mr. Peters reports the film business as being good along the line with the many exhibitors he saw, and says that he is glad to be back in the West again. It will be remembered that House Peters played the leading role in "The Great Divide" produced by Edgar Lewis and released as a big feature by Lubin.

* * *

Clyde De Vinnea, cameraman for the New York Motion Picture Company, and the popular vice-president of the Crescent Bay Motorcycle Club, is lying in the Culver City hospital of the company badly injured as the result of a collision between his motorcycle and an automobile, while he was on his way to work.

Among other injuries, De Vinnea sustained such a severe laceration of the knee that it was necessary to take several stitches.

* * *

E. A. Kaufman, free-lance scenario writer, came down to Los Angeles from Santa Barbara last week to accept the order for a feature script which he wrote and returned within a week.

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Frank Borzage has gone to Salt Lake City for a two-weeks visit with his mother. Borzage has just completed the five-reel feature, "Iminediate Lee" at the American studio. He is responsible both for its direction and title-role.

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It sounds like a "Preparedness" picture, the Christie comedy now in production by Directors Al Christie and Horace Daveys, its title being "Tramp, Tramp, Tramp." It merely refers, however, to the species hobo, and Billie Rhodes and Harry Ham are living in makeups of this variety at present.

* * *

In Long Beach the first day Jackie Saunders started keeping house, Bruce Smith, Balboa's clever character actor, made up as a "bo" and presented himself at Jackie's kitchen door. He had learned before hand, by collusion with Eddie Saunders, Jackie's brother, that the fair "housewife" was in her kitchen baking strawberry pies. Jackie answered Bruce's insistent knock and listened sympathetically to his story. Then she invited him into the kitchen, prepared a big "feed" for him with her own fair hands, gave him a dollar and one of Eddie's best suits of clothes.

* * *

Marie Mosquini, the pretty secretary at the Rolin studio, went downstairs the other day to see a picture run in the projection room, which is in the basement. Owing to a sharp turn in the steps, and a darkened hallway, she tripped and fell to the bottom of the stairs, spraining her ankle. Now she is hobbling about on one foot waiting for the painful swelling to go away. You don't need to work in pictures to get hurt.

* * *

Bert Bracken, ex-Balboa feature director, but who has been lately with Fox in the East, returned to the coast this week for a vacation and a long rest before returning to the Atlantic seaboard to produce some more big ones.

* * *

William Clifford, who is with Otis Turner's Fox company, is playing a big part in "The Pedigree," which is a feature production nearing completion. Turner will next do a Hawaiian story and Billy will play in this. He spent seven months one time in Honolulu and knows Waikiki Beach like we know New York. George Walsh and Turner watched Billy endeavor to demonstrate the hula-hula dance, but their laughter stopped Billy from going further.

* * *

Frank D. Ormston, head of one of the technical departments at Universal City, is out from the hospital where he went through a siege of appendicitis. His operation was one of the best ever made at this place, and he was out and driving his car in record-breaking time.

* * *

Sid Grauman, manager of the San Francisco Empress theater, is in town to close a few business deals, including the taking over of the Majestic theater here for twelve weeks, where he will show "Midnight San Francisco," a production of his own composition in sixteen scenes. He is taking north some films which he will run in the Exposition City.

* * *

On a recent Saturday evening a large number of photoplay and business men of Hollywood gathered together at the Hotel Hollywood to enjoy a light feast and dance, and to talk over plans for a club to be known as the Hollywood Players' Club. Although Wallace Reid, always in the limelight when it comes to organizing, or disorganizing clubs, was scheduled to act as chairman, he had gone to San Francisco to attend some sort of a theater opening under the auspices of the Paramount, so James Young, one of Lasky's directors, took the stand and pictured a wonderfully beautiful club. He even built a pool and had the tired and dusty players swimming in the mirage of water. The kitchen and lemonade buffet were all fitted up, and we could even see a colored servant bringing us a hearty evening meal—in the new clubhouse, which is to cost about fifty thousand dollars. Many people spoke, all favorably. H. M. Horkheimer told a few hard business facts in connection with leasing, building, and loaning. It is not so easy as it seems to be. We have seen the old Photoplayers Club tossed upon the rocks and later when we helped try to organize a new and similar club, we saw the interest flare up at the start, then sadly watched it smolder into ruin. But were it possible, the present combination ought to put a good club through to success, and we need one. Here's one that is willing to bruise his shoulder putting it against the wheel of progress.

* * *

Down South at San Diego the Pollard players have built a small temporary studio near their own big plant. This is used for scenes in a south sea island for the picture "Miss Jackie of the Navy," which features Margarita Fischer as the pretty heroine. In this episode she handles a giant python and believe us, it is quite some job. A few exciting scenes were made last week in the native village where the handsome captain, played by Jack Mower, is about to be lowered into the python's pit. The girl, disguised as a bluejacket, climbs a tree and throws her ammunition into the sacrificial fire, the exploding cartridges putting the natives to flight. Some good scenes were made in this temporary studio. The python was from the studio of the E. & R. Jungle Film Co.

* * *

William Farnum's return to work at the Fox studio was welcomed by a dinner at the Alexandria Hotel at which were present a number of members of the Fox Company, including A. Carlos, Oscar Apfel, Otis Turner, Raoul Walsh, Reed Heustis and George Walsh. Of course William was on hand, and he, as only he could do, did a speech.

* * *

At Redlands, the Empress theater, under the management of Messrs. Stewart and Ehrmann, is being overhauled and improved. The outside of the big house has been repainted and decorated, while the interior has been tinted and ornamented and improved by the addition of a disinfecting system and a new Photoplayer. Two new projection machines were also installed. These live managers, who run the Grand theater, have closed it as a picture house, and will improve it before reopening it as a vaudeville theater.

* * *

Vola Smith, the little Universal leading woman, drove on a short vacation to Santa Barbara. She said she averaged thirty-five miles an hour most of the way, then shut down to twenty-five, and promptly was arrested and fined exactly twenty-five dollars. Hereafter soft pedal, she says.

* * *

Recently "Big Bill" Russell, the popular Flying "A" leading man, entertained a couple of score of prominent persons at his ranch in Santa Barbara, then toted them off to the hills to enjoy a barbecue in the open. Among the guests were V. R. Day, representing the Essanay Company; Mabel Condon, of the Exchange, which bears her name, and many players from the American studio, including E. A. Kaufmann, Rena Rogers, Vola Smith, Albert Russell, Charlotte Burton, Frank Borzage, Harvey Clark, George Ahern, Clarence Kolb, May Cloy, and George Sargent. Russell is always a most gracious host and certainly can turn out a "party" fit for the best of us.

* * *

John Ince, director general of the newly organized Premier Film Company, who will film "The Planter" in South America, accompanied by his cast, which is a notable one, headed by Tyrone Power, Lamar Johnston, Edyth Sterling and others, has departed the United States, having left Los Angeles last Monday afternoon. Carlyle Robinson, former publicity man for Horsley, accompanied the troupe.

* * *

Henry Otto, producer of Yorke-Metro features, under the management of Fred J. Balshofer, with May Allison and Harold Lockwood as his stars, has returned to the acting game, for in "Big Tremaine" now under course of production, Otto plays a small but important part. Before becoming a big director Otto used to be one of the most superb, if you care to call it that, of villains. Anyway he was a good character, and this bit of acting makes him homesick for the old days.

Coming "Grant" Episodes

Kalem Working at Top Speed on New Series—Praise from Exchange Managers.

FULL speed ahead is the word on Kalem's new series, "Grant, Police Reporter," which makes its bow on October 20 with the release of "The Code Letter." The finishing touches have already been put to the second episode, "The Missing Heiress," while Kalem has announced the plans for many of the releases to follow in this one-reel series featuring George Larkin and Ollie Kirkby.

Friday, October 27, is the release date for "The Missing Heiress." Work has now started on the third episode, "The Pencil Clue," which is scheduled to be issued on Friday, November 3. In this episode of Robert Welles Ritchie's stories, George Larkin, as Tommy Grant, police reporter of The Chronicle, unravels a puzzling murder mystery. The "thrill scene" that comes as the climax of the single reeler shows Dare-Devil Larkin leaping from the first story window of a building into the tonneau of a speeding automobile.

The week following, on November 10, Kalem lists "The Rogue's Pawn," as the "Grant" episode. In this release Ollie Kirkby is given one of the strongest roles afforded her in the series. Larkin, in the title role, undertakes to expose a powerful gambling clique that is using the police commissioner's own daughter as a shield for its operations. A spectacular fire comes as the climax, while one of the many thrilling scenes shows Larkin climbing hand over hand across a wide areaway on a telephone wire which breaks under his weight and catapults him into the flames.

Robert Ellis, William McKey, G. Chira, Arthur Albertson and Mary Taylor-Ross are others who will be seen in the action of these episodes of the Kalem series. The productions are being made at the Jacksonville studio under the direction of Robert Ellis.

Pre-release showings of the first episode, "The Code Letter," are being given to exhibitors throughout the country at all the General Film exchanges and many letters of praise have been received at the Kalem offices. A sample of the opinions received is the following from Manager G. T. Ames, of the Philadelphia office of General Film, following the receipt there of a print of the second episode, which is also being rushed to the exchanges for pre-release showings.

"Yesterday we received the second episode of 'Grant, Police Reporter,'" he writes, "and it certainly did not suffer by comparison with the first episode. We showed the picture to the Moving Picture Editor of one of the daily papers here, and he was very enthusiastic. The consensus of opinion of all that have seen either one or both of the first two episodes is that there has never been so much action, so many thrills, and such really good stuff packed into one reel before. The newspaper representative was frank in saying that there was enough meat in 'The Missing Heiress' to make a five-reel feature."

Fox Picture Presented

"A Daughter of the Gods" Given Its Initial Showing at Lyric Theater, New York.

THE first performance of William Fox's spectacular motion picture fantasy, "A Daughter of the Gods," took place Tuesday evening, October 17, at the Lyric theater, New York. Second in interest only to the production itself is the accompanying score by Robert Hood Bowers, who will direct an augmented orchestra for the occasion.

The William Fox Company of players went to Jamaica, West Indies, in August, 1915. The exteriors, marines, waterfalls, pageantry and battles of "A Daughter of the Gods" were staged in and around Kingston. The picture was finally completed in September of the following year and measures ten reels or 10,000 feet in length. Motion picture experts are of the opinion that "A Daughter of the Gods" is one of the most costly and most numerously peopled pictures yet created, the cost of the production having reached to seven figures and employed no less than 20,000 persons all told.

Probably no other player than Miss Kellermann could have met the requirements as the leading role called for. Astonishing virtuosity is said to be displayed by her as an actress, dancer, swimmer, diver, fencer and acrobat. Other principals in the excellent company include Stuart Holmes, Jane and Katherine Lee, who have the parts of little babies of the sea, and others. The mermaids were all played by American girl swimmers, to say nothing of the thousands of natives used in the mob and battle scenes with which the picture abounds in picturesque confusion.

"A Daughter of the Gods" will be presented at the Lyric theater twice daily including Sunday beginning at 2.15 and 8.15. A critical review will be printed in the Moving Picture World next week.

"THE GARDEN OF ALLAH" COMPLETED.

"The production of 'The Garden of Allah' has been completed by Colin Campbell," said Mr. Selig, in a recent interview. "The drama faithfully follows the book in every detail

Helen Ware Ready for a Scene for "The Garden of Allah."

and the production is the most elaborate and expensive we have ever made. Many scenes not easy to obtain were filmed, many extra properties were used, not counting camels, Arabian horses, equipment for caravans and costumes for several thousand people. 'The Garden of Allah' presents some very fine acting. Miss Helen Ware, particularly, arises to emotional heights rarely seen on the stage or screen. She is ably supported by Thomas Santschi, as 'Boris,' Eugenie Besserer, Harry Lonsdale, James Bradbury as 'The Sand Diviner' and others. The street scenes in the oasis of the Sahara desert are faithful and the bazaars, mosques and street scenes are massive.

"A desert sandstorm will be found full of startling realism. The wind arises and sand comes in sheets, caravans scurry for shelter, tents are blown down, in fact it is a most vivid picture. An attack by Bedouins on a caravan makes an exciting spectacle.

"I have no hesitancy in praising 'The Garden of Allah' and am firm in the belief that it will find instant admiration and popularity."

SIX NEW BRANCHES FOR INTERNATIONAL.

J. K. Burger, assistant general manager of the International, has arranged for opening branches in the following additional cities: Cleveland and Cincinnati, Ohio; Seattle, Wash., which will cover all of the Northwest; Kansas City, Des Moines and Omaha. The International already has branches of the New York headquarters in Chicago, Boston, Philadelphia, Washington, Pittsburgh, Atlanta, St. Louis, Los Angeles and San Francisco. In addition it has agencies in Buffalo, Albany, New Orleans, Kansas City, Minneapolis, Indianapolis, Detroit and Salt Lake City.

The opening of two offices in Ohio and the Northwest by the International is of particular importance and means that the concern is to make a determined fight for business in these districts.

GIACHINO BUILDING ANOTHER THEATER.

A. Giachino of Cobalt, Ont., is building another moving picture theater there. Mr. Giachino is an experienced picture man, and is probably the oldest man in point of connection with the industry in Northern Ontario. He opened the Bijou in Cobalt in March, 1910, and has operated this house with considerable success. In 1914 the New Grand was opened by Mr. Giachino. This house is also in Cobalt. The screen in the new house which Mr. Giachino is building will be situated in the front at the back of the main entrance.

J. A. KENT'S FATHER DIES.

The many friends of J. A. Kent, general press representative of the Great Northern Film Company, will be sorry to hear of the death of Dr. I. Kent, his father, who died in Budapest, Hungary, on August 28. Mr. Kent, because of the existing war conditions, has only heard of his loss now.

Week's Work in Fox Studios

"Romeo and Juliet" Overshadows All Other Activities, But There Are Others in the Making.

ALTHOUGH several photoplays are in work in William Fox's Eastern and Western studios, interest centers now in the coming production of "Romeo and Juliet," with Theda Bara in the role of the fair maid of Verona. The Fox picturization of the great play is magnificent in settings and lavish in costumes, but accurate throughout. Weeks were spent in arranging for precision in technical detail, before J. Gordon Edwards, in charge of the direction, talked, coatless, to the entire cast, preparatory to the screening.

The film will be exhibited to the public for the first time, at the Academy of Music. The picture version of the tragic love story requires seventy minutes in unreeling. Harry Hilliard will play opposite Miss Bara. Others in the cast are Glen White, Walter Law, John Webb Dillion, Einar Linden, Elwin Eaton, Edwin Holt, Alice Gale, Victory Bateman, Helen Tracy, and Jane and Katherine Lee. Miss Gale has the role of the nurse—a part which she had for many years in the legitimate. Victory Bateman, as Lady Montague, appeared with Edwin Booth during several seasons.

Einar Linden, who portrays Paris, made his stage debut at the age of eleven in the title role of "Little Eyolf," Ibsen's famous drama. The Norwegian poet was present at the first performance and summoned the youthful Linden to his box to congratulate him personally on his fine interpretation of Eyolf.

On the Pacific Coast, George Walsh began another photoplay, most of which will be photographed on an island. The story is brimming with adventure, and a strong cast has been engaged for the picture, among others, Herschel Mayall, William Burress, Harry De Vere and William Clifford. Otis Turner is directing.

Mr. De Vere has just returned to Fox films. After nearly twenty years of stage experience he entered the silent drama, and eventually joined William Fox's forces. His first picture was "Battle of Hearts." Then followed "The Man from Bitter Roots," "The Beast," and "The End of the Trail."

Gladys Brockwell has been selected as the star of Oscar C. Apfel's tenth production for the Fox films, and William Farnum will soon begin work in a photoplay with a silk-hat role. Mr. Farnum is probably reaching for his cane and gloves at this moment.

Nearer home, John Reinhard will play the "heavy" in June Caprice's new picture for William Fox. Mr. Reinhard defies tradition. He is bound that he will depict a sculptor villain for the camera, without resorting once to the aid of a Windsor tie. Mr. Reinhard is a New Yorker born, and went to Public School No. 67 before high school and college. This school is just two doors from the Fox offices in Forty-sixth street.

In the original production of "Madame Sherry," Mr. Reinhard sang the famous "Every Little Movement." Now he puts theory into practice by acting in the movies.

GAUMONT TO RELEASE NEW SINGLE REEL.

With the initial issue of "Mutual Tours Around the World" November 7, the Gaumont Company offers exhibitors the fourth weekly single-reel release from its studios. The new pictures will be primarily scenic in their nature, but there will also be characteristic views of foreign industries, methods and customs. This now fills the one gap in the list of Gaumont single-reels, and firmly intrenches the company in a field that it is making deservedly popular through the excellence of its pictures.

"Mutual Tours" will regard as its own province any country other than the United States and its possessions, these being pictured in the entertaining "See America First" series. Through its affiliations with the Gaumont parent house in Paris and its branches all over the world, the American company can offer foreign pictures that an exhibitor could not hope to secure elsewhere.

The Gaumont Company is satisfying the demand for single reels that are more than "fillers." The natural desire of people to visit the out-of-the-way, picturesque places of the world as well as the more renowned cities will be gratified by "Mutual Tours." This weekly release will give not only views such as a traveler would glimpse, but also more intimate pictures of national life. If the authoritative and interesting articles about foreign lands found in the National Geographical Magazine could be transferred directly to the screen, they would represent the aim of the Gaumont Company in selecting and editing subjects for "Mutual Tours Around the World."

Good Report From Kleine Exchanges

General Manager Smith Swings Around the Circuit—Sees General Business Picking Up.

M. E. SMITH, general manager of the George Kleine Exchanges, now distributing the product of Kleine-Edison-Selig-Essanay studios, has returned to Chicago from a swing around the circuit of exchanges and reports large business being done on "Gloria's Romance," the motion picture novel featuring Billie Burke.

"Some exceptional advertising ideas are being developed by the exchange managers and the exhibitors," remarked Mr. Smith in speaking of his trip. "Down in Ohio I found one good sized town in which Billie Burke is on everyone's tongue. Inquiry developed the fact that the enterprising theater manager, acting upon a suggestion of the exchange manager in that territory, has provided a number of grocery stores in the vicinity of his theater with paper bags of the usual grocery store variety. On each bag is printed 'Trade at Blank's Grocery and don't forget to see Billie Burke in "Gloria's Romance" every Tuesday night at the Pastime theater.' Every housewife for blocks around is reminded of the feature attraction daily, and the result is plainly evident at the theater, which is playing to capacity business on the nights that Billie Burke is presented on the screen.

"The handling of the Kleine-Edison-Selig-Essanay feature attractions are bringing many new customers to the exchanges for the Burke novel," continued Mr. Smith. "In one territory alone, more than a hundred new patrons have been secured and of this number nearly half are using the 'Gloria's Romance' picture to complete their evening's program, running Billie Burke as a companion feature to one of the five-reelers from the regular Kleine-Edison-Selig-Essanay Service."

Speaking of business as a whole in the territories recently visited by him, Mr. Smith declared that beyond doubt the fall season had opened up with more promise of success than any similar period in late years. He finds the people in the whole territory more prosperous than they have been for some time and exhibitors everywhere are reporting good business, an increased interest in pictures and a demand on the part of their patrons for the very best in the way of entertainment.

ARTCRAFT DISTRIBUTING PLANS.

Hoyt G. Morrow, formerly representative of the General Film Company in New Orleans, has been appointed manager of the Dallas exchange of Artcraft Pictures Corporation, distributing Mary Pickford productions. Mr. Morrow succeeds John J. Rotchford, who has resigned to devote himself exclusively to enterprises which were forming when the Artcraft organization was effected. As he is thoroughly familiar with Texas, southern Oklahoma and Louisiana west of the Mississippi through his experience in New Orleans, Mr. Morrow is expected to keep several prints of "Less Than the Dust" busy in that section after November 6, the date Mary Pickford has announced for the release of her first Artcraft production.

The New York exchange has already outgrown the original quarters assigned to the manager, Arthur G. Whyte, and Charles S. Goetz, his assistant, and they are now installed in spacious new offices on the seventh floor of the Godfrey Building, 729 Seventh avenue.

Al. Lichtman, general manager for Artcraft, spent several days last week in Philadelphia and Pittsburgh with B. C. Cunningham and Samuel Plame, the respective exchange managers. Mr. Lichtman reported that the bookings of these branches were a sure indication that the state of Pennsylvania would contribute its share to the formidable list of exhibitors that all the managers in the United States and Canada are constantly increasing.

MARINO OPENS PORTOLA THEATER.

On October 4 the Portola theater in F street, Eureka, Cal., was opened. It is owned by Pietro Marino, a talented violinist. It is reputed that the Portola is the first of a chain of high-class moving picture theaters to be opened by Mr. Marino on the Pacific Coast. The Portola is a pretty theater, and is up-to-date in its construction. Joseph Curcio is manager of the house.

CHAS. E. WESTON'S ADDRESS WANTED.

The moving picture department of the 101 Ranch, Inc., Bliss, Okla., desire the present address of Charles E. Weston. He was with Mr. Ince some time since when the 101 Ranch outfit was in California in moving picture work.

Stars with General Film

A Long List of Screen Favorites Will Appear in Releases of the Week of October 23.

GENERAL Film Service calls especial attention of exhibitors to the notable stars appearing in its program October 23-28 inclusive. There are twenty-eight in all, as follows: Robyn Adair, Virginia Kirtley, Shirley Moore, Huntley Gordon, Mary Pickford, Richard Travers, Marguerite Clayton, "Ham" and "Bud," Ethel Teare, Henry Murdock, Mae Marsh, Harry Myers, Rosemary Theby, Marin Sais, True Boardman, Babe Hardy, Raymond, McKee, Kate Price, Marie Empress, George Larkin, Ollie Kirkby, "Pokes" and "Jabbs," Richard Travers, John Cossar, Helen Gibson, Frances Benedict, Thomas Commerford, Tom Mix, Victoria Forde.

It will be noticed that there are two new stars featured in General Film Service during the week referred to, in the presence of Kate Price and Raymond McKee, the former widely known for her intelligent, clever work with Vitagraph and Triangle, and the latter for his excellent exhibitions with Edison. These names ought to add strength to General Film Service. They are featured in Vim comedies and will be seen in General Film Service hereafter each week.

"Out of the Shadows," a two-part Selig drama, will be the first picture shown. "Paradise for a Day" will round out this picture to two reels, in which Robyn Adair and Virginia Kirtley are featured. This will be followed by a Vitagraph one-reel comedy, "Trouble for Four," with Shirley Moore and Huntley Gordon as fun makers. All the news of the world will then be pictorially shown by the Selig-Tribune and the day's program will be closed with "Friends," a Biograph reissue with charming Mary Pickford, heroine.

The next day Essanay's two-act drama, "Borrowed Sunshine," with Richard Travers and Marguerite Clayton, will head the list. Then will come a Kalem comedy in one reel, "The Bogus Booking Agents," presenting "Ham" and "Bud," Ethel Teare and Henry Murdock. "The Battle at Elderbush Gulch," a drama in two parts, reissued by Biograph, with Mae Marsh in the title role, will be the final picture for that day.

Essanay leads the list again Wednesday, October 25, when the fable of "The Throbbing Genius of a Tank Who Was Encouraged by Her Folks Who Were Prominent," a one-reel comedy based on a George Ade story, is shown. This will be followed by a Vim comedy, "Green Eyes," featuring Harry Myers and Rosemary Theby. Then will come the twelfth episode of Kalem's "The Girl from 'Frisco," "The Harvest of Gold," with Marin Sais and True Boardman, as heroine and hero.

Selig-Tribune pictorial news will have the spot light Thursday, October 26, aided by a Vim comedy, "A Maid to Order," with the new stars, Kate Price and Raymond McKee, supporting Vim's widely known comedian, Babe Hardy.

A Knickerbocker Star Feature, "The Chorus Girl and the Kid," a two-part drama, heads the list for Friday, October 27. In this, talented Marie Empress is featured. Then will be shown "The Missing Heiress," the second episode of Kalem's new series, "Grant, Police Reporter," in which George Larkin and Ollie Kirkby have the stellar roles. A Vitagraph comedy, "Betty's Affair," and a Vim one-reel comedy, "The Frame-Up," with "Pokes" and "Jabbs," will close the program for that day.

Saturday, October 28, will be ushered in with "It Never Could Happen," an Essanay comedy-drama in three acts, with Richard Travers, John Cossar, Frances Benedict, Thomas Commerford and Anna Mae Walthal. "The Lost Messenger," an episode of Kalem's "Hazards of Helen Series," with Helen Gibson in the titular role, will be the next picture shown, and the week's program will be closed with a one-act drama, "A Close Call," featuring Tom Mix and Victoria Forde.

STEVE BARTON ENGAGED BY BALSHOFER.

Steve Barton, perhaps the best known assistant director in the Los Angeles film colony, has been engaged by Fred J. Balshofer, general manager of the Metro-Yorke Film Corporation. Barton first came West with Fred J. Balshofer seven years ago, in the primitive days of the New York Motion Picture Company, when they were producing the Bison and 101 Miller Brothers' Ranch pictures. It was at this time that he was first introduced to motion pictures. Until recently he was prominently affiliated with Mack Sennett's Keystone studio. Barton will start work on the Metro-Yorke picturization of Harold MacGrath's "Pidgin Island" which presents Harold Lockwood and May Allison in the stellar roles. The latter co-starring team are still at work on "Big Tremaine" based on the novel of the same name by Marie Van Vorst, soon to be released on the Metro program.

Regent of Albany Opens

S. Suckno, Well-Known Film Man, Has One of the Finest Picture Houses in the Capital District.

ONE of the events in the moving picture world of the capital district occurred on Saturday, October 14, when the new Regent theater was opened at Albany. The Regent theater is justly considered one of the finest and best equipped houses in the capital district, combining in a happy degree the qualities of elegance and comfort. The opening was a great success in every way, the house being crowded to capacity from the very moment the doors were thrown open to the public. A gala performance was presented, accompanied by first class music. The new Regent has the atmosphere of success and prosperity.

S. Suckno.

S. Suckno, the owner of the new Regent, is one of the oldest film men in the business. He is the owner of two of Albany's well-known theaters, the Whiteway theater, 156 South Pearl street, and the Parkway, 453 Madison avenue. Mr. Suckno is widely known among exhibitors in the capital district, having been connected in a prominent way with exhibitors organizations both in the city of Albany and in the State generally. He has opened special booking offices at 156 South Pearl street, where he will represent some of the best feature companies. He has made splendid connections with prominent concerns. The field in and around the capital district is most promising to the booker who has good offerings back of him.

Kohn Wants the Best Productions

President of Consolidated Film Corporation Says Nothing Is Too Big for Him to Handle.

MARION H. KOHN has been in New York these last few days looking over the field and in quest of big productions—better than program features, with which to keep his great exchanges in California busy. Mr. Kohn is the president of the Consolidated Film Corporation, of 114-16 Golden Gate avenue, San Francisco, and with a branch at Los Angeles. Quitting the business of an importer and exporter some four or five years ago, Mr. Kohn associated himself with the hustling young film magnate, Sol Lesser, and then became the responsible manager of the Pacific Coast branch of Warner's Features. Association with P. P. Craft and the Apex led to his buying this latter concern and finally he entered into business for himself, founding the Consolidated Company, with the financial support of leading Los Angeles bankers.

NEW COMPANY MAKING CARTOONS FOR PATHE NEWS.

The Pathe News has recently been publishing some very clever political cartoons which have aroused considerable interest.

These cartoons were made under the Bray patents by the Cartoon Film Service, Inc., a new corporation, which has in its employ some of the ablest cartoonists in the country. The Pathe News will be regularly supplied with the product of their studios. At a meeting last week Watson D. Robinson was elected president, John C. Terry, secretary, and Henry D. Bailey, treasurer of the new company.

Mr. Terry, who came here from the west to direct and manage Cartoon Film Service, is a "native son." He has been a newspaper cartoonist for sixteen years, during which time he has seen service on the San Francisco Call, the San Francisco Examiner and the St. Paul Dispatch. As far back as 1912 he was making animated cartoons.

Universal Program Releases

Delightful Variety of Entertaining Subjects—Features, Serials and Fillers for the Week of October 23.

THE Black Sheep of the Family," one of the strongest plays yet put out under the Red Feather brand, will be released on October 23 in five reels. Francelia Billington and Gilmore Hammond play two of the leading roles while Jack Holt, Mina Jeffreys, Hector V. Sarno, Mrs. Jay Hunt, Norton Hammond, and Paul Byron also are featured in prominent parts. "The Black Sheep of the Family" was written by Frank Wiltermood and was produced by Jay Hunt.

During the week of October 23 the eleventh two-reel episode of "Liberty," the Universal Special serial, will be released with Marie Walcamp, Jack Holt and Eddie Polo in the principal roles. The tenth episode is entitled "Human Targets" and was written and produced by Jacques Jaccard. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond Nye.

On October 23 "The Bar Fly," a Nestor comedy, featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be released. This Nestor was produced by L. W. Chaudet from the scenario by V. Kirtley.

The following day, October 24, the Universal Special, "Society Hypocrites," a three-reel society drama featuring Ben Wilson and Neva Gerber, will be released. "Society Hypocrites" was written by Willis and Woods and was produced by Ben Wilson. Charley Perley, Helen Leslie, Joseph Girard, F. MacQuarrie, Mina Cunard, Edward Cecil and William Welsh also play important roles in the production. The title of the Special one-reel Victor which will also be released on this date has not yet been announced.

On October 25th "A Rural Romance," a two-reel L-Ko comedy, will be released. Lucille, the girl who creates all the fun, is played by Lucille Dutton, and Bill Bevan, Dick Smith and J. Russell Powell also take important parts in the fun stampede. On the same day Professor Ditmar's educational "An Alligator Hunt," is released. Number 43 of the Universal Animated Weekly with views of President Wilson and Candidate Hughes also is scheduled for its first presentation on this date. The title of the Special Laemmle which will be released in one reel on October 25 has not yet been announced.

"The Narrow Creed," a two-reel human interest drama, will be released under the Big U brand on October 26th, with Murdock MacQuarrie and Edvth Sterling in the principal roles. W. L. Rodgers, Arthur Moon and Mrs. Jay Hunt also play prominent parts. "The Narrow Creed" was produced by Jay Hunt from the scenario by Ben Cohn. On the same day, October 26, Windsor McCay and his trained Jersey skeeters, will buzz around the screen. McCay is engaged by a professor to depict the ruthless ravages of the Jersey cow kidnappers and later a visit is made to a moving picture studio where McCay sees his scientific film run off on the screen. The title of the Special Imp one-reel release due to be released on this date has not yet been decided.

Thomas Jefferson and Irene Hunt are featured on October 27 in the two-reel Imp detective drama, "Through Solid Walls," produced by Walter Morton from the story by Tarleton Winchester, which was scenarioized by E. J. Clauson. Marc Fenton, Peggy Custer, Jay Belasco and Lou Short play important roles in the production. On the same day Kingsley Benedict and Gretchen Lederer play the principal roles in "A Price On His Head," a Big U drama produced by Ben Horning from the story by Robert Davis which was scenarioized by Bess Meredyth. E. P. Evers and Tom Webber play important roles in the production. The day's program closes with Ernest Shields in the Victor comedy, "The Plumber's Waterloo," written and produced by R. M. Donaldson from the story by Harry Depp. Harry Depp plays the role of Michael J. Madden and Andrew Arbuckle and Eileen Sedgwick also take part in the funmaking.

On October 28 Jack Holt and Lucille Younge co-star in "The Better Man," a Bison two-reel drama of the woods which was written by Ben Cohn and produced by Jay Hunt. Jack Nelson and Albert MacQuarrie appear in support of the principals. On the same day William Franey and Gale Henry lead the cast in "A Crooked Mixup," a Joker comedy in one reel produced by W. W. Beaudine from the story by W. M. Baker which was scenarioized by Charles J. Wilson, Jr. Milburn Moranti, Charles Conklin and Lillian Peacock also assist in the crook comedy. There will be no Laemmle release on this date.

The last day of the week, Sunday, October 29, sees the release of "The Moving Finger," a one-reel Rex drama featuring Lee Hill and Maud George. "The Moving Finger" was produced by Director Donald McDonald from the story by Constance Crawley and Arthur Maude. Paul Byron and E. P. Evers appear in support of the principals. On the same day Harry Depp plays the leading role in the Victor comedy, "The Burglar." He is supported by Yvette Mitchell, Ernie Shields, Marjorie Wilson, O. C. Jackson and Miss Gunn.

The Universal wishes to call the attention of exhibitors to the fact that episode nine of "Liberty" is "Trapped" and not "A Daughter of Mars." Episode ten will be called "The Human Targets." Special posters and window cards will be issued with "The Black Sheep of the Family."

Joe Lee, State Right Buyers' Agent

ONE of the best known and shrewdest of the new generation of film men is Joe Lee. Comparatively young in years, he has placed long and honorable experience of the business to his credit. He is considered one of the finest judges in the country of the moneymaking properties of motion pictures, and has come to be looked upon as an almost infallible guide to box office values.

Joe. F. Lee.

At 1476 Broadway, New York, he has established a purchasing and advisory service which should prove of invaluable aid to out-of-town buyers. State right buying and distributing is his specialty. For the past four years he has acted as New York representative of Louis B. Mayer, who controls the New England rights of "The Birth of a Nation"; "Cabiria," etc.

Mr. Lee also acts as Advisory Buyer for the American Feature Film Company, Boston, Mass.; the Consolidated Feature Film Company, San Francisco, Cal.; the Master Producers Photoplay Company of New England; and others.

Joe is the possessor of a personality which is inadequately described as popular. His honesty is proverbial—an asset of incalculable value in the motion picture business.

THREE SELIGS ON GENERAL FILM.

Kathlyn Williams, supported by an all-star cast, including Eugenie Besserer, Guy Oliver, Charles West and Vivian Reed, appears in General Film Company's regular service on Monday, November 13, in the three-reel Diamond Special, "The Temptation of Adam." The drama was directed by Al Green and those who have seen the production assert that it is unusual in point of action, photography and plot. Kathlyn Williams appears at her best enacting as she does the role of a loyal wife who finally saves her husband from prison.

"As Ye Sow" is a multiple reel feature play released in General Film Service on Monday, November 6. It is founded upon the Biblical saying, "As ye sow so shall ye reap." There is a very capable cast and a strong story.

On Saturday, November 11, "When Cupid Slipped," a Western comedy written and produced by Victoria Forde, will be released through General Film Service. "The Girl Detective" is a gripping one-reel production released Saturday, November 18, in General Film Service.

PARAMOUNT THEATER AT LEMONT, ILL., REMODELED.

The Ideal Theater, of Lemont, Ill., is being remodeled by the manager, O. Lindenau, the entire front of the theater being changed and the seating capacity enlarged. The management also put in a new screen and reopened the theater on October 11. The theater is owned by Mr. Lindenau and William J. Nelson.

Mutual Offerings

Schedule for Week of October 23 Contains Varied Subjects—William Russell Featured.

WILLIAM RUSSELL, Helene Rosson and Franklin Ritchie, stars of the American Film Corporation, head a list characterized by strikingly produced and splendidly acted film drama and scenic and current news material of great variety and informative value to the motion picture public in the Mutual's output for the week of October 23, and Miss Rosson and Mr. Ritchie are scheduled for appearance in "The Undertow," a drama of modern business, on Monday. Mr. Russell will appear on Thursday of the same week in "The Love Hermit."

In "The Love Hermit" William Russell is supported by Charlotte Burton and a cast composed of Queenie Rosson, William Stowell, Harry Von Meter, and Ashton Dearholt. It is compelling because it is human.

In it William Russell plays the role of a young stockbroker, Tom Weston, who falls in love with the daughter of his employer. She seems to return his affection. When the father discovers the two in each others arms, the girl denounces the young man, and he is deprived of his position. In spite of adversities he makes a great name and by a manipulation of the stock market brings his former employer to the verge of ruin. Bitter at the girl he had once loved, he yet cannot efface her charms from his mind. Driven to despair, Marie (Miss Burton) goes to see Tom, not so much to plead for her father as to plead for forgiveness for her own folly of the past. Gradually, under the girl's influence, Tom's heart is softened, and they are happy again.

"The Undertow," featuring Helene Rosson and Franklin Ritchie, is the retitle for "Esther of the People," a five-part feature produced under the able direction of Frank Thorne. This is a stirring story from the pen of Rosalie Ashton, and all the more impressive since it takes a subject with which every one is familiar for its theme. In support of the leading characters are Orral Humphrey, Harry Von Meter, George Ahern, Charles Newton and Josephine Taylor.

The drama output of shorter reel length consists of "Professor Jeremy's Experiment," a deliciously humorous drama featuring Orral Humphrey produced by the American Company, "The Folly of Fear," a drama featuring Edwin August, and "At Twelve o'clock."

"The Folly of Gear" gives ample evidence of the careful handling of Edwin August, who, in the leading role of La Rue, a young novelist, partakes in the actions of the picture as well. Iva Shepard plays the role of Grace Ellis, a girl who refuses to marry La Rue but later does him a great favor in restoring to him the wife whom he later weds and then believes guilty of a great crime. William Bailey plays the role of an unscrupulous adventurer. Ruth Blair is cast for the wife.

"At Twelve o'Clock" is a drama of love and intrigue which is marked by exceptional photography and unusual setting.

The comedy releases number some very amusing Cubs, one American Beauty, aside from Harry Palmer's animated cartoon which forms half of the split reel "See America First" from the Gaumont Company.

"Lovers and Lunatics," "Dad's Experiment" and "When Cubs Were Trumps" are the Cub one reelers of the week.

"He Died and He Didn't," a two-reel comedy featuring Rube Miller and Ben Turpin, in which the curly-headed little ingenue Lillian Hamilton also plays an important part, is the regular Vogue Sunday release.

"Mutual Weekly No. 95" and the split reel "See America First" and Kartoon Komic appear as usual on Wednesday. "Reel Life," the Mutual's magazine in film goes out on Sunday. All are produced by the Gaumont Company.

"BLIND JUSTICE" AT SING SING.

"Blind Justice," the film made by Benjamin Christie, the Danish actor-manager, was shown to the prisoners of Sing Sing Prison on Saturday night, October 7. The unusual audience was very responsive to the dramatic story unfolded upon the screen. Thomas Mott Osborne, the warden, had invited a number of New Yorkers to witness the exhibition and W. D. McGuire, the Executive Secretary of the National Board of Review, was invited to speak. He made a few remarks and then Mr. Thompson, President of the Mutual Welfare League, introduced Mr. Christie to the audience. Both were greeted with applause.

WESTERN FILM MAN VISITS THE EAST.

Frank Bailey, a film man well known throughout the intermountain West and the owner of the American Theater, Butte, Mont., is spending a few days in New York.

Barnett Parker, Thanhouser Leading Man

BARNETT PARKER, who is Astorbilt in "Prudence, the Pirate," the Thanhouser feature starring Gladys Hulette, released through the Pathe exchanges, has been successful in every branch of the dramatic profession.

Mr. Parker has supported George Alexander, Marie Tempest, Billie Burke and Lou Tellegen in comedies and dramas. He had an important part in "Hobson's Choice," the successful Scotch play. He has been in musical comedy and in motion pictures.

Barnett Parker.

When Lew Fields starred himself in "Step This Way" he searched for an actor who could sing and also who could play a "silly ass" Englishman. He wanted a man who would put on a characterization a little different from the stereotyped comedy Englishman and he chose Mr. Parker.

Mr. Parker was under contract with Edwin Thanhouser, but arrangements were made so that Mr. Parker worked at New Rochelle in "Prudence, the Pirate" in the day time—except on matinee days—and appeared in New York in "Step This Way" in the evening.

Mr. Parker thrived on the hard work, which proved that he really wasn't the weakling he portrayed in musical comedy.

In "Prudence, the Pirate" Mr. Parker had a chance to be a hero. He always longed to be a hero, for he was sick and tired of playing silly asses. In the first part of Miss Hulette's picture he is a weak, young, society favorite, but he proves to have red blood in him when he swims to the burning pirate ship, rescues Miss Hulette from the cabin in which she has been locked and helps her and "Panthus," her puppy, to reach a buoy and safety.

Mr. Parker's first motion picture was the Thanhouser play, "The Flight of the Duchess."

He was born in Yorshire, England, in 1887, and was educated in that country.

EVELYN FARISS JOINS INTERNATIONAL.

The most recent addition to the International's roster of screen stars is Miss Evelyn Farris, a young Southern girl of exquisite beauty and charm. Miss Fariss will appear in several of the episodes of "Beatrice Fairfax," in support of Harry Fox and Grace Darling.

Although she is but eighteen years old, Miss Fariss has won an enviable reputation as a screen actress as well as in the spoken drama. She was born in Chattanooga, Tenn., and was educated at private schools in Louisville, Ky., where she afterward lived, finishing at the Sweetwater Academy, at Sweetwater, Tenn.

Three years ago, Miss Fariss came to New York, and two weeks after her arrival made her stage debut as a member of the cast of "High Jinks." She was so successful that she was placed under contract by Oliver Morosco and appeared in "Pretty Mrs. Smith."

Miss Fariss then went into motion pictures, playing prominent parts in "Jim, the Penman," "The Masqueraders," "The Morals of Marcus," and "The Little Beggar." Just prior to joining the International organization, she appeared as co-star with Thomas Wise in "The Magic Bottle."

Miss Fariss is a member of the famous Seaton family, which has long been identified with public life south of the Mason and Dixon line. The family came into possession of a land grant in Maryland and Virginia in the seventeenth century, the old Seaton homestead being a landmark near Richmond, Va. Like all Southern girls, Miss Fariss is a clever horsewoman. She is considered one of the most talented young screen actresses in the country.

Paramount Plans

Schedules Many Subjects for Release in October and November—Some Good Program Fillers.

FULFILLING the promise that the Paramount Pictures Corporation made to its thousands of exhibitors, that they would make their third year particularly notable in the history of the motion picture industry and give them the greatest productions this corporation has ever distributed, announcement was made this week of the eighteen forthcoming releases that will be issued by them during October and November, in which their leading stars appear.

The greatest variety of stars and productions are included in this list, and in their announcement Paramount has impressed upon its exhibitors that the playing stars in these productions are paying stars, for the list includes: Marguerite Clark, Pauline Frederick, Mae Murray, Marie Doro, Blanche Sweet, Lenore Ulrich, Vivian Martin, Fannie Ward, Marguerite Courtot, Ann Pennington, Louise Huff, Anita King, Myrtle Stedman, Cleo Ridgely, Owen Moore, Jack Pickford, Thomas Meighan, Sessue Hayakawa, Dustin Farnum, Wallace Reid and others.

The forthcoming releases announced are:

Oct.	2	Lasky	The Lash — Marie Doro
"	5	Lasky	The Storm — Blanche Sweet
"	9	Pallas	The Intrigue — Lenore Ulrich
"	12	Morosco	Her Father's Son — Vivian Martin
"	16	Lasky	Witchcraft — Fannie Ward
"	19	Famous Players	The Kiss — Owen Moore and Marguerite Courtot
"	23	Famous Players	The Rainbow Princess — Ann Pennington
"	26	Famous Players	Seventeen — Louise Huff and Jack Pickford
"	30	Famous Players	Miss George Washington — Marguerite Clark
Nov.	2	Lasky	The Heir to the Hoorah — Meighan and King
"	6	Lasky	The Soul of Kuri San — Hayakawa and Stedman
"	9	Pallas	A Son of Erin — Dustin Farnum
"	13	Lasky	Unprotected — Blanche Sweet
"	16	Lasky	The Years of the Locust — Fannie Ward
"	20	Famous Players	The Heir Apparent — Mae Murray
"	23	Lasky	The Yellow Pawn — Ridgely and Reid
"	27	Famous Players	Charlotte Corday — Pauline Frederick
"	30	Famous Players	Martyrdom of Philip Strong — All Star Cast

These announcements coming simultaneously with the establishment of exhibitors' aids departments in each of the Paramount exchanges and the contest that is being waged for approximately $10,000 in prizes for the most efficient exchange, the latter being based principally on efficient co-operation rendered the exhibitors, managers of Paramount theaters throughout the country are naturally particularly enthusiastic.

During the same two months, there will be released by Paramount ten additional editions of the Paramount Pictographs, the magazine-on-the-screen, ten Paramount-Bray Cartoons, ten Paramount-Burton Holmes Travel Pictures and five Paramount comedies. All these single reel features are making big hits throughout the country and have aided materially in helping the exhibitor to fill out his program without the necessity of going into the open market to do so. These "little features" are booked regularly through the exchanges and are big helps toward the up-building of a theater's business for permanency.

The editors of the Paramount pictographs have formulated great plans for these two months, and each release of the magazine-on-the-screen will have four leading subjects, all of which themselves would make a single reel picture. The editors have gathered a wonderful amount of attractive material, and have cut each of their features to approximately 250 feet, so that in putting four little features together in a single reel release, they have a real single reeler that is bringing to them from all quarters nothing but the highest words of praise.

At the Bray studios, where the Paramount cartoons are manufactured, great things are happening. Additions are being made to their staff of writers and cartoonists and future releases from this source promise to be of a higher caliber than before.

Burton Holmes, the world's greatest traveler, who conducts the weekly trips-around-the-world for Paramount, has arranged a particularly interesting series of ten trips for these two months, beginning with "A Scotch-Irish Reel," after which some intimate glimpses will be given "In Old Ireland." From thence there will be a jump taken to the "Southern Italy" climate and from there the travelers go to "The Island of Capri." The following trip is a wonderful one, for it takes the travelers to Vesuvius and gives them pictures of this greatest of volcanoes in eruption. From there the trip leads to "In Classic Greece" and "In Modern Athens." In the latter pictures are shown the Olympian Games in Athens and a Marathon Day in Greece. After these visits are made to "Modern Egypt" and "The Real Streets of Cairo" and "Round About the Pyramids." These travel pictures have been conceded everywhere as being the best that have been released.

The five comedies that will be released by Paramount during this period are side splitting affairs with real plots and real actors. Already these comedies have been highly praised by exhibitors.

Decidedly big things are being planned by Paramount for their exhibitors for the entire winter season, announcements of which will be forthcoming in the near future.

Molter Off to War

Picture Man to Join American Ambulance Corps Somewhere in France.

BENNETT A. MOLTER, who has been actively engaged in the work of the production of moving pictures since the infancy of the industry, left for France on October 14 to join the American Volunteer Ambulance Corps. He plans to serve six months in the service of the wounded and then intends to finish out a year's enlistment in the Volunteer Aviation Corps. Mr. Molter says that he is going to the front in order to get first-hand knowledge of the present war, which he says he will use in the production of war films.

Bennett A. Molter.

Mr. Molter has had a varied career in motion pictures. His first position of importance in the business was that of scenario editor for the Pathe West Coast studios. Then he joined James Young Deer, one of the first independent producers. Later Mr. Molter went with the Kalem Company and added acting to his list of accomplishments. With Kalem he played opposite Ruth Roland. From Kalem Mr. Molter joined the Universal forces, and became assistant to Francis Ford, and assisted in the production of several Civil War dramas, prominent among which were "The Battle of Bull Run," "Taps" and "At Shiloh." He also assisted in the production of the eight-reeler, "The Campbells Are Coming." Mr. Molter's term of service with Universal included work with Henry McRae and Cleo Madison. At Universal City Mr. Molter became assistant to Henry Otto, and assisted in the making of "Undine," "Half a Rogue," and "The Man from No-where."

When Mr. Otto was signed up by Metro Mr. Molter went with him. For Metro they made "The River of Romance" and "Mister 44." Mr. Molter terminated his connection with Mr. Otto a short time ago, and is at present assisting W. Christy Cabanné.

"THE CHAPERONE" FOR NOVEMBER 20.

All scenes have been completed for "The Chaperone," five-act Essanay feature and the play will be released through Kleine-Edison-Selig-Essanay Service on November 20th.

The final scenes were photographed at Green Bay, Wis., where Edna Mayo, Eugene O'Brien and Sydney Ainsworth participated in the doubtful fun of tipping over canoes and falling into water just above the freezing point. At one point when they showed a reluctance to accomplish the trick, Director Arthur Berthelet caught one end of a canoe, just out of camera range, and hurled its occupants into the water, getting the desired effect.

"The Chaperone" is taken from the stage hit of Maxine Elliot. Edna Mayo appears in the title role with Eugene O'Brien as the chief support. Sydney Ainsworth takes the heavy lead.

Two New Triangles

A Fine Arts Drama and a Kay-Bee Comedy for the Week of November 5th.

DOROTHY GISH and Bessie Barriscale are the stars of the Triangle feature releases for the week of November 5th. Miss Gish appears in a Fine Arts production recently produced under the direction of George Siegmann. Miss Barriscale is the heroine of a rollicking Irish comedy written especially for her by C. Gardner Sullivan and produced at the Kay-Bee studios under the direction of Charles Miller and Thomas H. Ince.

Scene from "Atta Boy's Last Race" (Triangle).

In "Atta Boy's Last Race" Miss Gish has been provided with a part which gives her the opportunitv to exert her well-known charm amid the picturesque surroundings of the race track. The daughter of a noted horseman who has been driven to ruin and suicide, the girl has inherited a love of horses, but her father's tragedy has given her a horror of the betting ring. She falls in love with the owner of Napier Boy, but frankly admits her hatred of his profession. The young horseowner agrees to retire from the turf after one last "killing." His plans are apprehended by others, however, and an exciting series of complications arise, in which his fortunes tremble perilously in the balance, but are finally retrieved by the quick-witted girl and the fleet-footed Napier Boy.

In "A Corner in Colleens," Bessie Barriscale romps through five reels of laughing drama of the school of Lover and Boucicault. The eldest of four orphaned colleens—known as the prettiest in Ireland—the heroine of this story is an incorrigible tomboy. She and her sisters live with the good-hearted widow Fahy in a cottage owned by a rich young American. The widow has never paid any rent, declaring that the owner should be satisfied to have the colleens honor the place by their presence. When the American arrives on the scene things begin to happen and before they realize it, the young folks are caught up in the exciting events of the Dublin rebellion, the rich young American, in his efforts to shield the leader of the colleens, runs counter to the strong arm of the British army, and finds himself in danger of facing a firing-squad. The British commander relents, however, when he discovers the true status of affairs, and the thrilling little comedy is brought to a happy conclusion by the marriage of the pretty hoyden and her young landlord from over the seas. Charles Ray and Margery Wilson render Miss Barriscale excellent support.

At Leading Picture Theaters

Programs for the Week of October 15 at New York's Best Motion Picture Houses.

"Witchcraft" at the Strand.

FANNIE WARD was seen on the screen at the Strand Theatre during the week of October 15 in a new intense and unusual photo-drama entitled "Witchcraft," written by Dr. R. Ralston Reed. The scenes of the play are laid in the New England Colonies in 1692-3, during which time hundreds of innocent people suffered persecution from the horrible delusion of witchcraft. Miss Ward enacts the role of Suzette, a Hugenot refugee, who, after the death of her old and miserly husband, is accused of witchcraft and sentenced to be hanged. How Richard Wayne, a young captain in love with Suzette, obtains her pardon from the Governor and saves her life at the last moment is one of the numerous thrilling scenes of the play. "Witchcraft" is the photo-drama which won the prize contest held at Columbia University.

Other interesting film attractions on the program were the Strand Zoological Series, Florence Rose's Fashions, Scenic and Educational Studies, a new comedy, and the Strand Topical Review, containing the latest American and European news pictures.

A musical program of exceptional brilliance was presented, consisting of vocal and instrumental solos by well known artists, including Grace Hoffman, Mabel Biddoe, and Albert Weiferholdt, and of selections by the concert orchestra under the direction of Carl Edouarde.

"Fifty-Fifty" at the Rialto.

With Norma Talmadge in "Fifty-Fifty" as its feature picture and the first instalment of "War As It Really Is" for an added attraction, The Rialto offered a bill of exceptional strength for the week beginning Sunday, October 15. The war pictures were taken by Donald C. Thomson and they show actual warfare in the front line trenches.

"Fifty-Fifty," pre-released by the Triangle Studios for this theater, tells a story of studio life in New York's Latin quarter. Miss Talmadge plays the part of a girl whose love for Bohemian frolics leads her into such difficulties that even after her marriage she has a pathetic fight against the influence of the gaily artificial surroundings in which her husband met her.

The Rialto Orchestra, under the direction of Hugo Riesenfeld, rendered the overture to "The Meistersinger." The star of the soloists was Mme. Elise Kutschera, who sang "Elsa's Dream," from "Lohengrin." S. Fidelman rendered Kreisler's "Caprice Viennoise" on the violin.

As another novelty Mr. Rothapfel presented a "petit ballet" in which six classical dancers interpreted Johann Strauss' entrancing "Blue Danube Waltz."

Educational and scenic pictures, the news weekly, and a Keystone comedy completed the program.

"Her Father's Son" at the Broadway.

The attraction at the Broadway theater for the week was the Morosco-Paramount photoplay, "Her Father's Son," with Vivian Martin in the stellar role.

A poor father and a rich uncle, who has no son, cause the tangle. Frances' father, dying, pledges her to masquerade as a boy. Under her uncle's roof with his daughter Betty as a chum, the deception becomes very amusingly difficult. Many are the hazards and strange carryings-on of this whimsical young "man." How hard it was for a little girl, alone, to dare a long journey and bravely face unknown relatives in this boyish masquerade is wonderfully told by the dainty Miss Martin in this remarkable story.

Four new Triangle pictures were shown at the Eighty-first Street theater during the week beginning October 16. On Monday, Tuesday and Wednesday, the feature attraction was Sir Herbert Beerbohm Tree, in a powerful picture version of "The Old Folks at Home." A Triangle-Keystone comedy was also presented. On Thursday, Friday, Saturday and Sunday William S. Hart was seen in an unusually good picture, "The Return of 'Draw' Egan," which depicts on the screen a western bad man's regeneration through love. The comedy feature was a new Triangle-Keystone production. A first-class vaudeville bill was offered with the pictures.

SECRETARY BRANDT HAS AN HEIR.

William Brandt, the energetic and efficient executive secretary of the organized Brooklyn exhibitors, is receiving the congratulations of his friends in the trade as well as of the patrons of his New Albany Theater over the arrival on Sunday, October 1, of a ten-pound son and heir. Mrs. Brandt, who is as well known to the New Albanian patrons as is her husband, is reported to be doing finely; and the same report comes as to the son. The Moving Picture World adds its congratulations to those of the other friends of Mr. and Mrs. Brandt.

STORK VISITS THE HOME OF EDWARD JOSE.

On Friday, October 6th, the wife of Edward Jose, the famous motion picture director who has produced many notable pictures for the Pathe program, presented him with a lusty nine pound daughter. The baby Jose will be called Helene after Mr. Jose's mother. This is Mr. Jose's first child, and mother and daughter are reported to be doing well.

PARAMOUNT SALESMAN RESIGNS TO ENTER OTHER BUSINESS.

David Levitte, for the past two years a salesman of Paramount Pictures, connected with the Notable Feature Film Company of Salt Lake City, has resigned his position and will enter another business.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

A TALE OF THE WILDERNESS (Biograph), Oct. 9.—A Biograph reissue made six years ago that depends for its interest mostly on spectacular scenes of a fight between Indians and pioneers. Edwin August and Charles Mayo are seen in the roles of brothers—outlaws—to the younger of whom the sight of a band of domestic folk is irristible. He takes up with the whites, and the elder brother leads the charge against the stockade.

THE SELIG-TRIBUNE, NO. 81, 1916 (Selig), Oct. 9.—Non-magnetic exploring ship arrives in San Francisco from polar regions; pigs in city limits of Philadelphia dispossessed; John Borden and rescue ship, Great Bear, arrive at Nome, Alaska; San Francisco society women form club for bowling on the green; John Aitken, in Peugeot, wins Astor Cup Race at Sheepshead Bay Speedway; reverential funeral services held in London for Germans who fell with Zeppelin; aeroplane being tested for use by U. S. turns turtle, New York; Philadelphia society turns out for Horse Show at Bryn Mawr, Pa.; interned German ships are convoyed from Norfolk to Philadelphia by U. S. battleships.

BILLY'S MELODRAMA (Vitagraph), Oct. 9—A rather slow-moving comedy reel that, nevertheless, contains an amount of subtle humor. Billy writes a melodrama, and as he writes his plot is visualized. Scarcely nothing that usually happens to a hero is left out of Billy's manuscript, but just when Billy has the hero, the villain and the heroine struggling in an aeroplane high up in the sky, he wakes up. William Dangman, William Lytell, Jr., Shirley Moore and Winthrop Mandell are in the cast.

THE LOVE MAGNET (Kalem), Oct. 10.—A lively Ham and Bud comedy. Bud obtains a magnet that attracts beautiful young women. Ham, jealous, steals a magnet, but his attracts old maids. Soon things get too warm for the two and they flee to the sea, followed by girls and old maids. Even the mermaids succumb to the magnets. Ethel Teare is also in the cast. Reviewed on page 224, in the issue of October 14.

CANIMATED NOOZ PICTORIAL, NO. 17 (Essanay), Oct. 11.—A split-reel, embracing burlesqued topical subjects, a serious cartoon, a funny Dreamy Dud cartoon, and North American scenic. Both Presidential candidates are pictured. Outlandish, but laughable, news items are screened. The scenery is beautiful and excellently photographed.

THEIR INSTALLMENT FURNITURE (Vim), Oct. 11.—A fair number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured. Novel settings help this reel. Wife helps herself to Hubby's $200 without his knowledge. Next day he makes out checks and overdraws his account. Considerable fun is in evidence when the installment collectors come to take away the furniture during the course of a party because Hubby's checks are "N. G." The party is broken up.

THE CANDY TRAIL (Vim), Oct. 12.—A funny reel, with Plump and Runt doing good knockabout work. There are more laughs in this reel than there have been in many of the recent Plump and Runt releases. When the girl goes to the city with Runt, the sport, Plump, her faithful village sweetheart, is sick at heart. However, he follows her to the city, and finds her via the "candy trail." Plump and Runt are assisted by Florence McLaughlin.

THE BATTERED BRIDEGROOM (Kalem), Oct. 13.—Ivy Close is featured in this one-reel comedy, whose cast includes Henry Murdoch, Arthur Albertson, William McKey and Mary Taylor-Ross. Fast action is seen when Ivy is rushed into a motorboat by Henry, and several stunts are performed by Arthur. The story is of the girl who doesn't want to marry the old man her parents have chosen. Reviewed in the issue of October 14, page 224.

WATCH YOUR WATCH (Vim), Oct. 13.—A good number of the Pokes and Jabbs comedies. Fast knockabout work keeps the spectator chuckling. Pokes has a hard time getting rid of the watch he took from the professor, believing it to be his. The outcome is that Pokes, Jabbs and the crook hired by Pokes to steal the watch Pokes stole are all three led to jail. Pokes and Jabbs (Robert Burns and Walter Stull) are supported by Melba Andrews, Ethel Burton, Harry Naughton and Frank Hanson.

THE MAYOR'S FALL FROM GRACE (Vitagraph), Oct. 13.—An entertaining comedy number. The story is real humorous. In the cast are George Kunkel, Jack Schaeffer and Al Mower. The manner in which the mayor gets out of an embarrassing and compromising situation in the police station is sure to get a laugh. The butler is the goat, and no one but the mayor's wife knows that it was the mayor who, tipsy, was put to bed in a friend's house by a new butler, who believed the mayor to be the head of the house.

TO SAVE THE SPECIAL (Kalem), Oct. 14.—One of the best and most thrilling of the "Hazards of Helen" railroad series. Helen Gibson stops a runaway team by riding up to them on another horse and jumping to the back of one of the runaways. These scenes were especially well photographed, and run for quite a number of feet. The film is exciting. Reviewed in the issue of October 14, page 224.

A MISTAKE IN RUSTLERS (Selig), Oct. 14.—A passable "Western" with some excellent riding by Tom Mix and others. A cattle rustler is jealous when Vicky, Tom's sweetheart, gives the latter a handkerchief. The rustler steals the handkerchief and ties it around a stolen calf's legs. The owner accuses Tom of trying to steal the calf. The sheriff and his posse surround Tom's cabin, but Vicky rides up and tells the sheriff that she has discovered the real miscreant. Tom Mix is supported by Victoria Forde, Sid Jordan and Leo Maloney.

General Film Company Specials.

THE BETTER INSTINCT (Knickerbocker Star Feature), Oct. 6.—Jackie Saunders is featured in this two-reel drama of the underworld. The film is not as wholesome as it might be, for one of its characters is a representative of white slavers, and two others are procurers. The plot is dramatically strong, and revolves around the happening of two girls, one of whom is weak, and the other, who is saved from a life of crime and shame by her "better instinct." The cast: Jackie Saunders, Frank Mayo, Lillian West, Daniel Gilfeather, Madeline Woods and Richard Johnson.

HIS LITTLE WIFE (Essanay), Oct. 7.—A rather pleasing story of romance is told in this three-reel production, although the action drags at times. On the screen is narrated the story of a poor girl who is the ward of a village cobbler. She is given a position in the store of the most influential man in town. His son falls in love with and marries her. They move to another town, but their funds run low and they decide to go back to their former homes. The girl is heartbroken and is saved from suicide by her husband's father, who relents. Harry Beaumont, Gertrude Clover, Thomas Commerford, Florence Oberle, Frank Dayton and Frankie Raymond form the cast.

PUEBLO LEGEND (Biograph), Oct. 9.—A charming two-reel reissue featuring Mary Pickford and Wilfred Lucas. A review, printed on page 62, of the issue of October 7, says "short-reel subjects of the calibre of this one are unusual today. The picture makes live the ancient Pueblo legend of the Great Brother's search for the Sky Stone of Happiness." Many of the scenes were taken in the Pueblo village of Isleta, New Mexico. The battle scenes are especially good.

CONVERGING PATHS (Selig), Oct. 9.—A rather insipid two-reel drama. The production does not measure up to present-day standards, and was evidently made some years ago. The cast is composed of Robyn Adair, Virginia Kirtley, Leo Pierson and Eugenie Forde. The story is that of a country girl who comes to the city and of a youth who sinks lower and lower into slum life. Their paths converge in a rescue mission, where the girl has been driven by want, and where the youth has been driven by fear of capture. He is converted.

MONEY TO BURN (Essanay), Oct. 10.—A quaint strain of humor running through the story makes this two-reel subject entertaining. Romance is found, too, and the picture pleases. The screened story tells of a small-town Southern major who believes the Civil War is still on. He is saving his fortune for the Confederate cause. Working in a hotel, the major's niece meets a young salesman. They fall in love. Another man wants the girl because of her supposed wealth. He steals the money from its hiding place. It is discovered to be Confederate money. The cast includes Lillian Drew, John Lorenz, Edmund F. Cobb and Arthur Bates.

THE REFORMATION OF DOG HOLE (Kalem), Oct. 11.—No. 10 of "The Girl from 'Frisco" series. This is an interesting two-reel episode of the series by Robert Welles Ritchie. Barbara Brent brings about the reformation of the wild Western town mostly by her ability to manipulate cards. Marin Sais does some spectacular riding in this number. True Boardman has an exciting fight. Frank Jonasson, Edward Clisbee, Steve Murphy and Jack Wilson are also seen. A full review was printed in the issue of October 14, page 224.

LOST—TWENTY-FOUR HOURS (Essanay), Oct. 14—An amusing three-reel comedy, played a well-selected cast. The story is straight farce, and many laughable situations result from a young husband's trip to the tenderloin during his wife's absence. The young husband sleeps twenty-four hours, and when he makes up finds the girl he met the night before in his house. She demands blackmail, and to make matter worse, the youth's aunt and cousin arrive. He passes off the girl as his disowned sister, and humorous complications follow. The cast is headed by Richard C. Travers. He is supported by Marguerite Clayton, Harry D. Dunkinson, Warda Howard, Gertrude Glover and John Junior.

Bluebird Photoplays, Inc.

LOVE NEVER DIES (Oct. 23).—A five-part drama, inspired by Mendelssohn's "Spring Song." The picture is not a particularly strong one in spite of the fact that it features one of the most talented of moving picture stars, Ruth Stonehouse. A full review of the production will be found elsewhere.

Greater Vitagraph (V-L-S-E, Inc.)

THE SCARLET RUNNER, NO. 4 (Vitagraph), Oct. 23.—"The Hidden Prince" has to do with the righting of two love affairs through the service of the "Scarlet Runner." The villain of the previous adventure continues his exil practices through the fourth and does his utmost to separate the lovers. This number is moderately interesting.

THE BLUE ENVELOPE MYSTERY (Vitagraph), Oct. 23.—An excellent five-part adaptation of a story by Sophie Kerr. The adaptation was made by Helen Duey, the well-known magazine writer, and was directed by Wilfrid North. Lillian Walker and John D. Bennet have the principal roles. A full review of the production will be found on another page of this issue.

International Film Service, Inc.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 81, 1916 (Oct. 10).—Rescued passengers and crews of ships sunk by U-boats arrive in Newport; Railroad bridge collapses, Cleveland; Freshmen and Sophomores of State Agricultural School hold annual tank rush, Davis, Calif.; "Somewhere in France," German soldiers instructed in use of hand grenades, German army entering French village; Million cigarettes made for society charity sale, San Francisco; Fashion Section; Columbia University students hold tug of war, New York; Demonstration of caterpillar tractor, Stockton, Calif.; Pictures of World Series, Boston.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 82, 1916 (Oct. 13).—Scenes at Ebbetts Field, Brooklyn, as Brooklyns win third World Series game; President and Mrs. Wilson attend Centennial and parade, Omaha, Neb.; New machine bores tunnel in rock, New York; Ambassador Gerard arrives in New York from Germany; Indian mothers enter babies in Piute papoose show; Footlights and Fashions; Charles W. Fairbanks arrives in San Francisco; General Funston reviews N. Y. National Guard at border, McAllen, Tex.; Members of National Association of the Motion Picture Industry meet candidate Hughes at West Orange, N. J.; Wounded British soldiers carried over mountains to hospital, near Salonika, Greece.

Metro Pictures Corporation.

THE IRON WOMAN (Popular Plays and Players), Oct. 2.—Nance O'Neil is the star of this five-part feature which might be reduced in length without injury to the story. The direction is well done and adds to the merit of the film, which contains some strong scenes. A review can be found in last week's issue.

THE GHOST OF A CHANCE, Oct. 23.—Max Figman and Lolita Robertson have the principal roles in this rather weak single reel farce.

IN THE DIPLOMATIC SERVICE (Quality), Oct. 16.—A production well staged by Francis Bushman, who also plays the leading role. Supporting him are Beverly Bayne and a large cast. The subject is not a strong one. It is reviewed in another column.

LIFE'S SHADOWS (Columbia), Oct. 9.—William Nigh is the author and director of this five-part subject. Mr. Nigh also plays the lead. The story is apparently designed to expose the pretensions of the inhabitants of Purity, a small town. The subject is more than uninteresting; it is incoherent, amateurish to an unbelievable degree.

Mutual Film Corporation

FOILED (Centaur), Sept. 30.—A two-reel burlesque by Al E. Christie. Billie Rhodes, Dave Morris, Ed Burns and others appear. The number pictures the arrival of a barn-storming company in a small own, where they stage an old-fashioned melodrama in burlesque style. While there is no particular novelty in this production it is done in amusing style and contains a number of laughable moments.

REDEEMED (Mutual Star Production), Oct. 9.—A five-part drama made at the Turner studios in England, Florence Turner as the featured member of the cast is delightful in her interpretation of the character of Marea, a simple Italian girl who becomes an unwelcome member of the family in the home of her more fortunate cousin, who is an opera singer and a woman of unstable character. The story is not on the whole a wise choice, its theme being somewhat unwholesome, inasmuch as that it deals too potently with unlawful associations between men and women. The picture is specifically not suited for exhibition before children.

SEE AMERICA FIRST, NO. 57 (Gaumont), Oct. 11.—"Richmond, Va.," is the subject of this interesting scenic, which includes views of all of the most interesting points in and about Richmond. This reel is of exceptional historic interest, and is finished with a comic cartoon entitled "Babbling Bess."

MUTUAL WEEKLY, NO. 93 (Mutual), Oct. 11.—Interesting items of this issue are Governor Whitman reviewing the 15th infantry at New York, the opening of the Sheridan road between Chicago and Milwaukee, the arrival at San Francisco of the non-magnetic yacht "Carnegie," the automobile race at Sheepshead Bay and the Welcoming home of the New Jersey Fourth from the Mexican border.

INOCULATING HUBBY (Cub), Oct. 13.—A rather amusing farce-comedy in which the peace is temporarily broken in the home of a pair of newly weds by the arrival on the scene of the wife's mother. To instill into the husband a more docile spirit the mother-in-law injects into his leg a patent medicine for the purpose, after which he acts like a cat at the suggestion of a friend and frightens the mother-in-law away.

THEIR COLLEGE CAPERS (Cub), Oct. 14.—Rather an amusing comedy in which the feminine members of the college dress in the boys' clothes so as to be able to accompany the boys to a prize fight. One of the college professors also decides to go to see the fight, and in the round-up by the police all are taken to jail. The comedy is clean and fairly entertaining.

THOSE PRIMITIVE DAYS (Cub), Oct. 14.—A burlesque on the days of the Stone age, which will amuse many observers. Betty Compson, Neal Burns, Dave Morris and others are seen as cave men and cave ladies, attired in skins and disporting themselves over a picturesque landscape. Willy Wally, in love with Leaping Loo, wins her after many combats. This brings numerous smiles.

REEL LIFE, NO. 24 (Gaumont), Oct. 15.—An interesting number of the film magazine containing articles on "Uncle Sam's Weather Kites," "Duplicating Ancient Pottery," and "A Mother's Care," the latter being a short study of cats and kittens.

DUCKING A DISCORD (Vogue), Oct. 15.—A two-part comedy of rather a low type in which the wife of one of the characters, ever present with an accordion which she adores, is placed in a bag and thrown into the river in order that her husband may be rid of her and free to love another.

Mutual Film Corporation Specials.

THE FRANCHISE (American), Oct. 16.—A two-reel number, by Anthony W. Coldeway, featuring Edward Coxen, Winifred Greenwood, George Field, Clarence Burton and Al W. Fordyce. The story concerns a young lawyer, tempted by his prospective father-in-law to juggle the wording of a franchise. He struggles over the matter in his own mind and decides to play square, thus winning the girl. This is well-presented and entertaining, though not particularly dramatic.

BLUFF (Mutual Star Production, No. 144—American), Oct. 16.—A five-reel subject, by Aaron Hoffman, featuring Kolb and Dill, two well known comedians, assisted by Thomas Chatterton, Charles Lynch, May Cloy and others. This gets rather a slow start, but becomes more interesting later, though the story value is not very strong. In a less number of reels this would have been much better entertainment. Kolb and Dill do some good character work, and their makeups throughout are pleasing. The plot concerns a supposed formula for manufacturing gold, which turns out to be a formula for puncture-proof rubber. The lengthy subtitles have a tendency to slow down the action, though interesting enough in themselves.

THE LAW OF NATURE (Mutual), Oct. 17.—A two-part drama featuring Edwin August and Iva Shepard. The story deals with the unhappy condition in a household where the husband longed for children and the wife was opposed to the rearing of a family. The picture is not a particularly desirable one, dealing with a subject that is difficult of public discussion.

STEPPING WESTWARD (Gaumont), Oct. 19.—A two-reel subject, featuring Mabel Van Buren and George Larkin. This is presented in the old-time melodramatic style and seems very crude in places, though in spite of this there are many observers who will enjoy it. It is a story beginning back in Civil War days and extending into the advanced age of the two separated lovers. They are reunited as old people, but still in love. A fair number.

AT TWELVE O'CLOCK (Mutual), Oct. 26.—A western melodrama of fair merits. The story treats of how a young easterner going west is mistaken for a detective. A love story makes an opportunity for the feminine star to play an heroic bit in the rescue of her lover from a death which was to be dealt out to him by means of an automatic gun. Fred Church and Lillian Hamilton are the featured members of the cast.

Paramount Pictures Corporation.

ANTON THE TERRIBLE (Lasky), Sept. 28.—A well enacted Lasky feature of Russian life presenting Theodore Roberts in the title role. The star is well suited for his task and is at his best at all times. Though a little drawn out toward the end this film will no doubt be a favorite box office attraction. Mr. Roberts is ably supported by a capable cast. The superior lighting effects, settings, etc., are at all times noticeable. For a more extended review see page 223 of the October 14 issue.

WITCHCRAFT (Lasky), Oct. 16.—As the name implies, the story is of New England. It contains heart interest in good measure. Fanny Ward is featured. The subject is reviewed in another column.

THE LASH (Lasky), Oct. 2.—An excellent production in which Marie Doro has the leading role, ably supported by a capable cast. The story is interesting and the acting good. The exterior as well as the interior scenes are uniformly acceptable. Reviewed on page 382, issue of Oct. 21.

Pathe Exchange, Inc.

ISLE OF KYUSCHU (Pathe), Oct. 22.—This part reel is devoted to interesting views of Japanese surroundings, the entertainment value

being heightened by the use of the Pathecolor process. The remainder of the reel is devoted to "Athletic Movements Analyzed." Here in examples of tennis playing, spirabole and rope jumping we see the action of the participants reduced to one-eighth of the normal speed. It is amusing and instructive as well.

HEINE AND THE MAGIC MAN (Rolin), Oct. 22.—Broad comedy, and not of a notable funmaking quality.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW, NO. 4 (Astra), Oct. 22.—"The Earthquake" is the title of this chapter of the serial, which has to do with the hypnotizing of One Lamp Louie by the "shielding shadow" into writing a confession, which Sebastian, entering at the moment, is about to secure, when it is lifted to the ceiling by some invisible power. Later it reaches Leontine in an envelope addressed to her. In another effort of Sebastian's to procure it Leontine gives it to Ravenger for safe keeping. During a struggle between the two men for possession of the paper an earthquake occurs. A thrilling leap from a high bridge into the water below closes the episode.

PRUDENCE THE PIRATE (Pathe), Oct. 22.—This five-reel subject has as principals Gladys Hulette, Flora Finch and Riley Chamberlin. It is an interesting comedy by Agnes Johnson and is well made. It is reviewed on another page.

IN THE MESH OF HER HAIR (Pathe), Oct. 22.—In this interesting drama we see three of the old-time Pathe favorites—Paul Panzer, Eleanor Woodruff and Irving Cummings. The story is of the country lover being superseded by the visitor from the city, the refusal of the mother of the latter to consent to the marriage, the unsuccessful attempt of the young woman to commit suicide, the despair of the city man when he believes a tragedy has taken place, and the reversal of the decision of the mother.

Triangle Film Corporation.

THE VAGABOND PRINCE (Kay-Bee), Oct. 22.—Romance of the Balkans transformed by the vagabond tendency of a princeling to an interesting reality in San Francisco.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 40 (Universal), Oct. 2.—A subway wreck in New York City, naval boat races, Henry Ford at Universal City, President Wilson at Shadow Lawn, auto races and other features of interest are included in this number.

FATHER GETS IN WRONG (Joker), Oct. 7.—Wm. Franey, Gale Henry, Milburne Moranti and Lillian Peacock appear in this number. It is a domestic comedy in which the father opposes his daughter's lover. The humor is not so good as in most releases by this company.

A PAIR OF SHADOWS (Big U), Oct. 9.—The jealous wife hires a male detective to shadow her husband. The latter hires a female sleuth to watch his wife. The presence of the detectives furnishes grounds for scandal on each side until a general understanding is reached and happiness is restored. The idea is quite good for a farcical number, but has been handled with only a fair degree of strength.

ANIMATED WEEKLY, NO. 41 (Universal), Oct. 9.—This number includes a diversified selection of subjects, picturing the pennant winners in the major baseball leagues, film magnates calling upon President Wilson, fight on infantile paralysis in Philadelphia, war sidelights and numerous other features.

ROOM RENT AND ROMANCE (Victor), Oct. 9.—This number, written and directed by Roy Clements, features Victor Potel, Ed Sedgwick, Jane Bernoudy and Eileen Sedgwick. Hippo places a slice of sugared bread, covered with ants, in his rival's vest pocket. The ants get in their work while the latter is proposing. The humor is not of a very high order, though mildly amusing in its way. A fair subject.

THE DECOY (Imp), Oct. 19.—A story of revenge and intrigue, with the scenes located in Paris. There is a certain vagueness in the plot development, though the story proves quite interesting. Jessie Arnold plays a double role of mother and daughter; Wm. Garwood plays the hero. The girl falls in love with the man she has sworn to kill and saves his life. A number of fair strength.

SHE WANTED A FORD (L-Ko), Oct. 22.—A knockabout number, featuring Dan Russell, Gertrude Selby and Billy Ritchie. This does not depend very much on plot. The freak automobile proves laughable.

THE BAR FLY (Nestor), Oct. 23.—A comedy number, by Virginia Kirtley, featuring Eddie Lyons, Priscilla Dean and Lee Moran. The young married man copies the makeup of a hobo and goes to a masquerade party, after separating a few moments from his wife. The wife in the meantime picks up the real hobo by mistake and takes him to the affair. Amusing complications follow. This plot is not entirely new, but it is handled here with good action and proves enjoyable.

A PRICE ON HIS HEAD (Big U), Oct. 27.—With a reward of $1,000 offered for his capture, a man who shot a fellow player in a card game is given shelter by a girl living far from the settlement. When the sheriff locates the fugitive and places him under arrest the girl springs a clever trick that places the sheriff in their power. The action consequent upon the capture and release of the runaway is interesting enough to carry a picture that possesses little in the way of a plot. It is an episode rather than a drama.

THE PLUMBER'S WATERLOO (Victor), Oct. 27.—A comedy number, by Harry Depp. He and Ernie Shields play the parts of a plumber and his assistant. The plumber inherits a fortune but is under a five-years' contract to stay on his job. The idea is an amusing one.

A CROOKED MIXUP (Joker), Oct. 28.—A knockabout comedy number, by Charles J. Wilson, Jr., featuring Gale Henry, William Franey, Charles Conklin and others. A husband plans to have a friend rob the house. The wife overhears and by mistake entertains the wrong burglar. A mixup follows.

THE MOVING FINGER (Rex), Oct. 29.—This story of a business man who neglects his wife has a familiar theme, but is quite well presented and holds the interest fairly well. A young doctor, learning that the wife is about to elope with an admirer, warns the husband and almost loses his life in bringing about a reconciliation. The shooting scene at the close, and sudden recovery of the doctor, is none too convincing. A number of about average strength.

Universal Film Mfg. Co. Specials

MAIN 4400 (Victor), Oct. 22.—A two-reel comedy number, by Mary Ryder, featuring Herbert Rawlinson, Agnes Vernon and Carl von Schiller. The young hero meets a pretty nurse employed at an insane asylum. He and his friends pretend he is insane and have him incarcerated in the institution. He finds it easy to get in and difficult to get out, but this is finally accomplished when he and the girl escape in costume to go to a masquerade.

THE BLACK SHEEP OF THE FAMILY (Red Feather), Oct. 23.—A five-reel production, by Frank M. Wiltermood and Jay Hunt, featuring Francelia Billington, Jack Holt, Helen Leslie, Paul Byron and Gilmore Hammond. A double love story runs through this. The opening scenes occur at college, where Bert, in love with Kenneth's sister, appropriates the fraternity funds. Later he is suspected of shooting a girl in a cabaret. The story centers about his misdeeds and final reform. This production contains much lively action of a melodramatic sort, but the construction is very weak in places.

SOCIETY HYPROCRITES (Universal Special), Oct. 24.—This is a three-reel number, by Willis Woods, featuring Ben Wilson as Lone Eagle, an educated young Indian. He is invited to attend a wedding reception, where he gets his firse views of modern society. He winds up feeling that life in the woods is preferable to the intrigues of society. This makes a first rate satire so far as the theme is concerned. Ben Wilson looks the part of the civilized Indian. Neva Gerber, Mina Cunard and others also appear.

A RURAL ROMANCE (L-Ko), Oct. 25.—A two-reel farm comedy of the burlesque sort. This contains some laughable incidents and keeps the observer well amused throughout. The story concerns a farm-hand who elopes with the farmer's daughter when he is about to marry her off to a creditor's son. The elopement and fall of the auto over a cliff are novel in certain respects. An amusing number.

THE NARROW CREED (Big U), Oct. 26.—A two-reel number, by Ben Cohn, featuring Edythe Sterling, Millard K. Wilson and Murdock MacQuarrie. This is the story of a young girl who comes to a country town and is cared for by the doctor and his wife. Her child is born and the deacon and his fellow workers demand that the mother and child be sent elsewhere, as they are a disgrace to the community. His son turns out to be the father, and a happy ending is effected. This touches closely on life in a small community and, while it is somewhat over-sentimental, it is well constructed and sincerely acted.

THROUGH SOLID WALLS (Imp), Oct. 27.—A detective story, by Tarleton Winchester, with Peggy Custer, Jay Belasco, Thomas Jefferson, Irene Hunt and Marc Fenton in the cast. This holds the interest well and tells quite an original yarn. A valuable diamond, an invention for looking through solid walls, a shrewd girl crook and a shrewder detective are features of the plot. The development keeps the observer guessing. The actual commission of the crime has a touch of vagueness about it, but this is not a material point.

THE BETTER MAN (Bison), Oct. 28.—A pleasing two-reel story of the redwood forest country, featuring Jack Holt, Lucille Younge and others. This pictures the arrival of a girl stenographer in the big camp, with whom the boss at once falls in love. A man then appears on the scene to whom she had been married, but who was arrested while the ceremony was in progress. The incidents thereafter are quite exciting. The criminal husband is killed and the boss gets the girl.

World-Pictures.

THE SCARLET OATH (Peerless), Oct. 2.—Gail Kane does admirable work in a dual role in this five-reel photodrama of Russian Nihilism. She plays the parts of twin sisters, one of whom, as a baby, has been adopted by wealthy people. Grown up, one of the sisters is an ardent Nihilist and the other is an innocent young woman. The story has few claims to originality. Reviewed on another page of this issue.

Miscellaneous.

THE SOUL OF A CHILD (Pioneer—State Rights), October.—A five-reel drama featuring Em Gorman, child actress. The picture contains a certain amount of heart interest. It tells the story of how a child brings about the reformation of her wealthy, dissipating uncle, and how the girl also reconciles the uncle and his former fisher maiden sweetheart. Reviewed on another page of this issue.

THE CONQUEST OF CANAAN, October.—In trying to reproduce this story by Booth Tarkington into pictures the Frohman Company has made a fair but not a distinct success. The acting is fair and the settings and photography are at all times faultless. A more extended review can be found on page 224 of the October 14 issue.

THE BATTLE OF THE SOMME (Chas. Urban), October.—Some interesting scenes of the European battle front which will prove to be of great historic value. Showing various scenes of both the British and German fighting forces. The daring of the cameraman are responsible for some remarkable scenes. For review see page 225 of October 14 issue.

Manufacturers' Advance Notes

"OUT OF THE SHADOWS" (Selig).

"Out of the Shadows," written by Will M. Ritchie, and released Monday, October 23, in regular service through General Film Company, presents an all-star cast of players in a very unusual story. There have been many so-called "vampire" productions released on the screen within the past few years, but "Out of the Shadows" cannot be termed a "vampire" picture,

Scene from "Out of the Shadows" (Selig).

although Virginia Kirtley in the role of "Flora Ruel" has many opportunities for the enaction of a role of an unscrupulous and soulless woman. However, the ending of "Out of the Shadows" is entirely different than the stereotyped conclusion of the so many so-called "vampire" plays, for in the end the father, who in his youth has sown wild oats, saves his only son from the snare of an adventuress, and brings the boy back to the arms of the girl who loves him.

Some very pretty scenic effects, talented acting and clear photography make "Out of the Shadows" an offering which will attract patrons into any motion picture theater.

PARAMOUNT-PHILADELPHIA EXCHANGE IN LARGER QUARTERS.

The Famous Players exchange distributing Paramount Pictures in eastern Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia and Virginia, with its main office at 1321 Vine street, Philadelphia, Pa., will, about Dec. 1, 1916 move into larger quarters at 1219 and 1223 Vine street, in the very heart of the film district.

The exchange will occupy the entire ground floor of this new building, having a floor space of about 11,000 square feet. When completed, it will be one of the most pretentious film exchange offices in the East. William E. Smith, president of the Exchange, is devoting much of his present attention to the plans of the new offices, and is permitting nothing to stand in the road to make this exchange the finest in Philadelphia.

The offices will have a 20 foot ceiling which will enable the exchange to install a mezzanine in the rear. This room will be fitted out with reclining chairs of the most comfortable types.

Mr. Smith will have a large private office and small private offices will be occupied by O. F. Bower, Oscar A. Morgan, manager-director of publicity and advertising, a booker and bookkeeping department. The shipping department will be in the rear, as the building runs through to the next street. This makes it possible to receive and ship the films without causing any confusion in the office.

WORK ON "THE TRUANT SOUL" PROGRESSING.

The filming of "The Truant Soul," Essanay's seven-act feature for Henry B. Walthall, is now well under way, 150 exterior scenes having been completed and studio work begun. Mr. Walthall, Mary Charleson, his leading woman; Director Harry Beaumont and Company, have returned from Wisconsin where the out-of-door scenes were taken.

The first booking on the feature has been received from a municipality. Mayor D. E. Smith, of Richland Center, Wis., has applied to President George K. Spoor for first run on the superfeature. The city council intends to show it in the municipal opera house. The mayor reports that reservations up to capacity have already been received. The exterior scenes were taken in and about this little mountain town in Wisconsin, which lies entirely surrounded by massive hills, just the locality required. It was virgin territory for the camera, and each day the entire population followed the actors into the hills to watch the filming.

The first interior set required the duplication of an operating amphitheater, and photographs were taken of the one in Mercy Hospital, Chicago, where the late Dr. John B. Murphy performed his marvelous work. This was duplicated exactly and for the student spectators the senior medical class of the University of Chicago participated. In the pit with Mr. Walthall, playing the part of a master surgeon, were Chicago specialists, obtained to play in the picture so that its realism would be above question.

"The Truant Soul" is not being rushed to meet a program release date. Therefore, to make its quality as perfect as pos sible upward of a month will be taken with the interiors.

"FANTOMAS" STILL GOING STRONG.

The popularity of "Fantomas" as a cleanly sensational series has been fully demonstrated by the demand for these pictures which still holds up, despite the fact that the final episode of the series has been released. The New York Branch reports that every print is in demand and booked up for some time to come.

WINNIFRED GREENWOOD IN "THE VOICE OF LOVE."

For splendor and variety of setting no recent motion picture has surpassed the Mutual Star Production, "The Voice of Love," featuring Winnifred Greenwood and Edward Coxen, which will go out to the public on October 19. Director Rae Berger has procured charming light effects and perfection of photography which marks this unusual photoplay story as something far above the ordinary.

In it, Winnifred Greenwood plays the role of a woman of refinement, once wealthy, who through misfortune, has found it necessary to turn to astrology and fortune telling for her livelihood, and for that of her daughter who has been placed in a fashionable New York boarding school.

Some of the most attractive and thrilling scenes are set in New York, at a Belgian Relief Fair, where the daughter and

Scene from "The Voice of Love" (Mutual).

the wealthy young Chicagoan whom her mother loves, meet, at the theater, at the boarding school. Others are in the attractive and richly hung rooms of the astrologer.

In this play of love and intrigue, Winnifred Greenwood is exceptionally attractive, and Edward Coxen is perfectly cast in his role of the manly and handsome young millionaire. In supporting roles are George Field, Laura Sears, Rena Carlton and Harvey Clarke.

"THE KISS" IS COMPLETED.

Marguerite Courtot has blushed her last blush and Owen Moore has flicked the last speck of powder from his shoulder, which is another way of saying that the Famous Players production, "The Kiss," in which they co-starred under the direction of Del Henderson, is completed and ready for release on the Paramount Program October 19.

This is the production for which Miss Courtot and Moore both made aeroplane flights at Amityville, L. I., in the Lawrence Sperry machine, in which the inventor-aviator later came

Scene from "The Kiss" (Famous Players).

to grief himself, being forced to spend the night on the ocean when his supply of gasoline ran out.

The story of the plan concerns Jean, an aviator in the French army, who comes to America to visit his wealthy relative, Mrs. Van Vechton. The delightful old lady has a private secretary named Luise, a pretty girl of French descent, who has earned the dislike of Mrs. Jack Van Vechton, the old lady's widowed daughter-in-law because Pennington, a social highwayman, has taken a decided interest in her, to the exclusion of the young widow.

There is a wild chase and a thrilling rescue which very nearly proves fatal for both Luise and Jean, who comes to her assistance, which makes this picture a rare mixture of farce comedy and dramatic action.

SIXTH EPISODE OF "THE YELLOW MENACE" RELEASED.

The title of the Sixth Episode of "The Yellow Menace," which is released this week by the Unity Sales Corporation, is called "The Torture Chamber." Those who love dramatic thrills in a picture and will demand gripping scenes, will find much in this episode that will make them clutch their seats.

In this episode Ali Singh discovers that it was Najla, his beautiful niece, who had betrayed him to his enemies and caused the raid on his houseboat by the government authorities. Determined to make an example of her and to prove to his followers that the Arch-Demon is prepared to punish disloyalty, even with torture that approaches death itself, Ali Singh has Najla suspended on a rack operated by an electric current, which, if allowed to continue running, would rend limb from limb.

The second reel of this episode treats of another unsuccessful attempt of the authorities to surround Ali Singh's haunt in a dismal New Jersey swamp, for the purpose of rescuing May Manning, Margaret Bronson and Najla. The three girls attempt to escape during the raid, but only May Manning is lucky enough to succeed. She makes a daring leap from an upper story through the use of a knotted sheet. Margaret and Najla attempt to follow her lead, but are prevented by Ali Singh's followers. They are spirited away, still in the clutches of Ali Singh.

FOUR LEADING MEN WITH NANCE O'NEILL.

A notable feaure of the fohthcoming McClure series, "Seven Deadly Sins," is that each McClure star, as she appears in her particular play of the series, is supported by several leading men of unusual dramatic ability.

In "Greed," the third play of this superseries, Nance O'Neill is acting with Robert Elliott. The heavy part has been entrusted to the care of Harry Northrup. Alfred Hickman, Nance O'Neill's husband, is also in the cast of "Greed." George Le Guere forms the last member of this notable quartet of actors; his work for Metro, Famous Players, Kleine, Essanay, and on the stage has made him a favorite with the amusement-loving public. "Greed" is directed by Theodore Marston.

THANHOUSER'S "HIDDEN VALLEY."

From New York City to the wilds of South Africa, the spectator is carried in "Hidden Valley," a Thanhouser feature starring Valkyrien, which is to be released through the Pathe exchanges on November 5. Boyd Marshall is the leading man and Ernest Warde directed the picture.

Few directors have had to travel as far for scenes as Mr. Warde did in making "Hidden Valley." He didn't do to South Africa, but he did take his company from New York to Florida in order to get the proper South African settings.

"Hidden Valley" tells the story of the daughter of an explorer, who is carried by an underground stream to the temple of a heathen tribe. They hail her as a goddess and keep her captive. They finally believe that she brings them misfortune, however, for their water supply is cut off and she is about to he sacrificed, when a young divinity student finds her and by a clever trick brings water to the arid lands and saves her life.

The settings are beautiful and Valkyrien, dainty and graceful, in the light robes of the "goddess," has an opportunity to introduce several of her famous classic dances.

"FLY COPS" IN "THE BREAKER."

In order to make the scenes in "The Breaker" as realistic as Possible, President George K. Spoor, of Essanay, engaged the services of Captain Michael P. Evans, the chief of the Chicago Bureau of Identification, and well known all over the United States as an expert in the Bertillon system, together with his son, assistant identification inspector, and several headquarter dectectives to take part in the play.

"The Breaker" is a five-act feature, written by Arthur Stringer, and featuring Bryant Washburn and Nell Craig. It deals with a counterfeiting band and the capture of the members by the police. Captain Evans works through several scenes, reproducing the exact methods of the police in taking records of criminals by the Bertillon system. He also follows out his clews thus received in capturing members of the band.

"PAYING THE PRICE" (Gaumont).

The Gaumont Company will contribute a two-reel photodrama through Mutual, October 30, "Paying the Price," which will have in the cast a number of old Gaumont favorites. Miss Marian Swayne will be seen in the leading role, that of a girl about to be forced into an unwelcome marriage to save the man who has won her hand. Joseph Levering, who directed the production, plays opposite Miss Swayne. Miss Flavia Arcaro, whose long list of Gaumont "vampires" is notable, has a role of this character. The political boss is played by Fritz Orlamond, a favorite in Gaumont stock in character roles.

This is an excellent opportunity to get a photoplay of two reels featuring Miss Swayne. She is now seldom seen on the screen in productions that are not of "feature" length, and "Paying the Price" thus affords exhibitors the chance to offer their patrons a great favorite in a role that will strengthen any evening's entertainment, no matter what the five-reel photoplay may be.

"Paying the Price" tells of the heart struggles of a girl

Scene from "Paying the Price" (Gaumont).

whose fiance is "framed" by a political boss because he himself is in love with the girl. When the young man thinks he has murdered the siren, he flees. Even then the girl does not turn to the boss, but seeks consolation in a friend of the man she had loved, but whom she thinks faithless. Again the boss interferes, and it is his threat to have the new admirer indicted for murder that brings the old sweetheart back to fight one of the most thrilling duels with knives the screen has seen in a long time.

"UNPROTECTED," WITH BLANCHE SWEET AS STAR.

"Unprotected," in which Blanche Sweet is starred, has been completed by the Jesse L. Lasky Feature Play Company, and will be released on the Paramount Program November 6. It is the story of an innocent young girl who is convicted of a crime and sentenced to a long term in jail. She is a southerner, and, in accordance with the customs which prevail locally,

Scene from "Unprotected" (Lasky).

she is farmed out by the warden of the jail to work on contract in the neighboring turpentine groves.

Though California is almost unlimited in its resources so far as furnishing scenic backgrounds for motion pictures is concerned, a turpentine camp run by negro convicts falls outside of its particular province. It therefore behooves the director in charge of the picture to decide whether it would be more feasible to construct such a camp or to go in search of a genuine one. He finally decided in favor of the latter plan and succeeded in locating a big turpentine camp of the required description in the south, after travelling hundreds of miles. Accordingly Blanche Sweet, Tom Forman, Ernest Joy, Walter Long, Mrs. Lewis McCord, Robert Gray, Jane Wolff and Director James Young disappeared from the studio one night and did not return for three weeks, during which time they were not heard from by any one at Hollywood. They returned as mysteriously as they went, and it was not for some time that their destination was learned.

The story itself is a thrilling drama, detailing the sufferings of this innocent girl who soon finds that she is in imminent peril of becoming the personal slave of the man to whom she has been leased as a laborer by the state. The rest of the story concerns itself with the rescue of the girl from her perilous position and the ultimate amelioration of the condition of the other prisoners of the camp.

TWEEDLEDUM COMEDIES NOW BOOKING.

The Unity Sales Corporation are releasing this week the second Tweedledum comedy, under the title of "A Scrambled Honeymoon," featuring the eccentric acrobatic comedian Perez in a series of amusing situations which still proves there is plenty of fun left in the mother-in-law.

The Unity Sales Corporation have added, during the past week, additional independent exchanges, who will handle the "Tweedledum" comedies, and reports from them indicate that these releases are meeting with prompt recognition at the hands of the exhibitors. In fact, the Unity officials feel that Tweedledum is proving himself to be as good a comedian for American exhibitors as he was on the other side, where he achieved such a marked success before coming to this country.

Among the new exchanges, which have booked these comedies are Koppin Film Company, Detroit, Mich.; Unity Pictures Corporation, Minneapolis, Minn.; Unity Photoplays Company, Denver, Colo.; Unity Pictures Corporation, Dallas, Tex.

WORLD FILM CONTEST AWARDS JANUARY 1.

The $5000 prize play contest of the World Film Corporation closed September 15, and the formal announcement of the winning authors will be made January 1, 1917. The interval will be none too long for the task of weighing the values of the manuscripts not already disposed of, as the number of plays and stories submitted in response to Mr. Brady's invitation has been enormous. In the final round-up there will be nineteen accepted manuscripts, the one considered best among these taking the first prize of $1000; the second best, $750; the third, $650; fourth, $500; fifth, $400; sixth, $300; seventh, $200; next twelve, $100 apiece.

A STORY OF FAITH HEALING.

A feature with a strong religious theme is "The World and the Woman," a Thanhouser feature starring Jean Eagles, that will be released through the Pathe exchanges in November.

Miss Eagles played the leading role on tour in "Outcast," and is to be featured in a play to be produced by Joseph Brooks on Broadway this fall. "The World and the Woman" is the first big picture she has done. She shows a complete mastery of a difficult role and gives an excellent characterization of the woman of the streets who turns back and becomes a faith healer.

The story is by Philip Lonergan. It is by no means to be regarded as propaganda for any certain religion, but before it was announced for release—in order that it might not offend any sect—it was shown to prominent members of different churches, including the Christian Science, and was heartily approved by all.

Supporting Miss Eagles in "The World and the Woman' are Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings and little Ethelmary Oakland, who is the child under whose influence "the woman" fights her way back to a righteous life. Eugene Moore is the director.

INTERNATIONAL TO HAVE "FASHION DRAMA" SERIES.

The International announces "the fashion drama," a remarkable new and original manner of picturizing fashions on the screen, so they will be appealing to all.

Within a few weeks the International will present, in a series of episodes, "the Adventures of Dorothy Dare." Each episode will be complete in one reel and will combine a thrilling story of adventure with a gorgeous display of the latest modes.

For some time past, the International has been producing fashions on an elaborate scale, but of only 500 feet in length. There was a story in each of them, among the most successful having been "Fashions D'Art," "A Modern Cinderella," "Anywoman," "Beauty and the Beast," and "The Saleslady's Dream.' Because of their success, the International conceived the idea of the independent fashion drama of a full reel. Each episode will be of intense interest in addition to depicting the fashions.

The title of the first episode of "The Adventures of Dorothy Dare" will be "It's Never Too Late."

CORRECT "LIBERTY" TITLES.

Misapprehension has arisen as to the correct titles for the episodes of the Universal "Liberty" serial. The following announcements are made authoritatively to set these misapprehensions at rest: Episode nine will be entitled "Trapped;" epsiode ten will be entitled "The Human Targets;" episode eleven will be entitled "A Daughter of Mars;" episode twelve will be entitled "For the Flag."

"IT NEVER COULD HAPPEN" (Essanay).

Perhaps it couldn't, except on the screen, but then the plot isn't so illogical, at that. It's all about the scion of a wealthy family whose father sends him out to earn $100. He earns it all right, with an emphasis on the verb. The profession—

Scene from "It Never Could Happen" (Essanay).

trade, or whatever it is—of butler was the only thing with which he was thoroughly acquainted, so he took a job at it. When the heiress falls in love with him and he falls in love with a nurse, numerous complications naturally arise. Richard C. Travers is an actor who can make the most of a comedy-drama of this kind and he does in this instance. Anna Mae Walthall plays the feminine lead. "It never could happen," said the scenario editor when he read the piece. That's how this three-reeler obtained its name.

CORRECTION.

The name of Gladys Hulette's next Thanhouser-Pathe release is "Prudence, the Pirate," not "Prudence and the Pirates," as it has been called by some. Miss Hulette glories in the fact that in the picture she herself is a pirate, in command of the bad ship "Bucket of Blood," and she doesn't want the impression to get out that she isn't one of the bloodthirsty crew.

Notes of the Trade

BOOKINGS on the film, "The Lure of Alaska," and Dr. Sugden's lecture, a recent attraction at the Rialto theater in New York, will be handled by the J. P. Pond Lyceum Bureau of New York City during the coming season.

* * *

Williams, Brown & Earle, Inc., of Philadelphia, are mailing a catalog of lantern slides illustrating lecture readings. The sets cover a wide variety of subjects.

* * *

The Thanhouser Film Corporation announces that "Hidden Valley," starring Valkyrien (Baroness Dewitz), will be released through the Pathe exchanges on November 5. Boyd Marshall is the leading man in the feature.

* * *

Thomas Commerford plays in support of Richard C. Travers, in "It Never Could Happen," 3-act Essanay comedy-drama.

* * *

One of the most striking character portrayals in the Mutual's third Mary Miles Minter picture, which has already been completed at the American Film Company's studios at Santa Barbara, "Faith," is that of Perry Banks in the role of a drunken and degraded lawyer who summons all of his one time brilliancy together to plead for the release of "Faith," the one person in the world who has been good to him.

* * *

"The Last of the Morgans" is the title of a strong two reel drama being filmed at Universal City by Director William V. Mong. With Nellie Allen playing opposite, Mong plays also the leading role.

* * *

William A. Brady has taken the pictures as a topic for a motion picture, which the World Film Corporation will issue during January. The photoplay is to be called "A Movie Romance," and Robert Warwick will have the star role.

* * *

The Shaker play, "The Gates of Eden," in which Viola Dana will soon appear on the Metro program, is from the pen of a clergyman, Rev. William E. Danforth, now of Indianapolis, but formerly of Chicago. Mr. Danforth has made a life-long study of Shakerdom. John H. Collins is directing the feature production.

* * *

Frederick Warde, the eminent Thanhouser star, has completed his lecture tour, and has begun playing in "The Vicar of Wakefield," a five-reel feature directed by his son Ernest Warde. "The Vicar" is expected to be as fine a picture as Mr. Warde's "King Lear," which will be released through the Pathe exchanges in December.

* * *

Director Henry McRae has completed "The Hand in the Dark," scenarioized by William Parker of the Universal staff, featuring J. Warren Kerrigan with Edith Johnson playing opposite. McRae's next production featuring Kerrigan probably will be a comedy drama.

* * *

Robert Warwick will be supported by June Elvidge and Mollie King in "All Man," a World-Brady release scheduled for early in December.

* * *

Hattie Delaro has been engaged to play the part of the housekeeper in "The Sunbeam," the Metro-Rolfe feature play chosen for Mabel Taliaferro as a successor to "The Dawn of Love." Miss Delaro, who is well known both to stage and screen, having played in every branch of the profession both here and abroad, has also been seen in "The Quitter," "The Upheaval," and other Metro productions.

* * *

Florence La Badie, the Thanhouser star, has nearly completed "Divorce and the Daughter," which was written by Agnes C. Johnston. Frederic Sullivan, her director, expects Miss La Badie to be ready soon to start work on "Enemies of Society," by Philip Lonergan.

* * *

Having completed "We Are French," with himself playing a leading role, together with Ella Hall and Kingsley Benedict, Director Rupert Julian is preparing to produce a screen version of "My Sweetheart," at Universal City. The production will be in five reels. The cast has not been announced.

* * *

Marguerite Clayton, after finishing "The Prince of Graustark," is now in the last scenes for "Borrowed Sunshine," a new two-act Essanay drama. When this is completed she will start work in "The Heart of Virginia Keep," a three-act drama.

* * *

Ethel Clayton and Carlyle Blackwell are co-stars in "The New South," and "The Wall Beyond," both World-Brady pictures, the former to be issued next month, and the latter in February.

* * *

Gladys Hulette, the Thanhouser star, has nearly completed "Her New York," a story by Agnes C. Johnston, and directed by O. A. C. Lund. In "Her New York," Miss Hulett has a vehicle even more dramatic than "The Shine Girl," or "Prudence, the Pirate," and with as many little human touches.

* * *

Marguerite Clayton wears the attire of a messenger boy in "The Heart of Virginia Keep," three-act Essanay drama.

* * *

The Great Atlantic Feature Film Company, located in the Murchison Building, Wilmington, N. C., are booking features in their section of the country and find business on the increase at the end of their first month.

* * *

Betty Brown, New York's lovely model, has consented again to pose for the fashion pictures of the Mutual Weekly. Miss Brown previously posed in the season's latest garments for the Gaumont camera man, but was absent during the summer months.

* * *

Under the William A. Brady direction the World Film Corporation has thirty-three motion picture plays completed and ready for release.

* * *

Bill Hart and Margery Wilson are working on a new Triangle-Key Bee production in which they wear oilskins much of the time, and endure considerable rain.

* * *

William Tooker, known for his excellent work in previous William Fox pictures, has a prominent part in the new Virginia Pearson photoplay now in work. Mr. Tooker's first important stage role was in the late Charles Hoyt's successful musical comedy, "A Hole in the Ground."

* * *

"The Rise of Susan" is the next of the new Clara Kimball Young photoplays to be issued by the World Film Corporation. The release date is December 11.

* * *

Winifred Westover, San Franscisco girl who has just joined the Triangle, has the part of a hired girl in her first play, and was assigned to put up a fight with Monto Blue, who essays to kiss her against her will. Winifred amazed her little playmates by handing Blue a wallop that caused him to turn two somersaults and upset a stove.

* * *

Philip E. Rosen, cameraman for Director J. Gordon Edwards, of the William Fox forces, has now photographed sixteen Fox pictures. Mr. Rosen is a native of Machias, Me., he is also president of the Cinema Camera Club.

* * *

Oscar Lund, the Thanhouser director, is taking the final scenes for Agnes Johnston's story, "Her New York," starring Gladys Hulette, and will be ready in a few days to begin work with Miss Charlotte Walker, the new Thanhouser star, in a feature written especially for her by Lloyd Lonergan.

* * *

Jewel Carmen, who was Douglas Fairbanks' leading woman in two pictures he made in the east, has arrived at the Triangle-Fine Arts coast studios.

* * *

The Bluebird Photoplay Company announces that since October 5, 1916, the management of its Indianapolis office has been in the hands of Mr. Samuel Sax.

* * *

The next picture to show the famed Triangle kidlets will be a Virginia feud story starring Dorothy Gish, now in rehearsal. Bernard McConville is the author.

* * *

Work has begun on the cutting and assembling of the Selig western drama, "The Light of Western Stars." Under the direction of E. A. Martin with an all-star cast, including Bessie Eyton, Tom Mix, George Fawcett, Frank Campeau.

* * *

Douglas Fairbanks' next play, on which he has just begun work on the coast Triangle studios, is called "The Matrimaniac."

* * *

Victory Bateman, who has the role of Lady Montague in William Fox's magnificent screen production of "Romeo and Juliet," was in Edwin Booth's supporting cast for many seasons.

* * *

Director Jacques Jaccard is filming at the Universal City ranch the tenth episode of the big serial, "Liberty, A Daughter of the U. S. A.," featuring Marie Walcamp. The serial is reported by Jaccard to be getting stronger each day, and he proposes to keep this up to the final climax in the twentieth episode.

"The Rise of Susan" is a World Film Corporation picture to be released early in December. This is an entirely new regular program photoplay not in the special Clara Kimball Young service.

* * *

With Claire McDowell, Agnes Vernon and Franklyn Farnum playing the leading roles, Director William Worthington is making rapid progress picturizing Willis Wood's story, "In Love." The photoplay is being made in five reels, and will be released as a Universal feature.

* * *

The motion picture version of "The Whip," in eight reels, will be acted by Irving Cummings, Dion Titheradge, Paul McAllister, Warren Cooke, Alfred Hemming, Alma Hanlon, June Elvidge, and about 20,000 miscellaneous persons divided between the Saratoga racetrack and the annual horse show at Long Branch.

* * *

Edwin August, Ruth Blair, Iva Howard, and William Bailey will appear in three dramas of two-reel length for the Mutual. The first one, "The Law of Nature," appears on October 17. "Canned Curiosity," and "The Folly of Fear" will follow. Mr. August himself directed these pictures in which he plays the leading role.

* * *

Director Raymond Wells, at Universal City, is picturizing "The Little Queen of Nowhere Land," written by himself, and prepared for the screen by Fred Myton. The production will be in five reels, and features Ruth Stonehouse. It is a fairy story, but contains some strong dramatic situations.

* * *

In "The Gilded Cage" the cast supporting Alice Brady includes Irving Cummings, Arthur Ashley, Montagu Love, Gerda Holmes, Clara Whipple and others.

* * *

W. Christy Cabanne, who will direct the fourteen episode serial in which Francis X. Bushman and Beverly Bayne will be starred for the Metro program, brought his own personal staff of assistants with him from California to New York. Eugene Thurston will be his assistant director, R. J. Huntington, his business manager, Millie Richter, film cutter, and William Fildew, cameraman. They have already assisted him in the production of "Love, Honor and Obey," a powerful five-reel photodrama in which beautiful Frances Nelson is the star.

* * *

"A Serpent's Tooth," written by S. R. Jones, and prepared for the screen by Harvey Gates of the Universal staff, is under production by Director Stuart Paton, featuring Neva Gerber with Francis McDonald playing opposite.

Picture Theaters Projected

HAMBURG, ARK.—W. R. Goyue and Mrs. T. W. Whitlow have let the contract to W. E. Bunn to erect a moving picture theater.

DENVER, COLO.—International Amusement Company plans to erect a one-story moving picture theater, 68x132 feet, to cost $35,000.

HIGHLAND PARK, ILL.—J. Goldberg is having plans prepared for a one-story moving picture theater, to cost $20,000.

MORGAN CITY, LA.—Miss E. Gathright is considering plans for a one-story moving picture theater, 28x96 feet, to cost $15,000.

BALTIMORE, MD.—John T. Sangville, Jr., has plans by J. C. Spedden, 1640 Hanover street, for moving picture theater at the corner of Fort avenue and Lohman street; one-story brick; 40x100 feet; cost about $3,600.

BALTIMORE, MD.—Louis Helldorfer, 2312 East Baltimore street, has plans by John Freund, 11 East Lexington street, for moving picture theater at 2238-42 East Fayette street; 48.3x89.7 feet; one-story brick; fireproof construction; slag roof; cost about $10,000.

BALTIMORE, MD.—Bohannon, Levy & Fuld, 30 Lexington street, plan the erection of a fireproof moving picture theater, to cost $25,000.

WINCHENDON, MASS.—Architects W. H. Hunt & Son, Hawthorne building, Salem, Mass., are preparing plans for a $60,000 theater and commercial building.

BESSEMER, MICH.—Rex Theater Beautiful, D. J. Kulaszewicz, manager, will expend about $6,000 in making alterations to the structure.

LANSING, MICH.—J. M. Neal, owner of the Theatorium theater, plans to erect a new two-story moving picture theater, 46x105 feet, to cost $25,000.

MUSKEGON, MICH.—Paul J. Schlossman is having plans prepared for a one-story and balcony moving picture theater.

ST. PAUL, MINN.—John Nihill will expend about $15,000 in making improvements to his moving picture theater.

ST. LOUIS, MO.—Architects Kennerly & Stiegemeyer, 505 Benoist building, are preparing plans for a one-story moving picture theater, 90x120 feet, to cost $18,000.

NASHUA, N. H.—Amoskeag Realty Company, 1156 Elm street, are having plans prepared for a three-story moving picture theater and office building, 70x153 feet. Lessee, J. D. Hallisey.

RED BANK, N. J.—Coast Amusement Company is considering plans for a one-story moving picture theater, 50x150 feet, to cost $20,000.

UNION HILL, N. J.—It is reported that Goldberg & Kramer, 103 Park avenue, Yonkers, N. Y., will build a two-story addition to their moving picture theater, 25x117 feet, to cost $24,000.

BROOKLYN, N. Y.—Joseph Rosenberg, 706 Fourth avenue, is having plans prepared for a one-story moving picture theater, 50x85 feet, to cost $9,000.

BUFFALO, N. Y.—Architects Esenwein & Johnson, 781 Ellicott square, are preparing plans for a one-story winter garden, 328x150 feet, to cost $100,000. Company to operate project now in process of organization.

NEW YORK, N. Y.—M. & M. Freedman, 310 Grand street, plan to erect a two-story moving picture theater and store building, 25x141 feet, to cost $100,000.

PORT JERVIS, N. Y.—Joseph H. Sweeney plans to expend about $4,000 in making improvements to his moving picture theater.

BETHLEHEM, PA.—Kurtz Brothers, who are reported as having made a fortune in the manufacture of war material for the Allies, will erect in the near future a $100,000 fireproof theater.

BRISTOL, PA.—Sheriff Gants, of Doylestown, has sold the personal property of the moving picture theater operated by Gaetano Greco, Luigi Florini and Luigi Vanni, to the Oak Building and Loan Association, of Philadelphia, for $1,226.65.

PHILADELPHIA, PA.—The moving picture theater at the corner of Sixth and Pike streets, recently put up at sheriff sale, has been purchased by T. M. Daly, attorney on the writ, for $12,150. The building is located on a lot 103.4 feet on Sixth street and 74.10 feet on Pike street. It was sold to satisfy a judgment of $13,479.80.

SOUTH BETHLEHEM, PA.—A. P. Schultz, Bethlehem building, Bethlehem, Pa., has the contract to erect a one-story moving picture theater, 42x105 feet, for the United Motion Picture Company, 110 West Fortieth street, New York City, to cost $12,000.

TUNKHANNOCK, PA.—Glen O. Davis contemplates building a one-story addition to his moving picture house.

UNION, S. C.—Mr. and Mrs. Storm, owners of the Edisonia theater, will enlarge and remodel the building.

GALVESTON, TEXAS.—A. Martini plans to erect a brick moving picture theater, to cost about $12,000.

EAST RADFORD, VA.—J. T. Stump has the contract to erect a brick moving picture theater, 30x110 feet, for W. R. Roberts, Jr., to cost $5,000.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. John's New Lyric Now Open

The Pretty New Moving Picture Theater on Main Street Just Opened by Charles F. Given Is Considered One of the Most Attractive Small Houses in the Province —Has Seats for 500 and Cost $15,000 to Build.

From F. F. Sully, 68 Landsdown Ave., St. John, N. B.

ST. JOHN, N. B.—Charles F. Givan, formerly a partner in the Sussex, N. B., opera house has just opened the new Lyric Theater on Main street. Following the fire, which practically destroyed the opera house, the firm of which Mr. Givan was a member opened temporary quarters and continued the exhibition of pictures. This promised, however, to be only temporary, and Mr. Givan believing in the future of the moving picture business in Sussex, erected a $15,000 house on the main thoroughfare of the city in a neighborhood that is sure to catch a large share of business. The theater, which is said to be one of the prettiest small theaters in the provinces, has a seating capacity of 500. It is prettily decorated and although it has been open but a week is playing to capacity houses. Mr. Givan is using the Universal service, the headquarters of which for the provinces is in St. John, under the management of G. A. Margatts.

From left to right: Walter H. Golding, president of Maritime Exhibitors' League; T. Gookin, general manager V-L-S-E; L. E. Ouimet, general manager Pathe; Thomas Daley, St. John; Louis Rosenfeldt, St. John, manager of Paramount; Fred Winters, Moncton; Phil Kaufman and L. H. Walhouse, of Montreal.

St. John's Branch of Dominion Educational Films, Ltd.

St. John, N. B.—An organization has been started in Vancouver with the idea in mind of making moving pictures of an educational nature throughout Canada. The St. John Board of Trade has been informed that it is the intention of the management to open a branch in this city, as well as in other large cities in the dominion. The company has asked for information concerning the local industries, tourist attractions, and various other interests that would make good material upon which to build such pictures as they intend to film.

Films to Promote Immigration.

St. John, N. B.—John Dufresne, who has been serving as camera man for the New Brunswick government during the past month while a series of moving pictures for immigration purposes have been made, has returned to his duties at St. John exchange of the Pathe service. The provincial government is expending a great deal in attempts to increase immigration for settlement purposes. Through its bureaus, one of which is located in this city, it offers special homestead lands, which can be paid for in yearly installments. To further their plans the officials have adopted the moving picture form of advertisement. This is probably the first province in Canada, and possibly the first government on this continent to enlist the services of the moving picture in immigration.

Local Film Exchange Notes.

St. John, N. B.—Extensive improvements have just been completed at the local Mutual exchange office. The shipping room has been greatly enlarged. New office furniture has been installed, and the entire premises have been thoroughly renovated. There are very heavy bookings for the new serial, "The Secret of the Submarine," and the Chaplin specials, besides the new star productions. Charles H. Kerr is local manager.

Carl Crawford, manager of the Fox exchange has just returned from an extensive trip through Nova Scotia and New Brunswick in the interests of the trade. Mr. Crawford reports that good business continues throughout this section of the dominion.

L. Ernest Ouimet, general manager of the Specialty Film company, has returned to the head office in Montreal after a several days' stay in St. John.

Made the Operator Laugh.

St. John, N. B.—The film of the exhibitors' convention in Halifax nearly refused to go when screened for the first time here in St. John. A. J. Mason, the Imperial theater operator, who was at the crank, doubled up with laughter and almost forgot to keep the film moving. D. M. Richards, better known as "Uncle Dave" and W. H. Golding and Mr. Fielding play no small parts in furnishing the comedy for 200 feet of views that will long be remembered by the Canadian men of the trade who were present at Halifax.

Expects to Open New Casino Theater.

Halifax, N. S.—R. J. McAdam, who is now in Sydney, N. S., expects to leave in a short time for Halifax, where he expects to remain permanently. If nothing unforeseen occurs he will open the beautiful new Casino theater by the latter part of next month or the early part of December. The Casino will rank among the most modern and finely appointed theaters.

E. A. Langley Managing the Royal.

Yarmouth, N. S.—E. A. Langley, formerly of the Standard Films, has taken over the management of the Royal opera house, Yarmouth. Mr. Langley has contracted for the Pathe service.

Music at the Unique.

St. John, N. B.—S. C. Hurley, manager of the Unique theater in St. John, has made arrangements for the famous Arlington Orchestra of Portland, Maine, to furnish music for Unique patrons during the coming winter. In addition to this feature he has contracted for "The Shielding Shadow." The Unique has a fine location on one of the principal streets of the city, and faces one of the prettiest parks in this section of Canada.

Consolidate Local Film Business.

Spring Hill, N. S.—The moving picture business in Spring Hill, N. S., is now exclusively in the hands of Miss Anderson and Colin Danson, who have succeeded in eliminating opposition after a hard fight, for which they deserve credit. During the past eight months they fought competitors in a clean and business like manner.

George E. Frauley, manager of the Imperial theater in St. George, was recently in St. John looking over the attractive fall bookings.

Bangor Can't Back Theater

Illegality of Exempting Property from Taxation Spoils P. J. Feeney's Opera House Plan.

By John P. Flannagan, 149 Park View Ave., Bangor, Maine.

BANGOR, ME.—The Bangor city government turned down the offer of P. J. Feeney, owner of the lot on which the Bangor opera house stood before the fire of January, 1914, to build an opera house providing the city would place a nominal valuation of $1,000 on the property for ten years from April 1, 1916. Acting on advice from the city solicitor that the supreme court of Maine had repeatedly held that it is illegal to exempt property from taxation, the city notified Mr. Feeney that it was unable to comply with his request, and the plan to build has been given up temporarily at least. Mr. Feeney planned to have moving picture in the new theater.

One World Man Stands Up with Another.

Bangor, Me.—John P. Flanagan, Maine correspondent of the Moving Picture World, has returned from Calais, where he was best man at the wedding of Frederick F. Sully, St. John, N. B., correspondent of the Moving Picture World, and Miss Elizabeth McGarrigle of Calais.

A Live Manager of Maine Mutual.

Bangor, Me.—Manager R. Borrotto, of the Bangor branch of the Mutual Film Co., is a live wire who has tremendously increased business at the local branch since coming here. He has the able assistance of Arthur Allen, former manager of the Palace theater, as booker.

Manager Borrotto—What do you think of the ghost?—Some familiar spirit.

Here's a secret—His first name is Reginald, but he says "Call me Borrotto. I was too young to protest when they tacked that name on me. I'm the very antithesis of all that the name would imply." And he is, too, is Mr. Borrotto. We don't really need to say it except for those who don't know him. He has hundreds of friends among Maine exhibitors and is making more every day.

Baseball Machines 'Way Down East.

Bangor, Me.—Manager Stephen Bogrett, of the Bijou and Park theaters, has the distinction of having shown in his two theaters here last week the plays of the world's series on his baseball machine at the most easterly point in the United States, where such returns were received. The fans appreciated the innovation as shown by their large attendance. Mr. Bogrett had a direct wire from the field to the theaters.

WEEK IN BOSTON, MASS.

By Wm. M. Flynn, 80 Summer St. Boston, Mass.

Dan Horgan to Manage International Exchange.

BOSTON, MASS.—Following its established custom of promoting from the ranks men to fill important positions, Dan Horgan, formerly roadman for the International, was last week made manager of the Boston office, succeeding F. H. Vine.

Mr. Horgan was born in Boston and has been connected with the film industry the past two years, first as roadman for Pathe, later going with the International when they opened their local office. He is well and favorably known among New England exhibitors as a man entitled to their entire confidence.

District Manager Lyon has been in Boston the past week breaking in the new manager and reorganizing the sales force. Two new salesmen have been added this week to the local office. E. L. Knight, for several years manager of the Bijou theater, Springfield, will cover the territory vacated by Mr. Horgan, which is western Massachusetts and Connecticut. East of Hartford. S. P. Levenberg, formerly of the Unicorn, has been assigned to Maine, New Hampshire and Vermont territory that has heretofore been covered by W. S. Davidson, who is transferred to Rhode Island, Boston and vicinity and the Cape.

Mr. Lyon states that business of the International is in particularly flourishing condition, especially on the Golden Eagle feature photoplays. Exhibitors are constantly inquiring and requesting for private showings on these features to such an extent that arrangements were made with the Park theater, downtown Boston, for a private exhibition of "Jaffery" for exhibitors and press.

The Park theater has booked "Jaffery" for the full week starting Monday, Oct. 16; they have also booked "The Flower of Faith" to be played week beginning Monday, October 30.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Crescent Theater Changes Hands.

BALTIMORE, Md.—It is announced that J. J. Hartlove, who formerly managed the Crescent theater, 1110-12 South Charles street, has severed his connection with this house and that he no longer has anything to do with the business, but holds a big block of stock. W. N. Blaustein is now attending to the booking of the pictures for the Crescent, and it is understood that he is acting as its manager. He is hustling to please the patrons.

Red Mill Theater Leased.

Baltimore, Md.—The Red Mill theater, 1510 West Lafayette avenue, has been leased by J. J. McNamara, the owner, to J. E. Sheridan, who is at present managing the house himself.

Increased Prices for "The Chattel."

Baltimore, Md.—The Parkway theater, 3-9 West North avenue, under the management of B. Depkin, Jr., has had to take care of enormous crowds which attended the run of E. H. Sothern in "The Chattel." On this account the prices of admission had to be changed and at night the lowest prices were 15 cents, while during the matinees some of the seats which heretofore have been 10 cents were raised to 15.

N. E. Bowden at Leader Helm.

Baltimore, Md.—N. E. Bowden, who has been for some time manager of the Ideal theater in Hampden, has now taken over the management of the Leader theater, 248 South Broadway. Both these houses are owned by Pearce & Scheck. Mr. Bowden took charge of his new duties on Wednesday, October 11, and he states that many changes are under contemplation by him. Joe Fields, the former manager of this house, will manage Berman's theater.

New Nixon-Victoria Treasurer.

Baltimore, Md.—Charles Thropp, manager of the Nixon-Victoria theater, 415 East Baltimore street, has obtained a live wire and very affable person in A. M. Seligman, to act in the capacity of treasurer for this house. A good arrangement has been worked out whereby he has entire charge of the theater when at any time Mr. Thropp is called away hurriedly to attend to matters of importance.

"See America First" Films at Parkway.

Baltimore, Md.—The first reel of the "See America First" series, which is being produced by the Gaumont Company and released through the Mutual exchanges, will be shown at the Parkway theater, 3-9 West North avenue, during the entire week of October 23. Mr. Depkin, the Parkway manager, has arranged to have this picture for his patrons because it includes the views of Baltimore.

W. A. Busch, K. E. S. E. Representative.

Baltimore, Md.—William A. Busch has been appointed as special representative for the newly formed K-E-S-E feature service, for this territory and he is now a very busy man arranging the bookings for the first picture to be released under this banner, entitled, "The Country God Forgot." Mr. Busch was formerly associated with the Randolph Film company, which handled the Billie Burke pictures in this section.

Cork Gathering Film Shown.

Baltimore, Md.—At a meeting of the Traffic Club, which was held at the Hotel Rennert on Thursday night, October 12th, a moving picture which depicted the manner in which the agents of the Crown Cork & Seal Company secure cork in Spain was shown. This was a unique feature of the meeting, after which followed a collation and a cabaret show, all of which was enjoyed heartily.

H. P. Hopkins at Park Row Theater, New York.

Baltimore, Md.—It is reported that the Park Row theater in New York City will have a Baltimorean as its organist in the person of Harry Pattison Hopkins, who was formely the organist at the Franklin Street Presbyterian Church in this ctiy.

S. H. Meinhold in Baltimore.

Baltimore, Md.—S. H. Meinhold, general manager for Marcus Loew, suddenly appeared recently at the office of Loew's Hippodrome theater in this city and after Harry Woods, the resident manager of this theater, got over his suprise and delight, they had a short chat in which it was announced that a new policy had been placed in effect by Mr. Loew, whereby only first-run pictures would be shown on his circuit.

Another Theater Under Way.

Baltimore, Md.—Capt. W. A. Blake and H. P. Mann are erecting a moving picture theater on the site of the Old Presbyterian church on East Hamilton avenue, and the foundations have been laid. It is stated that the theater, when completed, will seat 400.

Fined for Employing Child as Operator.

Baltimore, Md.—Harry A. LeBrun, an inspector for the State Board of Labor and Statistics, swore out a warrant for R. E. Martin, who manages a theater on Fait avenue, charging him with violating the Child Labor Law, and testified that he had in his employ a boy under the age of 16 years who was working as an operator. Justice Williams in the Canton Police Station fined Mr. Martin five dollars and costs.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Willard Misses the Fight Film.

Vancouver, B. C.—Jess Willard is beginning to wonder if he will ever have an opportunity of seeing the moving pictures of the little argument which he had at Havana some time ago with Mr. Arthur Johnson. Willard played at date with the Sells-Floto circus at Bellingham, Wash., a short time ago, and while there called up J. W. Pattison, president of the Aero Club of B. C., to inquire if there was a copy of the picture here, so that he might take a day off and come up to see it. He announced himself as perfectly willing to hire a theater for the showing, if necessary, but it was found that there was not a print of the picture in this city, so Mr. Willard is still wondering just how the performance looked from the front.

Two Prominent Newark Theaters in Merger

Strand on Market Street and Goodwin on Broad Brought Under Same Management by Edward Spiegel.

By Jacob J. Kalter, Newark Correspondent

NEWARK, N. J.—A merger of considerable importance was consummated Oct. 7 when the Strand theater, at 118 Market street, and the Goodwin theater, at 871 Broad street, were brought under the same management. The announcement of the merger was made by Edward Spiegel, head of the corporation owning and operating the Strand theater.

Only the highest-classed pictures will be shown at the two houses, as Mr. Spiegel has already closed contracts with the leading producers. According to a published announcement, no picture will be shown at any other Newark house within a period of between thirty and sixty days.

In an interview Mr. Spiegel is quoted as saying, "This merger means that Newark will get the very best motion pictures in the world and get them first. Not only that, Newark will get clean pictures and pictures up to the standard of the Strand theater, New York, which is considered the criterion. Newark is a splendid and progressive city and entitled to the best. My experience here has proved to me that when the best in entertainment is offered, Newark responds with a liberal hand.

"I hope that within a few days I will be able to announce the signing of contracts which will enable the Strand-Goodwin combination to furnish a daily program unsurpassed even in New York. My faith in Newark is unlimited, and I have been, and am still willing, to back that faith with cold cash."

The personnel of the two theaters will not be changed according to present indications. The manager of the Strand is Jules Gerstle, and of the Goodwin, Mrs. L. H. Webb.

Newark Lifts Picture Ban.

Newark, N. J.—The ban upon admission of children under twelve years of age in motion picture theaters has been ordered removed by Health Officer Craster. A notice to this effect has been sent to all proprietors of moving picture theaters here. Exhibitors are naturally anticipating an exceedingly good season after the lethargy during the summer.

Superior Theater Incorporated.

East Orange, N. J.—The Superior Theater Company, Incorporated, has been organized at 79 Carnegie avenue, this city, for the purpose of operating theatrical and moving picture enterprises. The authorized capital is $200,000. The incorporators are Leon Sanders, W. O. Robinson, Nathan Sanders, Max G. Cohen and Morris Israel.

Grand Theater Files Trade Name.

Kearny, N. J.—Mrs. Augusta C. Treat, of 18 Maple street, has filed Grand theater as the trade name of the motion picture house located at 23-25 Kearny avenue, Kearny, N. J.

"Civilization" Has Record Run.

Newark, N. J.—On Oct. 14, "Civilization" completed a three weeks' run at the Strand theater. This picture had a phenomenal run, being the first picture to stay more than two weeks in this city. The picture received favorable comment here.

Miss Young at Loew's.

Newark, N. J.—Clara Kimball Young, star of the "Common Law," appeared personally at Loew's theater, 99 Springfield avenue, on Oct. 3. On Oct. 11, Miss Ethel Grandin, who stars in the "Crimson Stain Mystery," also appeared at the same theater. Both actresses were greeted by immense throngs, hundreds of persons being turned away. The personal appearance of film stars has always been, and still is, a great drawing card in this city.

"Fall of a Nation" Here.

Newark, N. J.—Under the management of George W. Jacobs and William B. Putnam, managers of the Paramount theater, Broad and Hill streets, the "Fall of a Nation" was brought to the Orpheum theater, Washington and Court streets, for a week's run beginning Oct. 9. The picture enjoyed a successful engagement here. C. H. Ettenger is the traveling representative with the picture.

Earle Williams in Orange.

Orange, N. J.—Earle Williams appeared personally at the U. S. Palace theatre, 504 Main street, Oct. 2 and 3, and told in his interesting manner his experiences while making "The Scarlet Runner," which was also shown in visualized form. He was enthusiastically received. D. J. Shepherd, manager of the house, reports that he has booked Ince's production, "Civilization," for an early date.

East Orange Lyceum Reopened.

East Orange, N. J.—The Lyceum theater, Main street, has been reopened by Bernard S. Klotz and Philip Howell. Mr. Klotz was formerly with the United Amusement company, while Mr. Howell was with the Keefe Amusement company of Salt Lake City. The two men are also interested in the Orpheum theater, Asbury Park. The house reopened with feature films. "Ramona," which played to such large audiences at the Strand theater, Newark, was the initial attraction.

New Passaic Corporation.

Passaic, N. J.—With registered offices at 37 Lexington avenue, the Ray Amusement Company has been incorporated with an authorized capital of $10,000 to conduct amusements. The incorporators are L. Eskwint, R. Finkelstein and B. Goldberg.

Palisade Film Laboratories, Inc.

Fort Lee, N. J.—The Palisade Film Laboratories, Incorporated, with an authorized capital of $10,000, has been formed here for the purpose of developing and printing films. The incorporators are E. B. Walden, F. H. Hall and O. E. Watson.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Oscar Morgan's Paramount Pointers.

PHILADELPHIA, Pa.—Oscar Morgan, the Paramount's live wire publicity man, issued Paramount pointers every week. This little advance messenger, which is mailed to all customers, contains some excellent hints for the exhibitors and much valuable information regarding the proper advertising of the pictures. Mr. Morgan has previously been an exhibitor himself in Asbury Park.

Fred Warren Dines Fourth Estate.

Philadelphia, Pa.—Fred Warren now with the Selznick enterprise paid Philadelphia a visit last week and entertained the local dramatic and motion picture editors with a dinner at the Bellevue Strafford.

Robert Lynch's 65 Contracts.

Philadelphia, Pa.—Robert Lynch, manager of the Blue Bird exchange, has secured sixty-five regular contracts for one a week releases in Philadelphia. Mr. Lynch is a great believer in local advertising and is using considerable space in the Philadelphia newspapers by way of co-operating with the exhibitors. His predictions of big business are exceedingly encouraging for the coming season.

Bluebird Theater Anniversary.

J. Elliot Goldman of the Bluebird theater will have a special anniversary celebration at his house on October 17th.

C. N. Fischer Prospers in Lancaster.

Philadelphia, Pa.—C. N. Fischer, local exhibitor, reports that he is meeting with success at Lancaster, Pa., where he is directing the management of the Lancaster theater at 605 Manor street. He finds that good serials pay and is now showing Pathe's "Grip of Evil" and the Universal's new serial "Liberty," in addition to an up-to-date feature program.

Philadelphia's Own Camera Man.

Philadelphia, Pa.—Philadelphia's city authorities now have a special moving picture camera man of their own by the name of J. Snow. Pictures of the First Regiment, N. G. P. troops returning from the Mexican border were made last week, and incidentaly Governor Brumbaugh and Mayor Smith were also included.

Theater Sold Under Hammer.

Philadelphia, Pa.—The motion picture theater at the northeast corner of Sixth and Pike streets was purchased at a Sheriff's sale by T. M. Daly, the attorney, on the writ, for $12,150. The house was sold to satisfy a judgment of $13,479.80.

The Somerset Closed.

Philadelphia, Pa.—The Somerset theater owned by Messrs. Steinberg and Hopkins has been temporily closed. It is reported that this was due to the failure to meet the interest on the mortgage.

"Liberty" in Kensington, Pa.

Kensington, Pa., William Jones, of the Palmer theater in Kensington had a successful opening of the initial showing of the Universal's latest serial "Liberty." Elaborate stage decorations and Miss Liberty surrounded by a beautiful patriotic display helped to introduce the new serial with much pomp.

R. Bloomgarden Believes in Big Films.

West Philadelphia, Pa.—There are no photoplays too big or too great to handle says Robert Bloomgarden of the Imperial theater in West Philadelphia. Recently he has presented "The Ne'er Do Well," Pavlowa, in "The Dumb Girl of Portici," and would be willing to book "The Birth of a Nation" if he could secure it. The big shows pay and draw tremendous crowds for him. Twenty thousand was recently spent in redecorations and improvements here.

Kalem's "Police Reporter" Series a Hit.

George T. Ames, general manager of the local General Film exchange, has had considerable demand for bookings on the new Kalem series entitled "Grant, the Police Reporter." At a recent private review by a body of newspaper men the opinion was expressed that in action, climaxes and thrills these one reel pictures contained enough material for any ordinary five reel feature. Special news publicity is also being given to the newspapers to introduce it to the public.

A. Greenberg Enlarging His Theater.

Camden, N. J.—Abe Greenberg, of Camden, N. J., is at present enlarging his Grand theater to twice the present size.

Carr & Shad's New House.

Reading, Pa.—Messrs. Carr and Shad, of Reading, Pa., are building a 2,000 seat motion picture theater which will contain all of the innovations and be strictly up-

to-date. They have already contracted for the Paramount program six days a week.

Big Business for K. E. S. E.

Philadelphia, Pa.—Harry Scott of the K. E. S. E. service has had no difficulty handling in a very efficient manner their increased output of releases, considering their present cramped quarters. "The Country that God Forgot," a Selig masterpiece feature, is booking heavily.

Reservations by wire are continually coming in on the new Musty Suffer series featuring Harry Watson. These comedies have been continually on the go since they were first introduced here.

Herbert R. Lewis Opens "Liberty."

Philadelphia, Pa.—Herbert R. Lewis of the Tivoli theater, 128 Fairmount, reports a very satisfactory opening with the new serial "Liberty." Since this theater has been taken over by him he has had a considerable amount of success. Mr. Lewis exhibited pictures at the Twentieth Century club, of Lonsdowne, Pa., at 15 and 25 cents admission before coming to Philadelphia.

Dembow's Big Increase.

Philadelphia, Pa.—H. Dembow's of the Wm. Fox exchange has increased their business over 100 per cent. during the past month. On many occasions exhibitors find much difficulty in securing open dates.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

H. M. Osborn's Hobby.

Philadelphia, Pa.—Getting the vaudeville houses to book Pathe serials has been H. M. Osborn's hobby. "The Shielding Shadow," the latest Pathe serial has already been placed in a very large number of local and out of town theaters. In addition the following vaudeville houses have also booked it: Nixon's, Keystone, Keith's Bijou, Allegheny, Globe, Crooskey's and Sablosky's vaudeville theaters out of town.

Washington's Film Exchange Building

Many Enquiries About Possibilities from Film Men—Managers Don't Want to Be Held at Landlord's Mercies—The New Fire Regulations.

Washington, D. C.—Things have been coming so thick and fast of late that it is pretty hard to keep up with all the reports of proposed construction work. Following the appearance in The Moving Picture World of October 14 of the article "New Fire Regulations in Washington, D. C.," the Washington office has received many inquiries as to the possiblities of the erection of a "film building" in the near future.

It seems that the exchange managers are not at all pleased with such proposed regulations as have come to their attention, believing that their requirements will work to the disadvantage of the industry. As one exchange manager put it, there is the likelihood of a condition arising that would necessitate the renting of quarters in one particular building erected in compliance with the regulations, where they would be at the mercy of the landlord, as regards rent in particular. They would have to comply with the requirements of the person or persons owning the building, for there would be no other place in the city to which they could move should differences arise between landlord and tenant.

Regulations May Make Some Move Away.

There are among the exchange managers several who state that in the event of these regulations proving irksome they will withdraw their headquarters from Washington and locate in Baltimore. They look upon the regulations as being very distasteful, and point out that there has never been a conflagration in a Washington exchange, that the fire regulations as they at present exist are ample, and that they co-operate with the Fire Department officials in minimizing the possibility of fire.

It is now thought to be certain that the regulations referred to in the October 14 article will be adopted at an early date, and it is said that immediately thereafter work will be commenced on a building that will comply in all respects therewith.

A number of projects have been reported from time to time, but none of these has as yet materialized. One seems sure —that of "Tom" Moore—to be located at 418-420 Eighth street northwest, directly back of the Garden theater. It is to be remembered that some time ago Mr. Moore bought this property to prevent the erection of a theater that would threaten his own business. He is now desirous of realizing on his investment and has offered the property to various promoters, who have not as yet taken advantage of the opportunity. Mr. Moore now states that, as all options have expired, he is going ahead with the erection of a building 51 feet by 100 feet on this site. The building will be from five to seven stories in height and, when completed, will be divided to meet the desires of the lessees. There will be all facilities for carrying on the film business in the most efficient manner, such as elevator service, express service, etc., and, best of all, Mr. Moore states that this space will be available to the exchange men at the same rate of rental as they are now paying. This is the fairest proposition of all. If all plans go to completion, the exchanges would be located in a modern building, having every convenience, at no advance in their overhead expenses because of such a move.

On the first floor there would be the exhibiting room and, in all probability, a cigar stand, news stand and lunch room. According to the plans of B. Stanley Simmons, the cost of putting up such a building would be $10,000 a floor.

J. Leo Yates Is Dead.

Washington, D. C.—The sympathy of everyone connected with the moving picture industry in the National Capital is with the widow of J. Leo Yates, for the latter passed away on October 11, after an illness of several months. Mr. Yates was one of the best liked Washington film exchange managers, for he was of the type that is always willing to meet the other fellow a little more than half way, and a more charitable man could not be found. From the latter part of June, 1915, to within a few weeks of his death, Mr. Yates was manager of the Washington Film Exchange, distributor of the Universal.

He started in the moving picture business with the General Film a little over seven years ago, as a bookkeeper. After a few months of desk work, he was made a traveling representative and later, assistant manager. After serving in the latter capacity for some time, he was sent to Baltimore to take charge of the branch there. He went to the United Film as traveling representative, remaining with that concern until assuming the management of the Washington film exchange. He is survived by his wife and daughter. Mr. Yates was a native Washingtonian, being born in this city September 29, 1879.

Crandall's "Reel News."

Washington, D. C.—Crandall has a new job, or, at least he is supposed to do something as head of the organization which produces "The Reel News," quite a good-sized booklet containing an untold quantity of advertising, and after one has waded through a lot of space, if he is lucky he will find the programs of Crandall's, Ninth and E streets northwest; the Apollo, 624 H street northeast, the Avenue Grand, 645 Pennsylvania avenue, southeast, and the Savoy, at Fourteenth street and Columbia road, northwest. In congratulating Mr. Crandall on his latest achievement, may we suggest to him that he put these programs in slightly heavier type, that the writer may know from which theater to select his evening's entertainment.

The publication made its appearance with the new month. A. L. Richmond is its editor, while Maurice Auerbach looks after the advertising and business management. Of course, it is a house organ.

Admission Prices Up at Campbell's Olympic

Public's Demand for Good Music and Other Expensive Adjuncts to Picture Shows Has Made Higher Prices of Admission Necessary.

Washington, D. C.—There has been a marked tendency of late all along the line to increase admission charges to keep up with the "high cost of doing business." The latest convert to this is "Bob" Campbell, of the Olympic theater. "The public demands many things of the exhibitors," said Mr. Campbell when queried by the World correspondent, "particularly good music. We have always endeavored to comply with the requests of our patrons, but it is a hard matter, particularly in a neighborhood house such as ours, to furnish a high grade program of pictures and assume other increased overhead expenses without making a compensating increase in the charge of admission.

"We have put in a four piece orchestra, where we formerly had but a piano to accompany the pictures, and have contracted for an earlier run of films. In addition to this, the Olympic has been given an overhauling, and both the interior and exterior redecorated. That the public is highly appreciative of our efforts is shown by the fact that, although we have increased our prices to 15 cents for adults and 10 cents for children, there has been no noticeable falling off of attendance. We have found that give the public what they want and they will pay any reasonable price."

Manager Spurrier Dines Employes.

Washington, D. C.—Frank B. Spurrier was the host at a dinner party held at Castelli's on Saturday, Otober 14, given to the dozen employes of the Vitagraph-V-L-S-E exchange. There is a meeting held each week by the exchange, at which the employes discuss various problems that arise from time to time and exchange ideas for the betterment of the service. The principal topic at this dinner-meeting was this: How can the shipping department have automatically brought to its attention, seven days before the date of showing a particular feature, the need to send the necessary photographs to the exhibitor? It seems that often an exhibitor will get paper, but the photographs will be omitted, and it is to obviate this that Manager Spurrier has called upon his assistants to submit suggestions, and a prize was offered for that suggestion which will work out best.

Those present were: Samuel J. Mayer, Alan J. Bachrach, N. Glaser, J. W. Almony, S. Blumenthal, L. Gooding, W. E. Davis, Miss M. Bailey, Miss Carrico and Miss Walker.

Tom Moore to Build New Theater

Washington Exhibitor Has Closed a Deal for Lease of Property on Ninth Street and Will Build a Splendid Theater with Seats for 3,250 Persons—Intends to Ask from Twenty-Five to Fifty Cents Admission.

By Clarence L. Ling, 722 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—"Tom" Moore, of the Garden, Strand and Plaza theaters, is announcing the closing of a deal whereby he secures the lease on additional property on Ninth street, which will bring about the realization of his dream contemplating the erection of a motion picture theater of the New York Strand type. This property lies on the east side of Ninth street, between D and E streets.

Mr. Moore's plans call for a house that will seat about 3,250 persons, and it is to be modern in every particular. One of the features of the theater will be an orchestra of twenty pieces, and a $15,000 Estey organ. Photoplays there are to be given long runs, with special stage settings and many new ideas and innovations.

The auditorium will have a breadth of 100 feet, and a depth of 160 feet. There will be a balcony, boxes, and mezzanine boxes. The entrance to the theater will have a breadth of 100 feet and a depth of 40 feet. It will be several months before actual work can be commenced. In speaking of the delay, Mr. Moore said that in order to secure immediate possession of the property, he would have been compelled to pay the equivalent of two or three years' rent to obtain the leases. All of these leases will expire not later than May of next year, and there is nothing to prevent him going ahead before that time and building an auditorium; it is the entrance that will delay him.

The admission to this theater will be twenty-five, thirty-five and fifty cents, the first named being for matinees.

Shortly after commencing the work of building the new house, which will be known as Moore's theater, many improvements will be made to the Strand theater, at the corner of Ninth and D streets northwest. The seating capacity of the house will be increased to 2,755, on two floors, and there will be many innovations that will bring this theater into greater popularity.

Mr. Moore personally will assume the management of the new theater and thereafter the care of the other three houses will devolve upon Arthur Robb, the present manager of the Garden theater, for Mr. Moore, in speaking to the Moving Picture World representative, stated that Mr. Robb would be appointed president and general manager of the business that includes the Garden, Strand and Plaza theaters.

Claims on Partly Damaged Mail.

Washington, D. C.—Members of the industry are probably under the impression that claims against the Post Office Department for indemnity when insured and C. O. D. parcels are received by them in a damaged condition, will not be entertained unless such parcels are refused, is incorrect, according to a statement from Assistant Postmaster General Dockery.

Postal employes have been instructed to explain to the addressees in every such instance that acceptance of the parcel will in no way invalidate any claim for indemnity that might otherwise be payable, but that, on the other hand, refusal of the article will necessitate that payment by the senders of the same, amount of postage required for its original transmission in order that the parcel may be returned to them for determination of the extent of damage and filing of claim. It is to be made clear that indemnity is payable for partial as well as total damage to parcels mailed on and after August 8, 1916, and that acceptance of parcels by addressees enables damage claims to be filed earlier than would otherwise be possible, and hence to be adjusted earlier. Addressees are also to be advised that if they accept damaged articles they should communicate with the senders, and, if claim is filed, either have themselves designated by the senders as the ones to whom indemnity should be paid or arrange to have the senders receive the indemnity and adjust the matter direct with them.

District Licenses Expire.

Washington, D. C.—William P. Richards, Assessor of the District of Columbia, has just issued a notice calling attention to the fact that on October 31, all licenses issued from his office to proprietors of theaters will expire. All motion picture exhibitors desiring to continue in business after that date, he states, must promptly renew their licenses. This is a city and not a Federal tax.

John Payette Goes to Pathe.

Washington, D. C.—John Payette has severed his connection with the firm of Hyman & Payette and has joined the sales force of Pathe, Inc. Mr. Payette is one of the best known members of the film industry in this territory. He started in several years ago as manager of a local theater. He later entered the employ of the General Film, and became assistant manager of the Washington Exchange, and was at one time in charge of the Baltimore branch. When Mr. Wyman organized the Hy Art Masterpiece Company, Mr. Payette joined him as one of the officers of the corporation. Some months ago both withdrew from the company and organized an independent exchange. This partnership has since been dissolved, and Mr. Payette will cover Virginia and a part of West Virginia for his new employers.

George W. Smiley, who has been covering the Virginia territory, has been given Maryland in which to travel. This is highly desirable to him for, being a "family man," it gives him better opportunities to be home occasionally.

Victor Abbey's Paper Goes Prepaid.

Washington, D. C.—The serial department of the Mutual, of which Victor L. Abbey is in charge, is sending out all paper on the Mutual serials by parcel post, prepaying the charges with the understanding that the exhibitors will return it in the same manner. In speaking of the change, Mr. Abbey said that from time to time many complaints have reached his desk of the high cost of sending paper by express, there being a minimum charge of twenty-five cents, and he has also found that a great saving to the exchange would result.

"Daughter of the Gods" Coming to the Pitt

Manager Patch Promises the Great Fox Spectacle Beginning Tuesday, October 24—Will Have a Run of Several Weeks.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—Manager William Moore Patch, of the Pitt theater, Seventh street and Penn avenue, Pittsburgh, Pa., has announced the first production of the Annette Kellermann spectacle, "A Daughter of the Gods," for Tuesday evening, October 24, having arranged to stage the production on a lavish scale for a run of four or five weeks. William Fox, the producer, will attend the Pittsburgh premier himself, and will bring his entire business and producing staff with him. Elaborate plans are being completed by Manager Patch in the way of stage sets, music and a trained ballet, which promise to eclipse any former achievements in presenting films at the Pitt. New and striking decorations will be used throughout the theater. Robert Hood Bowers, the composer, who has arranged a special score for "A Daughter of the Gods," will conduct on the opening evening. Thereafter Carl Bernthaler, conductor of the Pittsburgh Symphony Orchestra, will have charge of the Pitt theater orchestra, which will be increased for the Kellermann production from thirty musicians to forty. The seat sale opened October 16, and indications are that all previous records will be broken.

Exit the Princess Theater.

Paris, Pa.—The Princess theater, St. Paris, O., has been discontinued and the house sold by its owner, George W. Williams. The theater will not be reopened, as the building is to be remodeled into offices.

School Matinees at the Grand.

Pittsburgh, Pa.—The Grand opera house, Fifth avenue, Pittsburgh, the large and magnificent photoplay theater of the Harry Davis interests, has introduced a novel and attractive idea especially for the edification of the school children. The new policy consists of a series of Saturday afternoon matinees, starting October 14, when in addition to the regular program of Triangle, Metro and World dramas a special feature of comedy reels of the highest type is presented. Manager William Mason states that the aim is to maintain a uniquely high standard of wholesomeness, with suitable pictures that have a strong and beneficent appeal to the youngsters and that are above criticism from particular parents.

Cameras and Lenses Stolen.

Aspinwall, Pa.—The studios of the Photoplay Entertainment Co., at Aspinwall, near Pittsburgh, Pa., were rifled by Burglars recently and property valued at between $500 and $600 was stolen. Two wagons are said to have been used to carry off the paraphernalia, including several cameras and lenses. The robbery was not discovered until the following day, when a camera man entered the studio to get his apparatus to take pictures of the preparedness camp at Ross, nearby. Investigation disclosed that even the wigs and grease paints used by the actors had been carried away.

Family's Attractive New Front.

Grove City, Pa.—The Family theater, Grove City, Pa., has been improved with a beautiful and imposing new front. This house is one of the most popular in its locality and the management has spared no expense in keeping it up-to-date in every respect. The redecoration and addition of new equipment lends the theater an attractive appearance both inside and out. Feature pictures are shown daily and the admission price is 10 cents.

"The Chattel' at the Cameraphone.

Pittsburgh, Pa.—The Cameraphone theater, East End, Pittsburgh, Pa., is conducting an unusually strong newspaper advertising campaign for the presentation of "The Chattel," the Vitagraph Company's production featuring E. H. Sothern. Manager H. B. Kester will run the picture four days beginning October 16. A large orchestra has been secured and special decorations will be used which will probably set a new mark.

Penny Arcades Again.

Buffalo, N. Y.—R. Wagner has taken over Keith's moving picture, Buffalo. Jim Wallingford will be general manager of this house and of a second theater located near Keith's. Mr. Wagner is reviving the penny arcade business which was so popular in this country a few years ago. He has already opened several arcades in this and other cities. Mr. Wallingford and D. N. Hyman are associated with Mr. Wagner in these enterprises. Mr. Wallingford opened Keith's about five years ago. The house will be devoted to high-class film productions and he will also make a feature of the fine organ and a four-piece orchestra there. Musical attractions will supplement the pictures and a five and ten-cent policy will be the rule. For some time the price of admission to Keith's has been five cents.

C. R. Seelye Visits J. K. Morgan.

Buffalo, N. Y.—C. R. Seelye, general manager of the Pathe, recently visited James K. Morgan, manager of the Buffalo exchange of this company. Mr. Seelye has been as far west as Kansas City and was on his way home to New York. He visited Shea's Hippodrome and with Mr. Shea and Morgan took an automobile trip about the city. He was particularly optimistic about the bookings of the Pathe serial release, "The Shielding Shadow." He was also enthusiastic over the newest Gold Rooster release, "The Light that Failed," by Rudyard Kipling. He said the Boston theater, of Boston, Mass., seating 4,000, had booked this feature for a solid week.

F. Leonard to Travel for Metro.

Buffalo, N. Y.—Frank Leonard has been appointed traveling representative of the Metro pictures in this territory.

Al Becker of the Becker Feature Film, Buffalo, has returned from a visit to his home in New York.

Buffalo, N. Y.—M. Bloom has reopened the Happy Hour theater of Fulton, N. Y. He has also taken over the Quirk theater of that town.

The Family theater, Batavia, in charge of Mr. Stacey, is having a new organ installed.

Buffalo Screeners Prepare for Annual Ball

Screen Club Has Appointed Committees and Plans Will Soon Be Announced.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Committees that will arrange for the ball to be held by the Buffalo Screen Club at the Elmwood music hall some time in January were appointed at a meeting of that organization Monday evening. Complete plans for the ball, which will be one of the big social events of the winter, will be announced later.

G. H. Christoffers of the Mutual Film, who presided at the meeting, has developed the same spirit of resistance to censorship as that of John R. Freuler, president of that corporation.

Said Mr. Christoffers: "The Pennsylvania Board of Censors compels us to return them all eliminations before they send us the approval stamp. They hold the eliminated part and we cannot put it back into the New York service. Naturally, the New York State exhibitors object to showing these films in a mutilated condition."

Mr. Christoffers showed your correspondent ten eliminations on which the Pennsylvania censors had taken action this week.

E. L. Hyman in New York City.

Buffalo, N. Y.—Edward L. Hyman, manager of Mitchell H. Mark's New Victoria theater, Buffalo, is spending his vacation in New York City. While there he also will pick up some new ideas and bookings for the winter season.

At the Triangle Exchange.

Buffalo, N. Y.—Fred C. Bitner, of the Havens theater, Olean, was a caller on George A. Hickey, manager of the Triangle Film, Buffalo.

"We run legitimate shows at the Havens regularly and moving pictures on dark nights," said Mr. Bitner. "We were one of the first customers of the Triangle and are still using this service."

Mr. Hickey, who was formerly with the Unicorn Film, has sent his congratulations to Fred Murphy, who has been appointed general manager of that corporation. Another Triangle caller was Edgar Weill, of the Strand theater, Syracuse.

H. C. Sandstrom Buys the Movie.

Jamestown, N. Y.—H. C. Sandstrom of Warren, Pa., has taken over the Movie theater at Jamestown, N. Y., which has been closed for some time. He recently visited the Buffalo exchanges to line up good material for his shows. This house has been closed for some time. He was formerly proprietor of the Harald theater of Warren, Pa. He was the first exhibitor there, for he conducted the Theatorium of Warren in the early days

Recent Callers in Buffalo.

Buffalo, N. Y.—Joseph J. Sameth, representing Williamson Bros., of the submarine motion pictures, was a recent visitor in Buffalo. Other callers were George Germain and Archie Moses of the Fox film.

Basil Brady.

Buffalo, N. Y.—"Thirty-two houses in this territory are showing the Beatrice Fairfax series," said Basil Brady, representative of the International Film Service here. A picture of Mr. Brady appears herewith. He reports that Manager Seeley of the new Picadilly moving picture theater, which will open in Rochester in November, has signed contracts for the Hearst International News. The Picadilly will be among the largest and finest theaters in the country. The Palace has the first showing of the Hearst News in Buffalo.

Basil Brady.

Toronto Theaters and Publishers at Odds

Exhibitors and Newspapers Grow Warm Over Increased Rates Asked for Local Display Advertisements.

By W. M. Gladish, 1263 Gerrard St. E. Toronto, Ontario.

TORONTO, Ont.—Practically every theater in Toronto engaged in a clash of words with the publishers of local daily newspapers during the early part of October when the public journals advised the managers that rates for amusement display advertising would be doubled. "Too much," declared both the legitimate and film houses and forthwith canceled all contracts for space except those for the Sunday editions. The theaters did not discontinue the recognition of newspaper passes and a number of managers expressed the opinion that an early adjustment would be made.

Premier Screenings.

Toronto, Ont.—Prominent representatives of the state were present at a private showing of the official British pictures depicting the fighting on the Somme in France.

An unusual trade show also held at the Regent was the screening of the first seven episodes of "The Scarlet Runner" under the personal auspices of W. C. Gookin, Canadian general manager for the Greater Vitagraph. A goodly representation of the trade saw the fourteen reels.

The first release of the film spectacle, "The Fall of a Nation," was on Monday, October 9th, when it was shown at the Strand theater, Toronto, and for the remainder of the week. Crowds lined the street each night.

Of Interest About Toronto Film Men.

Toronto, Ont.—E. D. Bissell, manager of the Strand theater, Camp Borden, made such a good fist of a difficult proposition during the past summer that he was soon grabbed up by an exchange manager. In other words, Bissell has become cashier of the Canadian head-office of the Greater Vitagraph at Toronto. He sat on his new chair on Thursday, October 5th.

Another promotion has come the way of W. A. Sault, who has been made manager of the Toronto branch of the General Film.

On top of this let it be announced that R. S. Marvin, big gun of the Toronto theater field and manager, incidentally, of the Strand here, has obtained possession of the Beaver theater. The latter is a big house in West Toronto. Marvin secured the Beaver before he had a manager for it. It was opened early on Monday, October 9, under Marvin's personal direction.

The Famous Players Film Service, Limited, has arranged for the local release of the International News Weekly, according to word passed out from the office of this exchange at 12 Queen street east. Manager Phil. Kauffman of Famous Players is also handling the official British feature, "The Battle of the Somme," the first release of which went to the new Regent theater for the week of October 16. It was shown under the auspices of The Toronto World.

Loew's theater, Toronto, adopted a new film policy on October 2nd when it was decided to include a five-reel feature in the regular program along with sundry other short subjects including Mutual Chaplins. The features are being booked on the open market. For the first time in many weeks, Loew's is not showing a film serial.

A prominent visitor in Toronto recently was William Niles of the War Film Syndicate, Chicago.

The Imperial Has New Front.

Toronto, Ont.—The Imperial theater, Queen street east, is now proudly displaying a new front as a result of desire for improvement on the part of Manager Sturgis. This house was originally known as the St. Paul's theater and was operated by a nearby Roman Catholic church which owns the property. Several interior refinements have been added to the premises.

"Nation" Film Fight in Ohio

Epoch Company's Supreme Court Suit Is Letting More Light in on the Big Censorship Controversy—Industrial Commission Passes a Resolution Disclaiming the Answer of Attorney General to the Suit.

By Hubert Persons, 410 Standard Theater Building, Cleveland, Ohio.

COLUMBUS, O.—The long controversy over the right to show the motion picture play, "The Birth of a Nation," in Ohio, has taken a new and peculiar turn. There is pending at present in the Supreme Court here an action by the Epoch Producing Corporation, of New York, against the Industrial Commission of Ohio and Charles G. Williams, Maude Murray Miller and W. R. Wilson, who constitute the Ohio Board of Censors.

Last week the Industrial Commission passed a resolution declaring it never authorized Attorney General Edward C. Turner to file the sort of an answer against the Epoch Producing Corporation's suit that he did draft. The resolution occasioned a hot fight in the commission. It was voted for by two Democratic members and opposed by the one Republican member on the ground that it served no useful purpose.

The resolution says that Turner's answer sets forth allegations that the Industrial Commission never authorized, because the latter claims never to have officially reviewed the picture in question. In concludes thus:

"Therefore, be it resolved by the Industrial Commission of Ohio that the use of the allegations hereinbefore set forth by the Honorable Edward C. Turner, Attorney General of the State of Ohio, were wholly unathorized and that said pretended answer insofar as the allegations hereinbefore set forth are concerned is not the answer of the Industrial Commission of Ohio."

Thus far the Industrial Commission has done nothing more than act on the resolution, declaring the Turner answer to the Supreme Court action to be unauthorized. Whether the commission will take court action has not been made known.

Lakewood Theater and Union Still at Odds

Theater's Management Had Been Branded as Unfair—Judge Kennedy Issues an Injunction Against Union, But Advises Compromise.

Cleveland, O.—Members of the International Alliance of Theatrical Stage Employees and the managers of the Lucier motion picture theather in Lakewood, a suburb of Cleveland ,failed to get together and settle their grievances as they were requested to by Judge Thomas Kennedy, of the Cuyahoga county court of common pleas, when he issued an injunction against the union October 5.

The union had declared the management of the theater, Burt C. Maheu, Arthur C. Maheu and C. Maheu, had been unfair to labor because one of the managers had assumed the work of running the motion picture machine. The union was accused of allowing its members to congregate on the sidewalk, and of distributing cards implying that the theater was an unsafe place.

"You can picket men near the theater to tell the public that the managers are unfair to union labor," Judge Kennedy ruled, "but the fact that the work of running the film machine is done by one of the partners or members of the family sholl not be considered as unfair to union labor."

Cleveland Pathe Moves.

Cleveland, O.—The Cleveland Pathe exchange has moved to new and well furnished quarters in the Belmont building, on Prospect avenue, already the home of a number of other motion picture film exchanges.

Dramatic Club Takes Film Tyros.

Cleveland, O.—Four active participants in the Cleveland Plain Dealer picture, "The Love Chase," will play important roles in "Rolling Stones," to be presented about November 15 by the Cleveland Dramatic Club. This will be the first presentation of this play by amateurs. "The Love Chase" players, who did well in their motion picture roles and are now to try the "legit," are Josephine Day, Betty Jones, Harry D. Stone and Ernie Willson. Two performances will be given at the Colonial theater.

A Children's Program Circuit.

Cleveland, O.—It remained for an Ohio woman, Miss Bertha Thompson,, of Springfield, to start a child's motion picture circuit. She has already initiated her program at the Clifford theater in Urbana, O. She has signed up a circuit of theaters in towns and cities of the state, several of them adjacent to Cleveland, to devote the mornings, afternoons and, when possible, the evenings to her program for children and women. Fairy stories, some of them adapted by Miss Thompson, travel pictures, comedies and the most suitable regular dramas will be shown in pictures on the new circuit. Under her plan she can rent the pictures by long time schedule and at reduced rates.

INDIANA FILM NOTES.

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

Messner Theater Nearly Ready.

ATTICA, IND.—The interior work on the Messner theater is progressing rapidly and the management expects to open the house within the next two weeks.

Manager H. E. Lerner Resigns.

Elkhart, Ind.—Harry E. Lerner, has resigned as manager of the Bucklen theater, a photoplay house, and has purchased Unger Brothers' billiard parlor at 503 South Main street. His successor has not been named.

Fort Wayne House Changes Hands.

For Wayne, Ind.—By a deal consummated last week, a number of Fort Wayne business men came into possession of B. H. Barnett's interest in the New Palace motion picture and vaudeville theater. It is understood that a stock company will be formed to continue the operation of the popular playhouse. The consideration involved was not made public.

Mr. Barnett, after closing the deal, resigned as secretary of the concern, and J. J. DeWald was elected in his place.

Redecorating Jefferson Theater.

Goshen, Ind.—While in the city last week, Charles J. Allhardt, of South Bend, head of the Goshen Amusement company, owners of the Jefferson theater property, made arrangements for the redecorating of the lobby and interior of the house. The large hall in the room above the theater also will be redecorated and will be used for dances and social gatherings. The motion picture operator's booth will be removed from the first floor of the theater to the balcony, where it was formerly located. Robert Codd, manager of the theater, has arranged for a number of feature films for the next few weeks.

Cincinnati Expects New Theater Soon

Persistent Rumor Foretells a New House to Be Built by St. Louis Interests—Site of Indian Hotel Said to Have Been Chosen.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—On the principle that where there is much smoke there must be some fire, it looks as if there might be something doing on West Fifth street in the way of a big new moving picture house. The project has been so often and so persistently rumored that there is undoubtedly knowledge in real estate circles of inquiries for property which would be suitable for the purpose.

It is definitely stated that the property on the south side of Fifth street, between Race and Elm streets, where the old Indiana hotel stands, is under consideration for a long-time lease by St. Louis interests who desire to construct a large house, to cost not less than $200,000, and have entrances on three streets. In connection with this plan, it is said that a continuation of the Emery arcade, which runs midway of the block between Fifth and Fourth streets and Vine and Race, is proposed, to give the house an easy exit to Race. It is certain that there is searching investigation of some suitable site for a big house going on, as big outsiders seem to have come to the conclusion that Cincinnati needs another up-to-date downtown house.

Norwood Theater Plans Enlargement.

Cincinnati, O.—Plans are under way by which the Consolidated Theater Co. will enlarge the seating capacity of the Norwood theater, at 4630 Montgomery road, by one-third, making it seat 1,000 persons. The company referred to was recently incorporated by I. W. McMahan, Jerome M. Jackson, Charles and Sam Schaengold and Benjamin Bernstein, all well known moving picture and theatrical men, with a capital stock of $50,000, to handle the exhibition ventures of the parties interested, and the acquisition of the house mentioned from the Norwood Amusement Co., the former holding company, was one of the first moves made.

Clifford Norris Struck By Locomotive.

Alliance, O.—Clifford Norris, manager of the Ideal theater, was painfully injured, but had a fortunate escape from death, when he was struck recently by a locomotive at the Pennsylvania railroad station. He had gone to the platform to secure a shipment of films, and stepped backward toward the track just as an engine passed. He sustained a scalp wound, but it is not believed that he was seriously injured.

Local Screeners to Give Ball.

Cincinnati, O.—The Cincinnati Screen Club, which, with Charles Weigel as its new head, numbers some of the livest spirits among the exhibitors, press and film departments of the moving picture business in Cincinnati among its membership, is virtually decided upon its long-discussed plan for a screen ball and carnival, to be given some time during the winter. Music Hall is mentioned as the only auditorium in the city large enough for an affair of the magniture contemplated, and one of the stunts which the film men propose to stage is a complete studio set, in which pictures will be taken as in "real life."

Illinois Theater Changes.

By Frank H. Madison.

Chillicothe, Ill.—Charles Vance, who started the Dawn theater in Streator, has purchased a moving picture theater here.

Monticello, Ill.—The building occupied by the Globe theater here was condemned of unsafe conditions, but steps have been taken to have it repaired.

Mattoon, Ill.—Robert T. Holmes has sold the Bijou theater to B. E. Thomas and A. C. Jones.

Oregon, Ill.—Arthur Locke has leased the Family theater for two years.

Troy, Ill.—Joseph Rickli of Highland has opened the Gem theater here. It is located in what has been known as the Opera House.

Mt. Vernon, Ill.—The Gem theater has been sold to Mr. and Mrs. Ed. Vandegrift who, after they had got the fair week business, closed it for improvements. The name probably will be changed.

Irving, Il.—Walter V. Berry and C. O. Carriker have purchased the moving picture show here from Chester Kelly.

Brockton, Ill.—Gillis & Dunbar, who have been operating an airdome picture show, have moved into winter quarters.

Algonquin, Ill.—A moving picture show has been opened in the Dehmlow Building.

Alton, Ill.—The Temple theater, which has been redecorated, has been reopened. Among the attractions booked for the winter season is "Ramona."

Sterling, Ill.—Greenough & Flinn, proprietors of the Grand theater, have made plans for a fifty-foot extension to their building, which will add several hundred to the seating capacity. A new lobby will be made, a lighting system and new ventilation system will be installed. Safety for patrons is assured by the fact that Assistant State Fire Marshal Morgaridge, who is a former resident of Sterling, has gone over the plans.

New Michigan Theaters—Notes.

Manistique, Mich.—Perkins & Knisley have let the contract for their new theater and expect to open it about Thanksgiving.

Iron Mountain, Mich.—A. E. Brauns expects to open his new moving picture theater and opera house about December 1. It is being constructed of brick and tile and will seat about 1,200 persons.

Birmingham, Mich.—E. R. Keef is now manager of the Temple theater, succeeding Mr. Baechle.

Manistque, Mich.—The Gero theater has been opened here.

Detroit's Majestic Asks 25 Cents

Announcement of Increase in Admission Prices Comes with Promise of First Runs on Paramount Pictures and the Mary Pickford Films—Best Possible Entertainment Goes with the Higher Price Asked.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—One of the biggest pieces of news that has broken in Detroit for some time is the Majestic theater's increase of admission and its announcement that it has secured first-run on Paramount pictures as well as the new Mary Pickford features.

The Majestic is conceded by "men who know" to be one of our finest examples of motion picture theaters—it differs from most theaters in its amphitheater style of construction, and is successful despite the fact that it is a mile and a half from the heart of the city. On October 2 the Majestic theater raised its prices to 25 cents for every seat, except boxes, at the evening performances, with matinee prices remaining at 10 cents. When this was done, the following announcement was made to its patrons:

"There may be some Majestic patrons who will wonder why all seats have recently been advanced to 25 cents. It has always been the aim of the management to provide the very best possible entertainment. This policy has resulted in an increase in the price of films alone more than double the amount we spent some months ago. The increased cost of living has forced us to voluntarily raise the wages of our entire staff. In addition to this, we recently have added to our orchestra four of the best soloists obtainable in the United States. From the opening of the Majestic in April, 1915, we have tried to set the pace in the way of motion picture entertainment in the city of Detroit. How well we have succeeded is indicated by our ever increasing patronage."

The Majestic continues its first-run franchise on Triangle features, playing each week its choice of the two programs and paying for both services. In other words, the Majestic is paying for two features each week and using one in order to be absolutely certain of a good box-office attraction every week.

Noticeable Reduction in Small Theaters.

Detroit, Mich.—The State Fire Marshal's office in Detroit is making its semi-annual inspection of motion picture theaters. As far as the survey has progressed conditions are good, deputies say. A noticeable reduction in the number of small theaters has been found. The tendency is toward larger and newer theaters seating 1,000 and up. With this change fire dangers are reduced, as all new theaters are built according to plans approved by the fire department.

A Proof of Bigness in Showmanship.

Detroit, Mich.—While in New York the first week of October, the writer met Harry I. Garson, general director of the Broadway-Strand theater, Detroit, and Hugo Kalsow, musical director of that playhouse, at the Hotel Knickerbocker. "What's Mr. Kalsow doing in New York?" the writer asked of Mr. Garson. "Just down here to pick out some music for "The Common Law." How many theater owners throughout the country are "big" enough to send their musical directors or even their managers to New York or other cities occasionally for the purpose of broadening out their ideas. We just can't fail to recognize the fact that this man Garson is a real showman.

H. W. Smith Managing Drury Lane.

Detroit, Mich.—H. W. Smith is now manager of the new Drury Lane theater, Detroit, which recently went into the control of George Weeks. Mr. Smith will have full charge, Mr. Weeks being inactive. For some time Mr. Smith has been connected with the Detroit Metro exchange, and was previously manager of the Garden and Empire theaters in Detroit.

Bigger Things Coming for Picture Men.

Detroit, Mich.—A quiet, unassuming person in Detroit, and yet one who is an important factor in filmdom, is J. A. Fitzgerald, vice-president and on the directorate of the Metro Film Corporation, as well as financially interesed in the Michigan Metro Corporation. He was one of the original crowd that started the Detroit Universal exchange. Besides his extensive film interests he operates a chain of cafeterias and restaurants in Detroit. "From the very start I could see a big future to the motion picture industry, and even today with all of the unsettled conditions I look for bigger things than ever in the next five years. There are unlimited possibilities to this business. We know that the people like to see motion pictures. It is just a question of supplying them with the sort of pictures that they should have. Productions must be good, of course, but there must also be co-operation between the porducer and the exhibitor.

Reel Fellows Club Hold Meeting.

Detroit, Mich.—The Reel Fellows Club, comprising the Detroit exchange managers, met at the Alt Heidelberg, last week, and had present their salesmen and traveling representatives. The purpose of the meeting was to impress upon these road ambassadors that they must be absolutely right in every statement they make and under no circumstances must there be misrepresentations of any kind. Of late there have been many false rumors circulated among exhibitors by some traveling representatives which have caused considerable trouble.

Serial at the Liberty and the Knickerbocker.

Detroit, Mich.—Two high-class motion picture theaters of Detroit that heretofore have kept clear of running serial photoplays have signed contracts for "The Shielding Shadow" serial now being produced by Pathe. These theaters are the Liberty, Bates and Farmer streets, and Knickerbocker, East Jefferson avenue.

Makes Films Pay His Way Through College

Intelligent Student at Illinois State University Opens a Show in Nearby Town—Will Run Three Nights a Week.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

DELAND, ILL.—The bright youth of today who hopes to pay his way through college does not find it necessary to fire the furnace or wait on tables. Instead he picks out a live small town not too distant from the college city and gives the inhabitants a moving picture show two or three times a week. E. C. Furrer, of Easton, Ill., a student in the engineering school at the University of Illinois at Champaign, has rented a building here, installed 200 opera chairs and will give shows Tuesday, Thursday and Saturday nights.

Censorship and Home Talent Films.

Rock Island, Ill.—It is seldom that a home talent photoplay includes anything that might be termed objectionable, but "The Maid of the Mississippi," which was produced by the Rock Island Club, and exhibited at the Strand theater, narrowly escaped the hand of the censor. It lacks the traditional happy ending, a country maiden ending her troubles in the dark waters. The mayor finally passed the film.

Illinois History in Film.

Springfield, Ill.—The plan of the Illinois Centennial Commission, noted in The World two weeks ago, to make a historical picture, has been broadened and it is hoped to have the film ready by the time of the celebration in 1918. The films will recite the full history of the state from 1818 to 1918, taking in events such as the battle of Starved Rock, the massacre at Wood River, assassination of Lovejoy at Alton, the Chicago fire, the killing of the Mormons and driving them out of the state, the expulsion of the Black Hawks, the birthplace, life and death of Lincoln and noted events in the life of Grant, the exploitation of the Legend of the Piasa Bird, the growth of the farming industry from the sickle to the harvester and thresher combined, transportation from the ox team to the beautiful palace cars now upon the railroads, from the canoe to the great steamboats now plying Illinois rivers, and things along this line, all true events connected with the history of the state.

Boehringer Interests Capitalized

New Orleans Amusement Company Has Completed Organization with a Capital of $125,000—All Stock Has Been Subscribed and None Is on the Market—Alex. Grouchy, Jr., Is President, Ernst Boehringer Is Vice-President.

By N. E. Thatcher, Times-Picayune, New Orleans, La.

NEW ORLEANS, LA.—Quite the most important event in motion picture circles in this territory that has occurred in a long time is the organization of the Boehringer Amusement Company, which has been in the process of formation for some time, but which has not been in shape to announce its policies until Thursday, October 5. The company is capitalized at $125,000 and the greater portion of the stock has been subscribed and the money is now in the treasury. The remainder of the stock is to be distributed among favored persons and none of it has gone begging. The investment gains its attraction from the wonderful success that has attended the operation of the Triangle theater under the management of Ernst Boehringer since it was changed from a low-class burlesque theater with an unsavory name. It is the common custom to turn people away every night, and on Sundays the sale of tickets is stopped at intervals of such frequency as to give a proprietor of grasping disposition a bad attack of heart failure.

Ernst Boehringer.

Some of the best-known and strongest financiers of Louisiana are identified with the new company. Its officers are Alex Grouchy, Jr., of Baton Rouge, president; Ernst Boehringer, New Orleans, vice-president and general manager, and A. F. Cazedessus, cashier of the Bank of Baton Rouge, secretary and treasurer. The new company will operate the Liberty, the Triangle and the Columbia theaters, and each of these theaters will be conducted on the highest plane and be equipped with every modern appliance for the pleasure and comfort of its patrons.

New Liberty Theater.

On October 2 the work of demolishing the old Victoria hotel in St. Charles street to make a site for the new Liberty theater, was commenced, and it is to be pushed with vigor until the building is completed. The structure will be devoted to motion pictures exclusively and it is the intention of the Boehringer Amusement Company to make it the most complete motion picture theater in the South. It will be 50x172 feet and is to be constructed of steel and concrete, contracts for the material having been let some months ago. It will have a seating capacity of 3,000, including the two balconies, and is to be finished in the most attractive modern style.

Winter Business Begins.

New Orleans, La.—Theaters in this city with few exceptions report a marked increase in business with the advent of cooler weather and the return of hundreds of summer tourists to their winter haunts. Some of the poorly-equipped and barn-like concerns are having a hard time of it and two or three of them have recently closed, which is a good thing for the business in general, for it indicates a tightening up of the dignity of the industry, and gives to exhibitors who are enterprising enough to improve their houses some assurance that their efforts will net them an adequate return in increased and better class of patronage.

Times-Picayune Local Films.

New Orleans, La.—The Times-Picayune Photoplay Opportunity feature production in which fifteen young ladies in the four Southern states adjoining New Orleans took part to demonstrate their screen qualifications, will be ready for exhibition before this is read. It is a six-reel story and rather to the surprise of those who witnessed its initial showing, it is a very meritorious production, taking its place with the average feature releases without fear of suffering by comparisons. A two-reel comedy, produced exclusively by employes of the Times-Picayune, has also been finished, and will be used as a "chaser" to the big feature, and the show is already extensively booked in its local territory. The purpose of the newspaper was to give the young ladies an opportunity to demonstrate their ability as actresses if they have any—but it didn't have any fun doing it.

Pushing Work on New Strand.

New Orleans, La.—Work on the new Strand theater is progressing rapidly under the incentive of the Sanger Amusement Company, which is manifesting impatience to have the house finished and to begin business. Very elaborate plans have been made for the operation of the theater, and nothing is to be left undone to make it one of the finest photoplay houses in this section. It is the intention to have the theater ready for business early in February.

A Children's Picture by the Kiddies Themselves.

New Orleans, La.—In order to stimulate interest in the children's matinees, the committee having the project in charge for the Women's Federated Clubs have arranged with a local film manufacturing concern to produce a one-reel picture each week in which none but children who attend the kiddies' matinees take part. These films are to be shown the succeeding week at local play houses and they are awakening strong interest. The children's matinees are evidently assured of success, and censorship talk is correspondingly weakening.

Thelma Theater Sold.

New Orleans, La.—The Thelma theater, one of the most profitable of the suburban houses, has been sold by Mrs. Ed. Walsdorf to Charles Kuntz, an old exhibitor, and he announces his intention of rehabilitating the property.

Atlanta's Smart Set to Make Local Picture

Pleasure of Seeing Itself in Film and Knowledge That Others Will Want to See It Because It Is Smart Leads to Atlanta Society Film Comedy.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—Not content with their splendid successes on the speaking stage, such as the recent production of "Prunella," the Atlanta Players' Club is planning to screen a social comedy which will present all of Atlanta society in a local photoplay which will have as its setting the fashionable homes and country seats in and around the city.

The Players' Club has not only decided to begin the production of the play, following a fad which has taken the smart sets of the east by storm, but they have formed definite plans which they are prepared to put into operation at once under the direction of James Calney, whose scenario, "Vice-Versa," has been accepted.

The filming will be done by the Scenic Film Co., and the first appearance of the picture will be in Atlanta to the Players' Club and their invited guests. The play will then be released and the proceeds from the bookings will go into the general fund of the Players' Club for the promotion of amateur talent in acting.

The filming will probably be completed by the 1st of November.

F. Ezell Managing Local Kleine.

Atlanta, Ga.—F. Ezell has been appointed manager of the Kleine Company in Atlanta and will cover six Southern states. Mr. Ezell comes from Charlotte, N. C., and takes charge this week.

Wells Hawks Visits.

Atlanta, Ga.—Wells Hawks, personal representative for Mary Pickford, was in Atlanta this week in the interest of his star and her newly formed film corporation. He is making a nation wide tour for Miss Pickford. Mr. Hawks left Saturday for Birmingham, Ala., and from there will go to New Orleans.

Benefit at the Grand.

Atlanta, Ga.—Sunday afternoon Oct. 7, the Hebrew Orphans' home was the beneficiary of the motion picture entertainment given at the Grand. "Judith of Bethulia" was the attraction, with Henry Walthall, Lillian Gish, Blanch Sweet and others of equal fame in the cast. A record crowd was in attendance.

De Luxe Office in Exchange Building

Atlanta, Ga.—De Luxe attractions have opened an office in the new Exchange building, under the able management of U. T. Koch. Mr. Koch will have charge of six Southern states and have entire distribution of the Clara Kimball Young films. Marvin Barr is the special traveling representative for this company.

Miss Bianca Bak in Charge of Bluebird.

Atlanta, Ga.—Miss Bianca Bak has been appointed manager of the Bluebird Photo Play Company, with headquarters in the new Exchange building. Miss Bak was formerly manager for the Apex Film Company in the South, and won an enviable reputation for straightforward business methods among Southern exhibitors and exchange men.

Indiana Film News Letter

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

New Broadway, at Gary, Opens.

GARY, Ind.—The New Broadway, one of the latest additions to Gary motion picturedom, which was recently completed at a cost of approximately $75,000, opened Friday, October 13, for the first time. Verne U. Young, the owner of the theater, also controls four other Gary theaters.

The theater is located at the northwest corner of seventeenth street and Broadway, and will seat about 800 people. The interior decorations of the house represent a garden, the walls and trellis work over the ceiling representing a sky. The daily program will include both vaudeville and motion pictures during the winter months.

Mathew McBride Buys Ground.

Gary, Ind.—Mathew McBride, proprietor of the Lyric theater, a motion picture house, has purchased two lots on which his theater is built on the northwest corner of Broadway and Twelfth street from Charles Mast, of Cambridge, O. Mr. McBride paid $16,000 as the cash consideration for the property.

Nicklo at Linton Now Open.

Linton, Ind.—The Nicklo theater, recently completed, was thrown open to the public Wednesday night, October 11. The new theater has been decorated attractively and is said to be one of the most modernly equipped motion picture houses in the southern part of the State. J. H. Scherer is the manager of the theater.

Milford Theater Sold.

Milford, Ind.—Lewis Rowdibaugh has sold the Milford theater, a motion picture house, to J. W. Estep, a business man of this city.

Suit Over Exhibition of "High Hand."

Terre Haute, Ind.—Charging that their rights to the exhibition of the "High Hand" motion picture film had been encroached upon, the Celebrated Players Film Corporation brought suit last week in the Vigo county Superior court against the Wieland Film exchange, of Pittsburgh, for $100 damages and attached the films which were shown Friday night at the Crescent theater. In the complaint it is set out that the plaintiffs hold the privileges for the exhibition of this picture in the state of Indiana and that the Wieland company was leasing the films in territory that it does not control. No action has been taken on the suit.

For Lower Taxes in Tennessee

Exhibitors Plan to Make Plea Before the Coming State Legislature for a Fairer Distribution of the Tax Burden—Picture Theaters Have Been Bearing More Than Their Share—Discriminating License Fees.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—Word is being received from over the state regarding a move to interest exhibitors in the drafting of a bill proposed to amend the tax provisions, as contained in the existing Tennessee statutes. The Tennessee legislature will convene in bi-annual session within a few months, and it is planned by the showmen to go before the lawmakers with a bill to reduce the heavy tax now levied upon monion picture theaters in this state.

It is claimed by the exhibitors that certain provisions contained in the Revenue Bill enacted May 11, 1915, are not fair, inasmuch as such provisions appear unjustly discriminatory in favor of vaudeville houses, etc. For instance, theaters with a seating capacity of 400 or more, operated exclusively for the exhibition of motion pictures, are assessed a tax of $200 annually, regardless of the population (if over 5,000) while ordinary theaters are graded from $10 to $200, according to the size of the town or city. This means that if an exhibitor decides to open a 500 capacity house in a 10,000 town he will have to pay into the state treasury a tax of $200, whereas with an ordinary theater the assessment would be $25.

Another feature to be considered is the fact that the schedule of admission prices maintained by the theaters is invariably far in excess of the motion picture houses, and consequently the volume of revenue and resultant profits are much greater in connection with an ordinary theater. It is believed by the picture men that a wide interest can be aroused among the exhibitors of the state, and that some needed legislation will result from their efforts.

Artistic Crescent Lobby Displays.

Nashville, Tenn.— One of the characteristics of the houses operated by the Crescent Amusement company on Fifth avenue is the clearly executed series of lobby displays which appear in connection with features running at these theaters. One of the latest novelties was used in connection with "The Light at Dusk," a Lubin subject. A colored photograph of "The Angelus" was enclosed in a large framework of black velvet, etc., and placed in the lobby, with an electric bell continually tolling. It lent more or less of a sacred atmosphere to the entire theater, and was the subject of much comment.

Another splendid piece of lobby work was the life size Chaplin display, mounted on a step ladder in the corridor of the Elite. Charlie was armed with a broom as a cue stick, and took a stroke at the well known "three balls" every two seconds. The image was an exact replica of the pose caricatured on the posters, and was kept in motion by electric current.

Seven Reels with Vaudeville.

Knoxville, Tenn.—What is conceded to be one of the most generous (to its patrons) programs in the country is offered by the Bijou theater. In addition to offering a complete five act vaudeville show, the management runs a five reel Triangle drama and a two reel Keystone comedy at every performance, with a semi-weekly change of program. No advance has been made in the admission prices since the addition of the big feature pictures, and the slogan of the house is "Just Come a Bit Earlier and Stay a Bit Later." This is further evidence of the demand for good pictures, even though a little vaudeville is ground out in addition to the films.

Daniel Webster Visits.

Nashville, Tenn.—Daniel Webster—not the statesman—but special representative of the Unity Sales Corporation, was a recent visitor in the city in the interest of "The Yellow Menace." Mr. Webster was formerly connected with tho advertising department of Klaw & Erianger, but is now handing Tennessee, Georgia, Florida, Alabama, Louisiana and Mississippi for the Unity Company, and is booking his big serial solid through this territory. Nashville is running this picture at two houses simultaneously, the Rex being the latest house to sign up. The Star theater, for colored people, is also running the serial, and interest is being well sustained at both houses.

Howell Graham Master of Ceremonies.

Chattanooga.—Howell Graham, well known Chattanooga theater man, served as master of ceremonies at the annual meeting of the Chattanooga Automobile Club, at which varied entertainments were offered.

Nashville.—M. Y. Brockett, formerly manager of the Crescent Amusement Company's Clarksville house, the Elite, has been transferred to Nashville, where he is at present supervising the Crescent theater, one of the company's local houses.

St. Louis Considers Lighter Theater Bill

Alderman Kraleman Introduces a Measure Demanding That Theaters Be So Light That Signs on Walls Can Be Read.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

ST LOUIS, Mo.—A bill—apparently aimed at "spooners" who frequent the dimly lighted theaters of St. Louis—was introduced in the Board of Aldermen during early October by Alderman Kraleman. The bill provides that the theaters be lighted during performances to such an extent that signs on the walls will be clearly visible. This lighting of the theaters will, it is claimed by its sponsors, tend to improve the morals of picture patrons who have become accustomed to the dimly lighted picture shows. Many of the St. Louis exhibitors have taken it upon themselves to have their theaters lighted up enough always to be able to see how to get in and out, by the use of red and other colored lights, and such theaters as both the Lyrics, the Delmar, the Pageant, and all the modern houses are always well lighted. It is the smaller and older theaters that are rather too dark to suit the "anti-spooners."

Royal Has "Fall of a Nation."

St. Louis, Mo.—The Royal theater, on Sixth street near Olive, started a week's run of "The Fall of a Nation" on Sunday, October 1st, at twenty-five cents admission. This is the first time the film has been shown in St. Louis, and the Royal has been packing the house at every performance.

Shenandoah Again a Picture House.

St. Louis, Mo.—The Shenandoah theater, Grand and Shenandoah avenues, after a varied career of pictures, vaudeville, and stock companies is again showing only big feature photoplays to its patrons.

Edith Storey's Visit in St. Louis.

St. Louis, Mo.—Miss Edith Storey, who passed through St. Louis on Thursday, October 6, on her way to the western Vitagraph studio in Hollywood, California, appeared at a number of moving picture theaters in the city during her brief stay. Miss Storey's first "appearance in person" was at the Royal theater, on 6th street, After that until closing time for theaters, she appeared at the Pageant, 5851 Delmar; the Congress, 4021 Olive street; the Shaw, Thirty-ninth street and Shaw avenue, in South St. Louis, and several others in different sections of the city.

Miss Storey received many floral offerings at the theaters she visited, and all the managers who could get them, ran pictures in which the actress was featured, but perhaps the most appealing tribute the star received was a magnificent bunch of flowers presented to her by the patrons of the Family theater, on South Broadway, instead of the usual offering of the house manager.

War Film for Red Cross Being Booked.

St. Louis, Mo.—A new war film called "Our American Boys in the European War" is being booked for showing at numerous theaters in St. Louis for the benefit of the American Ambulance Field Service. Stanley Stoner, a member of the local committee, is placing the film, and gave a private showing to the press representatives and the St. Louis committee of the American Ambulance in France.

Option on $55,000 Theater Site.

St. Louis, Mo.—Percy Knoebel has taken a forty day option on property at 211-13 Collinsville avenue, East St. Louis, for $55,000, with the understanding that the property is to be used for the theater. For several weeks past an option on numbers 209-11-13 was held by Frank R. Tate, a prominent theatrical manager of St. Louis, but that option expired at noon Friday, October 6, and an hour later Knoebel had obtained the second option. Number 209 belongs to the Knoebel estate.

Kansas City's Grand to Show Films

One of City's Prosperous Legitimate Theaters Has Been Leased by A. E. Elliot of the Sapphire Amusement Company—It Will Be Remodeled for Motion Pictures —Will Seat 2,500—Rent for Ten Years Is $120,000.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—A. E. Elliott, of the Sapphire Amusement Company, has leased the Grand Opera House and will remodel it for moving pictures.

This statement is quite as important to Kansas City and the territory, as the announcement two years ago that the Willis Wood would become a moving picture house. More important, perhaps, because the Grand has had a consistently successful career. It has always been the one prosperous house in Kansas City, the popular price house; and many of the greatest plays have been seen there. It was built in 1891 by A. Judah and Melville H. Hudson, and Mr. Judah managed it until his death about a year ago. It is interesting to recollect that the Grand was built on the site of the old Midland theater, which had a circular auditorium, and had been used as a Panorama; one of the famous spectacles shown there being "The Battle of Gettysburg." The Grand had kept away from pictures more consistently than any other theater until, a little more than a year ago, "The Birth of a Nation" was shown, running for a record of three weeks, and to crowded houses.

Mr. Elliot will have a house that now has 2500 seats. His rental for the ten years of the lease is $120,000. He will spend $10,000 remodeling. His company has also a 99-year lease on East Twelfth street, where a large picture show house will be erected, adjoining or including, the present Sapphire theater.

Family Group Night.

Fort Scott, Kans.—Miss Marie Smith, Pictureland Theater, Fort Scott, Kans., is featuring "family group night" on Friday nights at the Pictureland, and has received the cooperation of the schools through the Mothers' and Teachers' Club.

Edith Story at the Gene Gantier.

Kansas City, Mo.—R. G. Leggitt, manager of the Gene Gantier Theater, Thirteenth and Quindaro, Kansas City, Kans., prepared a full stage setting for Miss Story, who spoke at his theater, and was received enthusiastically by a full house. Miss Story was introduced by Miss Gene Gantier, who is the sister of the manager, and whom the theater was named after. Miss Gantier is well known to the film people of Kansas City.

Speaks on "Better Pictures."

Compdon, Ia.—Mrs. J. C. Paterson, wife of the manager of the Auditorium Theater at Compdon, Ia., will speak on the subject, "How Can We Obtain Better Pictures," at a Suffragette meeting to be held in that city the last of October. Mr. "Pep" Balsly, Kansas City Feature Film Company, who is assisting Mrs. Paterson in the preparation of the talk, says Mrs. Paterson will endeavor to convince the ladies of that section that they are already receiving better pictures.

Explained the Meaning of Programs.

Cape Girardean, Mo.—In the recent street fair at Cape Girardean, Mo., a local exhibitor, E. M. Doyle, of the Park Theater, had a booth which was divided into three sections. One was Paramount section, another World, and the third was Metro. A young lady in each booth explained the merits of the plays and handed out photographs and novelty advertising. The booth was a marked success because it made it possible to explain to nearby towns the various programs.

Use for Vacant Window Space.

Newton, Kans.—Ed. V. Wagner, Star Theater, Newton, Kans., one of those energetic advertisers who uses every plan to stimulate his business, lately secured the window space in a vacant store. On one side of the entrance were Paramount productions, such as "Madame Butterfly," played by Mary Pickford, decorated with Japanese umbrellas and photographs of Mary Pickford. On the other side of the entrance were Fox features, "Under Two Flags," Theda Bara, decorated with American and French flags.

New House for Brownell, Kan.

McCracken, Kans.—Mr. Ryan, of the firm of Mason & Ryan, was recently in Kansas City buying the equipment for a new theater which he is opening shortly at Brownell, Kans. This firm operates motion theaters at Brownell, Bison and McCracken, Kans. While in Kansas City Mr. Ryan booked several Paramount pictures which will be circuited in the three towns.

A Busy Exhibitor.

Breckenridge, Mo.—A. Yarbrough, an exhibitor, also a successful merchant in novelties and notions, and president of the Commercial Club of Breckenridge, is manager of the opera house. He is showing photoplays three nights a week, two nights are devoted to Paramounts and one to serials. On open dates Mr. Yarbrough shows the big features such as "The Eternal City" and "The Battle Cry of Peace," charging advance admission prices.

Hospital Benefits at the Empress.

Wichita, Kans.—Mrs. Harvey Schellenberger is giving a series of benefit shows at the Empress Theater for the Wichita State Hospital. The subjects for October and November are Paramount features. They are "The Spider, Pauline Frederic; Margarite Clark in "Molly Make-Believe," Mary Pickford in "The Eternal Grind"; Charlotte Walker in "The Trail of the Lonesome Pine," and Geraldine Farrar in "Temptation."

New Springfield Theater Opened.

Springfield, Mo.—The New Princess theater, which opened recently, has a seating capacity of 1,200, and cost $20,000. It will be managed by Roy Wilhoit.

C. C. Perry a Visitor.

Kansas City, Mo.—C. C. Perry, controler of a string of theaters in Kansas, was in town recently booking some Paramount features for Buckner, Kansas. Mr. Perry's home is in Fowler, Kansas.

Local Exchange Notes.

Kansas City, Mo.—C. W. Hardin, manager of the Metro Service of Kansas City, is making a tour of Missouri to announce the new feature, "Romeo and Juliet," which will be released October 23.

P. J. Schlaifer, who formerly had charge of the "Yellow Menace" for the United Film Service of Kansas City, recently left for Denver where he will take charge of the local branch of the United Film Service there. Mr. Joe Levy, manager of the Kansas City office, will now take charge of the "Yellow Menace" in this territory. Mr. Levy reports that the "Yellow Menace is giving the greatest satisfaction in the territory.

Howard Jameyson, who has recently been promoted to the assistant managership of the local Pathe Film Service, is making a tour of the State visiting the small town exhibitors.

Recent visitors to the Kansas City exchanges were: Mrs. M. C. Smith, Pictureland theater, Fort Scott, Kans.; W. A. Barris, Marionville, Mo.; C. R. Blublugh, Vaudette theater, Fort Scott, Kan.; Joseph Partridge, special representative of the Vitagraph Co., New York; Mr. Rhine of the Princess theater, Joplin, Mo., and Abe Reingman, Colonial theater, St. Joe.

"The Wild Rose of Iowa" an Historical Film

Iowa's Story to Be Incorporated in Five Reels by History Department of University—Choosing the "Wild Rose."

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

DES MOINES, IA.—"The Wild Rose of Iowa" will be the name of the five-reel production which will tell the history of the pioneer days in this state. It will be produced under the auspices of the State Historical Film Corporation, which will bring 100 young women from various parts of Iowa to this city where the selection of the title character, "The Wild Rose," will be made. The stay of the young women in Des Moines will not be without its entertainment features. Des Moines Federation of Women's Clubs will give a reception while they are in the city. After the photography here is done the principals of the cast will be taken to Chicago, where the interior scenes will be filmed in the studio of the Rothacker Moving Picture Company. The scenario was written by Alice C. Weitz and Edgar R. Harlan, curator of the Iowa historical department.

There is more than a touch of romance in the name and the honor of taking the lead in this Iowa picture under the dignity aegis of a great state must be very affecting to the proudest of Iowa's daughters.

Interesting Iowa Theater Notes.

Muscatine, Ia.—Darwin Karr, Essanay star, who is making a motor tour of the country with films in which he played, was at the Gayety theater for the matinee and night.

Charles City, Ia.—The attendance record at the Hildreth theater was broken by the film, "Where Are My Children?"

Mason City, Ia.—Manager Arthur of the Cecil theater has added vaudeville to his moving picture program, changing the various plays twice a week and films daily.

Muscatine, Ia.—Manager Henle has added to his balcony seats, has employed a second operator and has also started a popcorn shop in the building.

Nebraska Theater Changes.

Scottsville, Neb.—Tom Bucey has named his new moving picture theater here, which will be opened October 19, the Queen.

Loup City, Neb.—A. B. Young has sold his moving picture theater here to Mr. Hunt of Ravenna.

Beatrice, Neb.—The Gilbert theater has a new policy of selecting its Friday and Saturday program with a view to pleasing the boys and girls.

New Dakota Theaters—Notes.

Esmond, N. D.—J. R. Kincaid of Maddock has opened a moving picture theater.

Beach, N. D.—The Beach Opera House, which is showing pictures, is now under the manageremt of Charles W. Haigh.

Hettinger, N. D.—B. W. Myron has sold the Star theater to Mr. Glasknap.

Hatton, N. D.—M. G. Pederson and C. P. Anderson have opened the Hatton Opera house, which they leased from Joe Thomp-

White Rock, N. D.—Archie Hess has purchased a moving picture show here from Theo. Huls.

Northwood, N. D.—"The Spoilers" played a return date at the moving picture theater here at thirty-five cents for adults and twenty-five cents for children.

MORE NOTES FROM ST. LOUIS.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

Winter Theaters Open.

St. Louis, Mo.—The Bridge theater, on Euclid and Natural Bridge road, has just opened for the cool weather season, with moving pictures, showing special features on certain days of the week.

The Easton theater, 5177 Easton avenue, St. Louis, has again opened for business, this time under the management of Carter and Daily, who went about the matter of opening up the house with a business-like system which should mean success during the coming season.

E. A. Schwartz, who was formerly manager of the Broadway and St. Charles theaters, both on St. Charles street, between Broadway and Sixth, St. Louis, has reopened the Broadway for the winter, the St. Charles having been sold during the summer.

D. Biondo, new proprietor of the St. Charles theater, St. Louis, opened his house on September 30, with "The Velvet Paw" as the chief attraction. Mr. Biondo has just recently come into possession of the St. Charles, and he will maintain the same policy in the management of the house as has been in force in the past.

Minneapolis Film Trade Prosperous

Overcoat Weather Fills Theaters and a Record-Breaking Business Is Expected in Both St. Paul and Her Sister City Across the River—New Theater Opened in St. Paul at Seven Corners and One in Minneapolis.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—With "overcoat weather" prevailing the business at the various moving picture theaters in the territory has increased in leaps and bounds and if early indications can be taken as a criterion the 1916-17 season hereabouts will be a record breaker. In Minneapolis the Strand, New Garrick, New Palace, New Grand, New Aster, New Garden, Lyric, Crystal and the Bijou-Jitney, prominent loop district houses, are all doing a big business.

In St. Paul's down-town district, the Majestic, Alhambra, Blue Mouse, Hippodrame, Strand, Princess, Gem and Gaiety have attracted good crowds at each performance.

The Seven Corners' theater in St. Paul was opened during the week with Florence La Badie in "The Shine Girl" and the "Shielding Shadow," Pathe serial. This new house, modern in every detail, is a handsome one and is located on Seven Corners, which is half way between the loop and the western residential portion of the city.

In Minneapolis the New Pantages theater at Seventh and Hennepin was opened on Sunday, October 15, with vaudeville and "The Crimson Stain Mystery," Consolidated serial.

The Bowling Scores.

Minneapolis, Minn.—The Unicorn-Metro team sprung a surprise in the Film Men's Bowling League last week by beating the Mutuals No. 1 league leaders. The Mutuals No. 2 will hereafter be known as the DeLuxe team and Reel News' aggregation will be known as the Reel Fellows' team.

L. V. Calvert Plans for "War's Women."

Minneapolis, Minn.—Lowell V. Calvert, manager of the New Garrick theater here, has made elaborate preparations for the run of "War's Women" at his theater, beginning October 15. Mr. Calvert has arranged for special settings to go with the picture and a special musical program has also been prepared. The Garrick seats 2,400 people.

"Purity" for a Week at the Strand.

St. Paul, Minn.—Manager Maitland of the Strand theater has arranged for a week's run of "Purity," featuring Audrey Munson, and will announce the opening date some time this week. "Purity," handled in this territory by the DeLuxe Film Co., of which B. N. Judell and E. A. Westcott, are president and general manager, respectively, was shown to students of the Saint Paul Institution School of Art.

J. B. Reisman's Children's Shows.

St. Paul, Minn.—Manager J. B. Reisman of the Dale theater here "stole" a big portion of the social section of the St. Paul Sunday Pioneer Press, October 8. Mr. Reisman had another of his children's matinees last Saturday afternoon and the affair was made a big thing by society mothers. Marguerite Clark in "The Prince and the Pauper" was the feature.

Among Local Exchanges.

Minneapolis, Minn.—Manager H. C. Andress of the Hearst International exchange spent three days in northern Minnesota and Wisconsin last week booking "Beatrice Fairfax," news-pictorials, "Jaffery" and other International service.

Minneapolis, Minn.—The Paramount exchange here is making plans to greet Geraldine Farrer when the star of "Joan of Arc," "Maria Rosa" and "Carmen" comes to St. Paul with the Ellis Grand Opera Co. next week. Assistant Manager Bert Barnett, Jr., of the Paramount is spending a vacation in New York.

Minneapolis, Minn.—F. O. Frederickson and R. C. Fox have resigned from the local Vitagraph exchange. Both Mr. Frederickson and Mr. Fox have been in the employ of the exchange for some time and have a host of friends in this territory. Mr. Frederickson has been booker while Mr. Fox has been road man for Michigan and Wisconsin. Messrs. Frederickson and Fox are the sixth and seventh employes to leave the Vitagraph exchange within the last six weeks.

Minneapolis, Minn.—J. George Feinberg of the Theatre Equipment Co. here spent two days in Aberdeen, S. D., last week, looking after work being done on a new theater in that city by his firm.

St. Paul, Minn.—The Monogram Slide Co. has resumed the making of lantern slides here. G. C. Johnston is in charge of the laboratories at 694 De Soto street, and R. J. Holmgren is doing the art work.

St. Paul, Minn.—Manager Samuel Thompson of the Feature Film Co. has booked "A Tour of the World," a ten-reel subject, in theaters at Rock Island, Ill., Davenport, Ia., Des Moines, Ia., and other cities through central Iowa and Illinois.

Great West Film Co. Getting Under Way

"The Golden Goddess" Being Made at Malta, Montana, Is Nearly Done—Work Will Be Begun on "The Indians' Tale of Christ."

ST. PAUL, MINN.—The Great West Film Co., the organization of which was commenced last spring, is beginning to develop into one of the largest producing companies in the Middle West. The Great West Co. has just sent to its local laboratories from Malta, Mont., over 4,000 feet of negative of "The Golden Goddess," a five-reel subject, to be released shortly on one of the foremost programs of the country. The Great West players are completing the action of "The Golden Goddess" at the Coburn ranch in Malta, Mont.

Following the finish of this feature will begin work immediately upon "The Indians' Tale of Christ," the scenes of which are laid in the Little Rockies in Montana. The Great West has secured Lee Caldwell, recognized as champion bronchobuster of the world at the recent competition at Pendleton, Ore., and has also procured C. M. Giffen, who played the lead in "The Cowpuncher," a well known feature released last spring. Wallace D. Coburn, known as "the cowboy poet," is playing the lead in "The Golden Goddess," the story of which is from Coburn's poem, "Yellowstone Pete's Only Daughter," and the supporting cast is made up of experienced Western actors and numerous range riders, "buckaroos" and ranch employees. Charles Webster Hitchcock and William Cooper, of Chicago, are assisted by Charles Bell, of St. Paul, directing the taking of the films.

Mr. Hitchcock produced "Cousin Jim" last summer and was for some time with Essanay. Mr. Cooper is one of the best photo-artists in the West. William F. Tobin is general manager of the Great West Co. and James G. Gilosky, owner of the Gem, Alhambra and Rex theaters, St. Paul, and president of the Northwest Exhibitors' Association, is president

Minneapolis' Strand as a Leading House

Saxe Brothers' 1,300-Seat House Making a Name—Manager James Keough Has Charge of It—Some Features Coming.

MINNEAPOLIS, MINN.—The Strand theater here is rapidly nearing the top rung of the Northwest theaters' ladder of popularity. Manager James Keough, better known as the "friend of the working man," ably assisted by Charles G. Branham, has begun a campaign for more business which has already brought about astonishing results. The Strand's house organ, "The Strand Magazine," has been reissued and is being distributed to the extent of 12,000 copies weekly, the Mary Pickford features have been booked, also "Romeo and Juliet," featuring Bushman and Bayne and with the regular Triangle and Metro program features, Mutt and Jeff cartoons, Keystone comedies and news weeklies, it looks as if the Strand is going to give its patrons more than value received for their patronage.

"Romeo and Juliet" will be run as soon as released and the Pickford feature, "Less Than the Dust," will follow shortly after. It is also stated that Manager Keough is considering booking Clara Kimball Young features. The theater orchestra has also been enlarged and several improvements made in the operating booth. An extensive advertising campaign in the newspapers and on the billboards has also been begun by the Strand. The theater seats 1,300 and is owned by the Saxe Brothers.

Charles G. Branham, former editor of Amusements, has become publicity manager of the Strand theater, Minneapolis.

Another Fine Denver Theater

John Thompson, Head of International Amusement Co., Announces a New Theater to Cost $50,000—Site Is Corner of Colfax Avenue and Ogden Street—Will Seat 1,200 Persons—Local Success of Big Houses.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—This city is to have still another moving picture theater. Plans have just been made public by John Thompson as head of the International Amusement Company for a $50,000 show house to be erected at Colfax avenue and Ogden street in the center of the fashionable residence district.

The announcement has again caused the question to arise. Will wonders never cease in the moving picture industry in Denver?

Two years ago the cry was raised that the city was then overcrowded with picture houses. Since then six high-class theaters have either been built or gotten under way. With each succeeding addition the doubting Thomases have let out a wail to the effect that it must fail. All could not survive, they said. There must be a crash, according to their belief.

But notwithstanding the pessimistic predictions, three of the six new theaters have been completed and opened for business and each is thriving. The other three are now in course of construction. Instead of the business suffering a setback, the opening of each new theater, instead has seemed to create new interest and, contrary to predictions, all the houses, new and old included, are prospering as never before.

John Thompson, who is building the latest addition to the list of Denver theaters, is the owner of the Thompson theater at Colfax and Adams, which is one of the six referred to above. He erected this playhouse in the face of predictions that a costly high-class theater would never be a "go" outside of the business district. He took a chance and demonstrated that where the small ordinary neighborhood house in the same locality failed, his proved a big success.

His faith in the future of the industry is best demonstrated by the fact that he proposes to invest $50,000 more in his new venture. The new Thompson theater is to be located in the same section of the city as the first playhouse. Colfax avenue is the main artery east and west across the city. The new place is about two miles nearer the heart of the city than the old theater.

These two are just the beginning of a chain of like places that Thompson plans to build in Denver and Colorado.

The new theater will have a seating capacity of 1,200 and will be distinctive in its appointments for comfort, beauty and ventilation.

Artie Johns and Hazel Hobson Wed.

Denver, Colo.—Miss Hazel Hobson, an inspector in the office of the Mutual company, surprised her friends this week by becoming the bride of Artie Johns, head operator at the Rialto theater, one of Denver's big Curtis street houses.

Walsenburg Theater Burns.

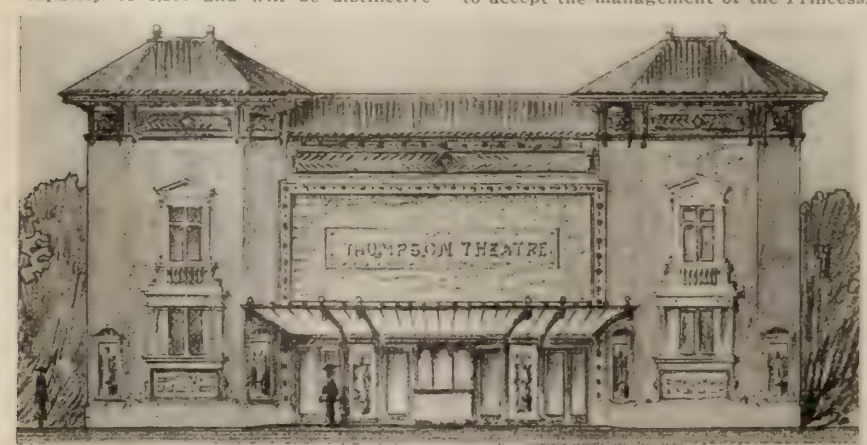
Walsenburg, Colo.—Four reels of film were destroyed in a fire which seriously damaged the moving picture theater of Archie Levy at Walsenburg this week. Work of rebuilding was begun at once and it is expected that the theater will reopen November 1.

McCormick Gets Fine Job.

Denver, Colo.—It has remained for a Denver man to draw the honor of being the first manager of the Circle theater, Indianapolis' newest and finest photoplay house. S. Barrett McCormick is the man. He left this city Thursday, October 5, to assume his new duties, resigning his position as manager of the Princess theater in Denver.

S. Barrett McCormick.

McCormick started in the moving picture business in Denver five years ago when he established a Photoplay Department on the Denver Times. From this he went to Lubin in a clerical capacity, then into the Mutual exchange as a feature booking clerk. From the Mutual he went with Ince as a scenario writer and later returned to Denver to accept the management of the Princess.



New Thompson Theater, Denver, Colo.

McCormick is one of the most popular young men who has ever been connected with the film industry in Denver and his loss will be keenly felt.

J. J. Sarah Buys Theater in Wiley.

Wiley, Colo.—J. J. Sarah has purchased complete equipment through the Denver Mutual exchange for a moving picture theater at Wiley, Colo. He has leased the Opera House and will at once convert it into a photoplay theater.

New Faces at Local Mutual.

Denver, Colo.—Two additions were made to the Mutual office staff this week by Manager Ward E. Scott. Mrs. Sarah Brown, stenographer, and C. Messenger, poster and shipping clerk, were placed on the role of employes.

A Weeks News in Texas

By E. E. Belcia, 902 West Second Street, Ft. Worth, Texas.

Palace Theater of Little Rock Leased.

LITTLE ROCK, Ark.—The Palace theater has been leased by George Slater of Dallas, from Stortch and Gans. Mr Slater has been in Dallas for the past week closing up film contracts for the Palace and booking some big extraordinary features. The Palace is one of the finest theaters in Arkansas and Mr. Slater is one of the old timers in the business, which undoubtedly means a big success. Mr. Slater was for many years connected with the exchange end of the business in Dallas

E. T. Peter Moves to Little Rock.

Dallas, Texas.—The veteran film manager, E. T. Peter, has gone hence after manys years residence in Dallas. Mr. Peter moved to Little Rock, Arkansas, and opened the Unicorn exchange, which we understand he calls the Exclusive exchange. In addition to Unicorn programs Mr. Peter also handles the Mutt and Jeff pictures and quite a number of old Paramount prints. E. T. Peter has been in Dallas since 1910, and has managed several different exchanges here, the last one being the United. Mr. Peter was one of the first managers of the Texas Film Company, which was originally the Universal exchange in Dallas. As he has been here so many years naturally he will be missed exceedingly, especially as he was always a prime mover in all meetings of exchange men or exhibitors.

New Fox Exchange Manager in Dallas.

Dallas, Texas.—The Fox exchange has again changed managers which makes the third manager for Fox in Dallas during the past three months. O. P. Hall has gone to Atlanta and has been succeeded by G. C. Reid. Mr. Reid when interviewed said he was from Atlanta and formerly from New York, further than this we were unable to learn, except that Mr. Reid says he expects to go after business like a whirlwind.

Buddy Stewart Has Returned.

Dallas, Texas.—Mr. Buddy Stewart, the smiling manager of "Texas's Greatest Show," the Old Mill theater, of Dallas, has just returned from a three week's sojourn in the East, where he visited all the largest theaters, acquiring ideas and learning what the other fellow has been doing. Mr. Hulsey, whom he accompanied, did not return with Mr. Stewart.

Dallas Locals.

N. E. Depinet has just returned from New Orleans, where he went for a conference with Wm. Oldknow.

H. T. Peebles, manager of the Houston office of the Consolidated Film, was heard from this week. Harry says business is rushing down there. He said the soldier camps were good customers. Harry F.

Botto is the assistant in the Houston and South Texas territory.

Alfred Raymond of the Mutual forces was a recent visitor in Houston. J. L. Wade, of Lewisville, Texas, was a Dallas visitor Sunday. Wade reports excellent business.

H. C. Kimball, manager of the Pope theater of McKinney, was in Dallas this week and reports that he is doing a good business with vaudeville, which has been added to his feature program.

A. W. Plues of the Vitagraph force is spending a week in Dallas. Mr. Plues has just recovered from a pretty sick spell and while not looking his usual self still looks pretty good at that.

WISCONSIN THEATER NOTES.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

BOYCEVILLE, WIS.—An opera house costing $7,000 is under construction here.

Plymouth, Wis.—A. R. Scheibe, who formerly operated the Crystal theater here, has purchased a moving picture theater at Menasha.

West Allis, Wis.—J. H. Aiken has assumed the management of the Rex, succeeding his son Clarence, who has gone to Duluth, Minn., to manage an acetylene gas plant.

Milwaukee, Wis.—The Princess theater, Third street, near Wells, which has been remodeled at an expense of $12,000 became a 10-cent house at its reopening. The new policy provides for the use of Paramount, Universal, Triangle, Fox and World film services.

West Allis, Wis.—Community moving picture entertainments will be given here this winter in connection with the local schools.

La Crosse, Wis.—Manager F. J. Williams of the Casino and Strand theaters cooperated with the local fire department on October 9, Fire Prevention Day, and showed a film based on the famous shirt-waist factory fire in New York City.

ALONG THE PACIFIC COAST.

San Francisco Briefs.

Charles Love, of the staff of Edward H. Kemp, will shortly take pictures along the proposed military road, El Camino Sierra. The Kemp office is very busy at present, both with finishing work and equipment. One of the late sales has been that of two machines for the Atkins theater, at Marysville, Cal.

The management of the Portola theater has booked the "Common Law" for a run of two weeks, commencing Oct. 22.

"Doc" Hart, a well known film man of this city, is now with the California Film Exchange as salesman.

S. A. Powell, who formerly handled "The Clansman" in this territory, is now with the World Film.

J. W. Allen, assistant to manager Herman Webber of the Progressive Motion Picture Company, returned recently from a trip through the nothern part of the state.

G. A. Metcalfe has disposed of two machines to be installed in the new theater to be opened shortly at Los Gatos, Cal., by W. Black.

California Notes.

Chico, Cal.—The Lyric theater, recently damaged by fire, has been repaired and reopened.

Santa Rosa, Cal.—The new Cline theater will be opened early in November.

Salinas, Cal.—Frank Vesely has disposed of the equipment of the Liberty theater and will devote his entire attention to the management of Brown's opera house.

Lindsay, Cal.—The Lyric theater has been opened by L. W. Willis.

Orland, Cal.—The Orland theater was opened recently under the management of W. R. Claman.

Serials Liked in San Francisco

Local Exhibitors Are Paying More Attention to Serials Than Ever Before—Big Downtown Theaters Follow Lead of the Turner & Dahnken Tivoli and Are Making Good With Some of the Late Installment Pictures.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Local exhibitors are now paying more attention to serials than ever before and there is a steady increase in the number of houses featuring these photoplay productions. This increase is not as noticeable in the residence districts as it is in the larger downtown houses, and some exhibitors with small houses express the opinion that serials are less popular with their patrons than was the case a year ago, but the fact remains that more and more of these are being booked. The Rialto theater, which opened several months ago on Market street, and which has been a great success has featured serials and the management has been well satisfied with the results. Turner & Dahnken found that "Gloria's Romance," with Billie Burke, was a great drawing card at the Tivoli theater, as well as at the other houses on the T. & D. circuit. Pantages theater has been showing serials for the past year and two attractions of this character are sometimes featured on the same bill.

The latest of the large downtown houses to add serials to their bills is the Market Street theater, conducted under the management of Eugene Roth. Heretofore, he has refused to book serials, no matter how attractive they might appear, but recently decided to give them a thorough trial at the house recently placed under his management. He has booked "The Shielding Shadow," the Pathe serial, and "The Scarlet Runner," produced by the Greater Vitagraph, and these will be started on the same date.

Peerless Film Service Growing.

San Francisco, Cal.—E. H. Emmick, president and general manager of the Peerless Film Service, 100 Golden Gate avenue, returned recently from a trip to Los Angeles and announces that this concern has taken over the office and films formerly handled in the southern territory by the Nat A. Magner company. This firm also recently took over the business of the Sun Photoplay company in this territory and now controls a number of large features, which places it in a very enviable position.

While a comparatively new company, the Peerless film service is already ranked as one of the busiest film exchanges in California and in addition to handling features is releasing three new comedies weekly.

Board of Trade Manager Takes a Vacation.

San Francisco, Cal.—F. S. Peachy, manager of the Film Exchange Board of Trade of San Francisco, has arranged to take a week's vacation in the Feather River country, where he will hunt deer. The Board is now holding luncheons every two weeks and the members are eagerly looking forward to the next one, when it is expected that venison will be served as a result of the prowess of its manager.

George Chamberlain Returns.

San Francisco, Cal.—George E. Chamberlain, head of the Independent film exchange, has returned from a two months' automobile trip to Oregon, upon which he called on a number of exhibitors. He found business conditions in northern California in good shape.

Off On United States Tour.

San Francisco, Cal.—Miss Freda Rubenstein, one of the most capable women in the film exchange industry, has left to make a tour of the United States for Sol L. Lesser in the interests of the "Ne'er-Do-Well." For the past five years Miss Rubenstein has been connected with the local office of the Golden Gate film exchange and the All Star feature distributors, during which time she has filled positions in almost every department from bookkeeping and correspondence to booking films and managing the business during the absence of Mr. Lesser. She is especially familiar with the booking of the "Ne'er-Do-Well" and added interest in this production will doubtless be taken in the places to be visited by her.

Savoy Opening Date Set.

San Francisco, Cal.—Plans have been completed for the reopening of the Savoy theater on McAllister street and a large force of workmen is busy redecorating and remodeling the house for the opening, which has been set for October 14th. A fine organ is being installed and in addition there will be an eight-piece orchestra. A screen of special make has been installed, two Simplex machines placed in the operating booth and an elaborate stage set made ready. M. E. Cory, a well known local exhibitor, and for a time manager of the local office of the World Film, has been placed in charge of the house. Large productions, which can be run for an indefinite period at prices ranging from 25 cents to 75 cents, will be featured.

Screen Maker Busy.

San Francisco, Cal.—William K. Hill, who has been engaged in the manufacture of moving picture theater screens in this city for the past six years, is now busier than ever before, having some unusually large jobs on hand.

Lasky, Inc., Ready for Release.

San Francisco, Cal.—The Lasky Amusement Enterprises, Inc., has moved its offices on the sixth floor of the Humboldt Bank building to larger quarters on the same floor and is ready for the first releases of the Art Dramas, Inc. which it will handle in California. It has also secured the world rights to "The Lure of Venus," an artistic production made in the hills of Marin County, by Miss Lolita Perine and featuring Miss Ida Christy, of Venus fame, at the recent Exposition. Miss Perine was formerly with the New York Hippodrome, and has a wide reputation as a designer of artistic effects. The production, which was recently completed, has received a great amount of publicity in the daily press, society folks having taken a prominent part in it. It will be shown shortly at a leading local theater to enable all those who took part in it to inspect it. The film will be handled through the De Luxe Feature Corporation of San Francisco, a branch of the Lasky concern.

Visitors in San Francisco.

J. Van Sant, Jr., of the Empire theater, Eureka, Cal., was a welcome visitor recently and made the rounds of the leading film exchanges.

E. J. Christopher, of Fresno, Cal., was also here a short time ago and placed an order for a large organ.

A. C. Rattenbury, of the Palace theater, Dixon, Cal., called upon the local trade recently, as did also A. T. Cunnard, of Taft, Cal.

Tom North, formerly manager of the V-L-S-E office at Seattle, Wash., stopped off here for a short visit with friends on his way to Chicago.

Portland's Curfew Rings Again

Portland, Oregon, Exhibitors Complain of Overly Strict Enforcement of Law That Keeps Children From Theaters—Children's Attendance Drops 60 Per Cent.—Exhibitors Escort Children Home.

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, Oregon.—During the past few weeks the curfew law has been strictly enforced. By its terms unaccompanied children are required to be off the streets at 8 o'clock.

Since the strict enforcement of the law, police officers have stationed themselves outside of picture theaters and children unaccompanied by parents who have entered the theater before 8 o'clock are reprimanded and escorted home by the officers. The exhibitors believe that such strict enforcement of the curfew law in all cases is not justified by the existing circumstances.

W. E. Tebbetts, manager of the Alhambra theater, located in one of the best residence districts of Portland, says his children's attendance has fallen off 60 per cent. since the new curfew edict went into effect. Children are but a small percentage of Mr. Tebbetts audiences, he says, and he does not suffer much financial loss. J. B. Washtock, of the Victoria in the Alhambra, in the Alberta district, is more vitally effected because children form an appreciable percentage of his audiences.

Some suburban managers have met the situation by personally escorting the children home from their shows.

Former Exhibitor in New Role.

Portland, Oregon.—Melvin G. Winstock, formerly Portland's foremost exhibitor, and now sojourning in Seattle, came back to Rose City for a few days as a special representative for "Purity," which showed at the People's the week of October 9.

Mr. Winstock has been experimenting with an innovation of his own in photoplay exploitation and exhibition effiiciency which he reports is most successful. In Seattle and Portland he has appeared in the theaters scheduled to show his picture and delivered a short, pithy, artistic talk preparing the audiences for the picture the following week. This initmate local publicity, so to speak, creates a bond between the audiences and the exhibitor that no long-distance publicity sent out by manufacturers can effect, he said.

Mr. Winstock stated he was gratified with the signs of returning prosperity in Portland. He believed, however, that in the film industry much reorganization in the system employed by manufacturers and distributors in dealing with exhibitors is necessary before the picture theaters will have their old power of making money.

Mr. Winstock also represents the Republican National Committee in this territory and has speaking dates arranged in the most prominent cities in the state. He received a most royal welcome from his Portland friends.

Education Campaign Needed.

Portland, Oregon.—At the first meeting of the Oregon Motion Picture Men's Association at the T. & D. Theater building, October 5, Dan Kelleher, representing the publicity committee handling the campaign for the repeal of the present Sunday closing law, told the assembled exhibitors why the law should be repealed for their own safety. The Sunday closing reformers are after the moving picture shows, said Mr. Kelleher, pointing out that it is a matter of self-preservation for every exhibitor in the state to fight for the repeal of the law and to use their screens to enlighten the people.

The ultimate object of reformers in Oregon is indicated by the statement of Rev. G. L. Tufts in the Pacific Christian Advocate: "It required many years of educational work to prepare the public mind for prohibition. And so will it be on the Sabbath question before we will attain state wide prohibition of Sunday business and Sunday amusements."

The Sunday closing situation is bringing the exhibitors in line for organization as nothing before has ever done. More than a dozen local exhibitors joined the Oregon Motion Picture Men's Association at the meeting of Oct. 5. A thousand slides advocating the repeal of the present Sunday closing law are being prepared and will be in the hands of the state's exhibitors before the election, Nov. 7. It will be necessary to vote "Yes" on the ballot to repeal the law.

Columbia Dresses Up.

Portland, Oregon.—The Columbia theater has put on its fall and winter garb. The house has been redecorated throughout, new blue velvet draperies have been hung, all lamp shades have been decorated with gold and silver grapes, the restroom refinished with French chatteau cretonne, and even the doorman has been garbed in a natty military suit of dark brown fitted with a purple-lined, gold-trimmed cape. Manager Myrick has reinaugurated the afternoon tea service. The Columbia has secured the new Mary Pickford films.

With Oregon Exhibitors.

Tillamook.—L. E. Partridge, Star and Gem theaters, has taken a partner and the firm is now Partridge & Morrison.

Condon.—W. D. Inglis, American theater, is planning a new house here.

Pendleton.—The Temple theater has been sold.

Eugene.—A. H. McDonald, owner of the Rex, is reputed to have acquired two other theaters here.

British Columbia Film News

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

May Make Film in Victoria.

VICTORIA, B. C.—J. Arthur Nelson, formerly of the Frontier company, recently visited this city, and presented the question of establishing a moving picture studio here, at a meeting held at the headquarters of the Victoria and Island Development Association, and attended by several of the aldermen, Commissioner Cuthbert, and others interested.

Mr. Nelson presented the advantages of having a company established here, and requested the support of local people in starting production in this city. No definite decision was arrived at, but the matter has been taken under advisement by the authorities, and the matter will be taken up again in the near future.

Business in Western Canada Good.

Vancouver, B. C.—Sam W. Whitehead, who is piloting "The Spoilers" on its second trip to Western Canada, has arrived in town, looking as healthy as ever—which means a good deal. Mr. Whitehead reports that business with the feature has been very heavy throughout Western Canada, and he is now arranging bookings in this city. The attendance record established by "The Spoilers" when shown by Manager Hector Quagliotti at the Colonial theater last year, following the passing of the picture by the Attorney-General, over the censor's veto, still stands as the heaviest week's business ever done by a picture in Vancouver, and its former success here will undoubtedly be repeated to a considerable degree.

Edmonton Theater's Sixth Year.

Edmonton, Alberta.—Manager O. J. Hallgrimson of the Dreamland theater, recently celebrated the sixth anniversary of the opening of the Dreamland, and started in on his seventh lap with renewed vigor. Mr. Hallgrimson came to Edmonton six years ago from Seattle, and opened the original Dreamland in a frame building on Jasper street, near Grierson, doing a great deal of pioneering work in establishing the pictures as a distinct part of the lives of the people. The theater is now housed in a handsome brick building at 97th street and Jasper.

Seats Have Been Heard From.

Vancouver, B. C.—Although the Broadway theater has been completed for some time, the opening of the house has been delayed by the non-arrival of the seats, which are being sent from Eastern Canada. However, W. P. Nichols, managing director of the National Amusement Company, states that the seats have passed Winnipeg on their way west, and the house should open within a very short time.

Thanks to Good Friend Allen.

Vancouver, B. C.—H. J. Allen of the Famous Players Calgary office, who lately spent some time in this city, has departed for home. He promised to send us lots of news, with full details, initials, dates—all that sort of thing. Other exchange managers and exhibitors are cordially invited to do likewise, including personal items regarding those in the film industry, stunts, benefits, etc., as well as the larger questions affecting exhibitors and exchangemen generally.

B. S. Courtney Here with "Nation" Film.

Winnipeg, Man.—Basil S. Courtney, at the head of the Basil corporation, controlling the Canadian exhibition rights for "The Birth of a Nation," visited this city with the big picture recently, when three days of capacity business were played at the Walker theater. This is the third transcontinental trip of the Griffith masterpiece, and the engagement just completed at the Walker proves that the spectacle is still a business-getter.

The staff of musicians with the picture has been kept up to its original number, and no part of the "production" end of the show has been allowed to sag, but every change has tended toward improvement. "The Birth of a Nation" is now working its way toward the Pacific Coast.

Lyceum's Two-Day Benefit.

Winnipeg, Man.—The formal opening of the new extension to the Lyceum theater was made the occasion of a two-day benefit for the Returned Soldiers' Toy Factory, which has just been established to provide a means of livelihood for disabled soldiers who have returned from the front.

The Lyceum has just discontinued the showing of pictures of any particular brand, and will in future book its subjects in the open market, changing three times weekly.

Notes from Western Canada.

Vancouver, B. C.—The Cedar Cottage theater has just reopened under the management of J. W. Roberts, using Paramount service.

Revelstoke, B. C.—A benefit for the Prisoners of War Fund was recently put on at the Empress theater, musical numbers being contributed by local singers and by the Revelstoke Juveniles.

Vancouver, B. C.—Billboards are announcing the coming of the newest Pathe serial, "The Shielding Shadow," which has been booked by the Pantages circuit, and will soon open at the local house. A private showing of the first three episodes was given on a recent morning, and the picture looks like a winner.

Vancouver, B. C.—Herbert Lubin, of

Metro, is supplying the Vancouver Sun with the Beverly Bayne series on "How to Become a Motion Picture Actress," and the articles are creating a great deal of interest. Mr. Lubin also showed this city the biggest picture ad ever taken in a newspaper here, when he used a full two-page spread in the Sunday News-Advertiser. This was sandwiched in between full page ads on Saturday and Monday, and included a fac-simile of a telegram from Francis X. Bushman and Beverly Bayne to Vancouver picture fans, through Manager J. R. Muir of the Dominion theater. The Metro attractions for this week were "The Soul of a Woman," with Emily Stevens, and the Bushman-Bayne production, "A Man and His Soul."

Vancouver, B. C.—Mr. Muir reports that the first week of Metro was the best week the Dominion ever had, with a single exception.

Kamloops, B. C.—W. A. Wilkinson of the Empress theater, Kamloops, B. C., recently visited Vancouver, and returned home with a Metro contract.

SEATTLE NOTES.

Rex Will Show Bluebird and Universal.

Seattle, Wash.—John W. Hamrick of the Rex has contracted for the first run of Bluebird and Universal features in Seattle. To interest people in his new program Mr. Hamrick started an automobile contest on October 1.

Mutual Managers Called to Meeting.

Seattle, Wash.—A managers' meeting was recently called in Seattle by J. S. Woody, Mutual manager for the Northwest, to discuss ways of handling the new "Lass of the Lumberlands" series. R. P. Madden, Mutual manager in Spokane, and G. A. Reed, head of the Portland office, came in answer to Mr. Woody's invitation. They are all expecting a big run on this new Helen Holmes picture.

New Salesman in G. A. Metcalfe's.

Seattle, Wash.—E. L. Swetzer has just arrived in Seattle as a new salesman in G. A. Metcalfe's store here.

What Embarrasses Theater Owners

Leading Exhibitor in Seattle Talks on the Showman's Problems—At First the Path Looked Bright, but Expenses Have Increased Faster Than the Admissions—Sees Need of Adjustment Between Parts of the Business.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The World's local representative had a long talk with James Q. Clemmer of the Clemmer theater the other day, or rather he had the talk, we did the listening. Mr. Clemmer is a man of thought and force to make his words worth any one's concentrated attention. The gist of his discourse on this occasion was that the building, fitting, and operating of a first class theater has risen to such heights of elegance and cost that the exhibitor charging ten or fifteen cents admission cannot make ends meet.

Conditions Have Changed Fast.

"Conditions change so fast it makes you dizzy," said Mr. Clemmer. "Why, when I was running the little Dream theater down on First and Cherry, and clearing two thousand a month I thought, 'Gee. If I can make a 350 capacity house with a ten cent admission price pay like this I'd just like to show people what I could do charging the same admission to a bigger, finer house seating 1,000 or more.' Well, I spent over $120,000 on this house, and my theater with its good ventilation, its beautiful finish and furnishings, and its then unique ladies rest room was the talk of the town. The first year my profits averaged about five thousand a month, but it didn't last. Attendance fell away a little, but not much.

High Cost of Business.

"That wasn't what ate into my profits. To keep abreast of the times and my competitors the addition of expensive attractions became necessary. Before I knew it new and improved models of projection machines must be installed; pictures began to cost more, and advertising had to be conducted on a larger and more elaborate scale; finally the pipe organ became passe, except to supplement the music of a concert orchestra of expert musicians. I pay that orchestra now as much as my entire receipts used to amount to in my most prosperous days at 'The Dream.' And still standards keep soaring. There are newer, bigger, and finer theaters in town than mine that are paying out as much as they make. Unless there is some sort of adjustment made I don't know where the exhibitors will land"

Adjustment to Conditions.

That word adjustment strikes the keynote of the Northwestern exhibitors' present need. As in the case of most comparatively new and very successful industries. The dangers of too keen competion with no cooperation are threatening to undermine the prosperity of the motion picture houses in this part of the country. Whereas in the East exhibitors have already met the more luxurious standard with increased admission prices, their brothers of the West have not dared follow their example for fear of competitors. Seattle's photoplay houses are just as big and fine, if not finer, than those in most of the eastern cities. Their music is as good, and their programs are the best that can be had; yet, where the manager of a similar house in the East charges twenty-five cents admission, the Seattle man asks only ten or fifteen cents at the outside. Only two theaters in the city charge fifteen cents regularly, and one of those only in the evening, the matinee price being ten cents. Exhibitors in this vicinity admit that if they would get together and decide upon an admission price that would be fair to them and their patrons, and then stick to it, they would not lose any appreciable amount of patronage. The people are too fond of the pictures. This way lies the logical road to that sane adjustment which Mr. Clemmer says is necessary, and it is probably true that lack of co-operation will do harm.

Will Build Central Exchange in Seattle

Local Capital Is About to Put Up Modern Building to House the Film Distributors in the Neighborhood—To Be Near the Moore Theater.

Seattle, Wash.—A real estate firm of this city is getting up plans for a big exchange building, which they intend to erect in the new business section near the Moore theater. Such a building is very much needed in Seattle, since that in which the Mutual and Universal offices are located is the only one specially built for exchanges. The other distributing offices are in buildings scattered from one end of the business district to the other, and some of them are by no means suited for film exchanges. The new building is to have all the features necessary for the most convenient and efficient operation of the business of an exchange. There will be sufficient accomodation for at least six exchanges, and the managers of Metro, Fox, World, Paramount, Kline, and the De Luxe Feature Film company have spoken for rooms.

Artcraft Chooses Headquarters.

Seattle, Wash.—After October 15 Artcraft will have its offices at 1200 Fourth avenue. Manager Rosebaum reports contracts for the Mary Pickford films already closed in Seattle, Portland, Spokane, Butte, and Tacoma, and is closing rapidly in the smaller cities and towns. The first feature, ready for release November 6, will be shown at the Coliseum, Seattle.

Al Bloom Manager of Reel Play.

Seattle, Wash.—Al Bloom, for the past year assistant manager of Universal's office in this city, has taken over the management of the Reel Play Feature Film company. Manager Hager of the Universal exchange told us he was very sorry to lose Mr. Bloom.

New Faces at Local Paramount.

Seattle, Wash.—Paramount reports results as already being obtained through its new publicity department opened up here by C. F. Hill only a few weeks ago.

C. O. Winnick; Manager Hill; H. K. Brin

The two new road representatives, Harry K. Brin and C. O. Winnick, whose appointment has already been announced in these columns are also bringing in the business. Here are photographs of all three of these "live wire" gentlemen.

R. A. Grombacher Heads Triangle.

Seattle, Wash.—Following the resignation of H. G. Rosebaum, which came as a blow to the Triangle office in Seattle, Roy A. Grombacher has been appointed new manager. Mr. Grombacher is an old time exchange man and is known and well liked by every exhibitor in the Northwest.

W. H. Smythe Dismisses Orchestra.

Seattle, Wash.—When W. H. Smythe of the Strand theater brought up from San Francisco Franz Adelmann and his Bohemian concert orchestra of eight pieces and built a new orchestra pit for them, he hoped to increase his box office receipts by a few hundred each week. Finding, however, that in spite of the good music and Mr. Adelmann's former popularity in this city, patronage did not increase noticeably. Mr. Smythe decided that the best thing to do was simply to let them go, and that is what he did.

Coliseum Takes Adelmann Orchestra.

Seattle, Wash.—With the news that Franz Adelmann and his orchestra have been dismissed from the Strand comes the announcement from C. S. Jensen, manager of the Coliseum, that Herr Adelmann and his seven men with four other artists added will furnish the music hereafter for the Coliseum.

Visitors on Seattle's Film Row.

Among this weeks' visitors were: Fred Mercy, theater magnate of North Yakima; H. T. Moore, Colonial theater, Tacoma; I. M. Lucas, Theatorium, Lewiston, Idaho; Ed. Dolan, Weir theater, Aberdeen, Wash.; W. S. Quimby, owner of the Liberty and Bell theaters, Bellingham; Clarence Summerville, of the Melbourne and the Hippodrome, Tacoma; J. E. Ferguson, Wenatchee theater, Wenatchee; W. E. Tebbets, Alhambra theatre, Portland, Oregon; W. P. Armour, Mineral theater, Mineral, Wash.

Calendar of Daily Program Releases

Releases for Weeks Ending October 28 and November 4

(For Extended Table of Current Releases See Pages 614, 616, 618, 620.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 23, 1916.

SELIG—Out of the Shadows (Two parts—Drama).. 21313-14
—Paradise for a Day (Drama).

VITAGRAPH—Trouble for Four (Comedy)..... 21315

SELIG—The Selig-Tribune No. 85, 1916. (Topical).. 21316

BIOGRAPH—Friends (Drama) (Biograph—Reissue No. 91)..... 21317

TUESDAY, OCTOBER 24, 1916.

ESSANAY—Borrowed Sunshine (Two parts—Drama) 21318-19

KALEM—The Bogus Booking Agents (Comedy)'.... 21320

BIOGRAPH—The Battle of Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).... 21321-22

WEDNESDAY, OCTOBER 25, 1916.

ESSANAY—Canimated Nooz Pictorial No. 18 (Cartoon-Comedy) 21324
A Scenic Subject on the same reel.

VIM FEATURE COMEDY—Green Eyes (Comedy).. 21324

KALEM—The Harvest of Gold (No. 12 of the "Girl from 'Frisco") (Two parts—Drama)..... 21325-26

THURSDAY, OCTOBER 26, 1916.

SELIG—The Selig-Tribune No. 86, 1916 (Topical).... 21327

VIM—A Maid to Order (Comedy)..... 21328

FRIDAY, OCTOBER 27, 1916.

KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Three parts—Drama).....21329-30-31

KALEM—The Missing Heiress (No. 2 of "Grant, Police Reporter") (Drama)..... 21332

VITAGRAPH—Betty's Affair (Comedy)..... 21333

VIM—The Frame-up (Comedy)..... 21334

SATURDAY, OCTOBER 28, 1916.

ESSANAY—It Never Could Happen (Three parts—Drama) 21335-36-37

KALEM—"Hazards of Helen" Railroad Series No. 103 ("The Lost Messenger") (Drama)..... 21338

SELIG—A Close Call (Drama)..... 21339

General Film Company.

Advance Releases.

MONDAY, OCTOBER, 30, 1916.

SELIG—Small Town Stuff (Three parts—Drama).

VITAGRAPH—The New Porter (Comedy).

SELIG—The Selig-Tribune No. 87, 1916 (Topical).

BIOGRAPH—The Goddess of Sagebrush Gulch (Drama). (Biograph—Reissue No. 93).

TUESDAY, OCTOBER 31, 1916.

ESSANAY—The Beach Comber (Two parts—Comedy).

KALEM—The Merry Motor Menders (Comedy).

WEDNESDAY, NOVEMBER 1, 1916.

ESSANAY—Canimated Nooz Pictorial No. 19 (Cartoon-Comedy).
—Scenic on same reel.

VIM FEATURE COMEDY—Gertie's Garters (Comedy).

KALEM—The Son of Cain (No. 13 of the "Girl From 'Frisco") (Two parts—Drama).

THURSDAY, NOVEMBER 2, 1916.

SELIG—The Selig-Tribune No. 88, 1916 (Topical).

VIM—Twin Flats (Comedy).

FRIDAY, NOVEMBER 3, 1916.

KNICKERBOCKER STAR FEATURE—Jess of the Hill Country (Two parts—Drama).

KALEM—The Pencil Clue (No. 3 of "Grant, Police Reporter") (Drama).

VITAGRAPH—The Game That Failed (Comedy).

VIM—In the Ranks (Comedy).

SATURDAY, NOVEMBER 4, 1916.

ESSANAY—The Heart of Virginia Keep (Three parts) (Drama).

KALEM—The "Hazards of Helen," Railroad Series, No. 104 "The Gate of Death" (Drama).

SELIG—Tom's Sacrifice (Drama).

VITAGRAPH—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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THE BATTLE AT ELDERBUSH GULCH

Released by
Biograph Company
October 24th

Through
General Film Service

General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending October 28 and November 4

(For Extended Table of Current Releases See Pages 614, 616, 618, 620.)

Universal Film Mfg. Company.

SUNDAY, OCTOBER 22, 1916.

	Serial No.
VICTOR—Main 4400 (Two parts—Comedy-Drama)	01848
IMP—No release this day.	
L-KO—She Wanted a Ford (Comedy)	01849

MONDAY, OCTOBER 23, 1916.

RED FEATHER—The Black Sheep of the Family (Five parts—Drama)	01858
NESTOR—The Bar Fly (Comedy)	01859
UNIVERSAL SPECIAL FEATURE—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama)	01876

TUESDAY, OCTOBER 24, 1916.

UNIVERSAL SPECIAL FEATURE—Society Hypocrites (Three parts—Drama)	01860
SPECIAL VICTOR—(Title not decided)	01861

WEDNESDAY, OCTOBER 25, 1916.

SPECIAL LAEMMLE—Lucille the Waitress (Comedy)	01862
L-KO—A Rural Romance (Two parts—Comedy)	01863
An Alligator Hunt (Ditmar's Educational)	01863
UNIVERSAL ANIMATED WEEKLY—No. 43 (Topical)	01864

THURSDAY, OCTOBER 26, 1916.

SPECIAL IMP—(Title not decided)	01865
BIG U—The Narrow Creed (Two parts—Drama)	01866
POWERS—Windsor McCay and His Jersey Skeeter (Cartoon-Comedy)	01867

FRIDAY, OCTOBER 27, 1916.

IMP—Through Solid Walls (Two parts—Drama)	01868
BIG U—A Price on His Head (Drama)	01869
VICTOR—A Plumber's Waterloo (Comedy)	01870

SATURDAY, OCTOBER 28, 1916.

BISON—The Better Man (Two parts—Drama)	01871
LAEMMLE—No release this day.	
JOKER—A Crooked Mix-up (Comedy)	01872

SUNDAY, OCTOBER 29, 1916.

REX—The Moving Finger (Drama)	01873
SPECIAL BIG U—(Title not decided)	01874
VICTOR—The Burglar (Comedy)	01875

SPECIAL FOR WEEK OF OCTOBER 29, 1916.

UNIVERSAL SPECIAL—Liberty No. 12 "For the Flag" (Two parts—Drama)	01895

MONDAY, OCTOBER 30, 1916.

RED FEATHER—The Isle of Life (Five parts—Drama)	01877
NESTOR—O Love and a Liar (Comedy)	01878

TUESDAY, OCTOBER 31, 1916.

GOLD SEAL—The Masked Woman (Three parts—Drama)	01879
VICTOR—(No release this day)	
SPECIAL VICTOR—Felix on the Job (Comedy)	01880

WEDNESDAY, NOVEMBER 1, 1916.

LAEMMLE—(No release this day)	
L-KO—Terrors of a Turkish Bath (Two parts—Comedy)	01881
UNIVERSAL ANIMATED WEEKLY—No. 44 (Topical)	01882
SPECIAL LAEMMLE—The Midnght Toll (Drama)	01391

THURSDAY, NOVEMBER 2, 1916.

LAEMMLE—Her Wedding Day (Two parts—Drama)	01884
BIG U—Sea Mates (Drama)	01885
POWERS—Sammie Johnson Minds the Baby (Comedy-Cartoon)	01886
Ceylon (Educational)	01886

FRIDAY, NOVEMBER 3, 1916.

IMP—Stumbling (Two parts—Drama)	01887
REX—(No release this day)	
POWERS—Us Kids (Juvenile-Comedy-Drama)	01888
SPECIAL BIG U—Starlight's Message (Drama)	01889

SATURDAY, NOVEMBER 4, 1916.

BISON—For Love and Gold (Two parts—Drama)	01890
LAEMMLE—(No release this day.)	
JOKER—A Shadowed Shadow (Comedy)	01891

Mutual Film Corporation.

SUNDAY, OCTOBER 22, 1916.

	Serial No.
VOGUE—Her Painted Pedigree (Two Parts—Com.)	05118-19
GAUMONT—Reel Life No. 25 (Mutual Film Mag.)	05120

MONDAY, OCTOBER 23, 1916.

AMERICAN—Professor Jermey's Experiment (Two parts—Drama)	05121-22
MUTUAL STAR PRODUCTION—The Love Hermit (American—Five parts—Drama) (No 147)	

TUESDAY, OCTOBER 24, 1916.

MUTUAL—The Folly of Fear (Two parts—Drama)	05123-24

WEDNESDAY, OCTOBER 25, 1916.

MUTUAL WEEKLY—Number 95 (Topical)	05125
GAUMONT—See America First No. 59 (Scenic)	05126
—Kartoon Komics (Cartoon-Comedy)	01526

THURSDAY, OCTOBER 26, 1916.

MUTUAL—At Twelve O'Clock (Two parts—Drama)	01527-28
MUTUAL MASTERPICTURE DE LUXE—The Undertown (American—Five parts—Drama No. 146).	

FRIDAY, OCTOBER 27, 1916.

CUB—Lovers and Lunatics (Comedy)	05129

SATURDAY, OCTOBER 28, 1916.

CUB—Dad's Masterpiece (Comedy)	05130
CUB—When Clubs Were Trumps (Comedy)	01[illegible]1

SUNDAY, OCTOBER 29, 1916.

VOGUE—He Died and He Didn't (Two parts—Com.)	05132-33
GAUMONT—Reel Life No. 26 (Mutual Film Magazine)	05134

MONDAY, OCTOBER 30, 1916.

MUTUAL—Paying the Price (Two parts—Drama)	05135-36
MUTUAL STAR PRODUCTION—Faith (American—Five parts—Drama) (No. 148)	

TUESDAY, OCTOBER 31, 1916.

BEAUTY—The Last Thrust (Comedy)	05137
BEAUTY—The Spartan Spleen (Comedy)	05138

WEDNESDAY, NOVEMBER 1, 1916.

MUTUAL WEEKLY—Number 96 (Topical)	05139
GAUMONT—See American First, No. 60 (Scenic)	05140
—Kartoon Komics (Cartoon-Com.)	05110

THURSDAY, NOVEMBER 2, 1916.

MUTUAL—Canned Curiosity (Two parts—Drama)	05141-42
MUTUAL STAR PRODUCTION—The Pearl of Paradise (Five parts—Drama) (No. 149)	

FRIDAY, NOVEMBER 3, 1916.

CUB—Nearly a Hero (Comedy)	05143

SATURDAY, NOVEMBER 4, 1916.

ECLAIR—The Eternal Challenge (Two parts—Dr.)	05144-45

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Stories of the Films

General Film Company

ESSANAY.

BORROWED SUNSHINE (Two Parts—Oct. 24).—The cast: John Glenarm (Richard C. Travers); Helen Grant (Marguerite Clayton); Goldie, her little sister (Mary V. McAlister).

Helen Grant lives in a wretched tenement with her little sister, Goldie, aged 6, where the former makes a meager living for both by coloring cards. The chief delight of the baby is her flower, on which the sun shines for a few fleeting moments at three o'clock in the afternoon. John Glenarm, a young draughtsman, sees the girl in the window. While on their way to eat lunch in the park the child is nearly run down by an automobile, but is saved by Glenarm. A love affair, sponsored by the child, develops. But Glenarm's salary is too small for matrimony. Just as he is about to request a small increase, his employer announces that the city's principal banker will pay a $5,000 prize to the architect who will design a house to suit him. Glenarm puts every ounce of ability into the contest, and wins it. His salary is trebled and Helen and Goldie leave the tenement for their new bungalow, far less pretentious than the banker's palace, but also far more homelike.

THE FABLE OF THE THROBBING GENIUS OF A TANK TOWN WHO WAS ENCOURAGED BY HER FOLKS WHO WERE PROMINENT (Oct. 25).—Lila, daughter of the Egg and Poultry King, scored a Knock-out in a War drama held as a Charity Benefit. Friends advised her to go in the Movies. Thereafter, when Lila moved from one Room to another, the Portieres had to be spread the entire length of the Pole, so as to make Room for her Head. A Local Haberdasher, who was plotting to surround her with a new Bungalow and a lot of Mission Furniture, went to call as per Usual, and found her too busy to hold Hands. Father saw he was hooked, so he took her to a Moving Picture School to have her searched for Talent. It took many an Egg to have her properly conservatoried. Lila took her Diploma the rounds of the studios, and found that Artist temperaments were more abundant than Lamp Posts. She finally got on as the Maid who enters with her back to the Camera in the early part of Act Two. When Lila saw the First Run and found her scene had been cut out, she caught the first Train for the Home Town. The Next Day she had a strip of Red Carpet spread for the Haberdasher, and was learning to Cook on a Fireless Heater.

MORAL—The True Friend to Home Talent is one who goes to the Benefit and Hisses all the evening.

IT NEVER COULD HAPPEN (Three Parts—Oct. 28).—The cast: Robert Prandor (Richard C. Travers); His Father (John Cossar); Thrya Wyman (Anna Mae Walthall); Wyman (Thomas Commerford); Elsie Forbes (Frances Benedict).

Incensed at Robert Prandor's escapades, his father tells him to leave home and return only when he has earned $100. This will move the elder man to make him a partner. The boy is soon forced by necessity to take a place as waiter. Here he catches the eye of Wyman, who hires him as butler. Thrya, his daughter, is the chilliest thing Prandor ever met. When she decides to marry him he gets frightened and tries to escape, but tumbles down stairs and is severely injured. Prandor immediately falls in love with Elsie Forbes, his nurse. Thrya is using her supposed engagement to Prandor as a cloak to cover her real affection for another man, opposed by her father. An entanglement of forged checks worries Wyman, and his secretary arrests young Prandor. Elsie Forbes is arrested also. While Prandor is making the secretary confess to the forgeries, his father, long a friend of Wyman, enters and the situation is happily solved, the final obstacle being removed when word comes that Thrya has eloped with the other man.

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KNICKERBOCKER STAR FEATURE

TREADING PEARLS (Three Parts—Oct. 20).—Mrs. Carlton has two daughters, Alice, a modest unassuming girl, and Ermer, a high-headed, self-willed girl. On her death bed, Mrs. Carlton calls Alice to her. "You are so backward, Alice," she says; "I don't like to die and leave you alone; your sister Ermer will be treading pearls, while you are everybody's servant."

John Blair, well-to-do merchant, and his wife have two sons who are direct opposites in character. Ned is quiet, grave, while Ray is gay. When Mrs. Carlton dies, the orphan sisters are forced to look for work. Alice obtains a position as servant in the home of Blair. Ermer becomes a salesgirl in Blair's store. Ermer scorns Alice for working as a servant, while Alice is full of anxiety because of the dangers Ermer is exposed to in her store position. Ray spots Ermer in the store, and the young fellow starts a flirtation.

When pay day comes, Alice has five dollars saved, while Ermer has only a dollar left after paying for room and board. Alice mails her five dollars to Ermer with a note saying that she does not need the money, and telling Ermer to buy clothes with it. Ray has persuaded Ermer to lunch with him at a cafe. There Ray places a beautiful chain of pearls about Ermer's neck, and offers to loan her money to buy clothes. Ermer hesitates at first, but is finally persuaded to accept both the pearls and the money. Ermer is contemptuous when she receives Alice's letter. She sends the money back with a note, "Keep your chink; I don't need it. I'm wearing pearls already, while you are what mother said you'd be."

Alice is disturbed over Ermer's letter. A premonition comes to her in which she sees their dead mother placing a chain of pearls about Ermers neck with the words, "The pearls of your virtue my child, guard them jealously." Then a muddy hand comes out of the water, seizes and breaks the chain, and the pearls fall into the water. A sneering, laughing face appears from the water. It is Ray's face. Alice hurries to Ermer's boarding house, tells of her premonition, and pleads with Ermer to be careful. Ermer turns her out of the room. An undeclared pure love has sprung up between Alice and Ned.

Ray takes Ermer to his birthday party, given at the house, where the two sisters face each other. Ray takes Ermer for a boat ride and a stroll in the park, where he tries to accomplish her ruin. Through breaking of her pearl chain, Ermer realizes Alice's warning. She escapes from Ray before it is too late.

Meanwhile Ned has declared his intention of marrying Alice and has been turned out of the house by Blair. Ned and Alice meet Ray, whose hands and face are muddy from wading in the water in an attempt to pursue Ermer. Alice, fearful of her premonition, hurries to the lake with Ned. There they find a safe and repentant Ermer, who points to some loose pearls in the bottom of the boat, saying, "You were right, Alice, look, I am treading pearls." Ned, angry, returns to the Blair home with the girls and accuses Ray. The latter finally admits his guilt and is led off in disgrace. Mrs. Blair extends a welcome to Alice.

THE CHORUS GIRL AND THE KID (Three Parts—Oct. 27).—Mary Jones, better known as Flora De Vore, is a struggling, half-starved chorus girl, in love with Billie Rogers, a chorus man, who has consumption. Mazie Stuwart, another chorus girl, is loved by Billie. It is Mary's $50 left her by her mother that sends Billie out West for his health, but it is Mazie he sends for and marries.

Mary's life is changed. She is embittered and hard. Three years elapse. Mary is still a chorus girl. She is called "Hard as Nails." Mazie and Billie die, leaving their baby an orphan. Mary hears of it and is elated. That night as she is having supper in the apartment of Thad Jackstone, a man about town, she hears a new-born baby in the apartment above cry and instantly she thinks of Billie and his child. She leaves the apartment and runs into Dr. Fremstead, who is interested in her. On the impulse of the moment, she sends for the child, but when Nancy arrives, she resembles her (Mary's) mother and Mary leaves the home.

Later Nancy is taken ill and Dr. Framstead is called in. Mary again having supper with Jackstone, when she has a premonition that things are not as they should be at Nancy's home. She returns, frenzied, sees Dr. Fremstead and instantly maternal instince is aroused. She promises the doctor she will take care of the child. A few months elapse and Mary and the baby live in the country in the cottage which her mother left. Dr. Fremstead comes to see them and of course all ends happily.

VIM.

THE PRECIOUS PARCEL (Oct. 19).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Telegraph Operator (Edna Reynolds); Runt's accomplice (Florence McLoughlin).

News flies swiftly in small communities, and although it is supposed to be an official secret that Edna, the telegraph operator at Lonesome Gulch, has been notified of a valuable assignment of gold soon to arrive, it was but a matter of a few hours before the entire town knew of it. It reached the ears of Runt and his accomplice, Florence, and they plan to gain possession of the gold. While Florence by her wiles keeps Plump, Edna's sweetheart, engaged in a flirtatious conversation, Runt and his man, Friday, seize Edna and tie her on the trestle over which the Overland Mail is due to pass in a few minutes.

Then safe from interruption, Runt opens the strong box and the three conspirators drive off with the gold in their possession. Edna, by aid of a broken telegraph wire, manages to send out a call for help which Plump receives. Running to the trestle he releases her just as the train thunders past. Mounting their horses, Plump and Edna ride after the fleeing villains and after overhauling them a fight ensues in which Runt and his assistant receive a terrible beating and are hurled into the river by Plump.

HERE AND THERE (Oct. 20).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Flossie Footlights (Ethel Burton).

Pokes, coming home late one night, is ordered out of the house by his wife. Seeking refuge in a side door pullman, Pokes falls asleep, little knowing that his train de luxe is bound for Cyclone Gulch, miles away in the desert. Here Jabbs, the local sheriff, realizing the need of a loving female to mend his socks and sew a few buttons on his shirts, advertises for a wife. The "ad" catches the eye of Floosie Footlights. Flossie, knowing that the early bird catches the worm, burns up the road in getting out to Cyclone Gulch to land the lonesome sheriff. Pokes has been hired by Jabbs as a cowpuncher and when Flossie breezes into the Gulch, Pokes immediately poses as the sheriff and makes a rapid play for the erstwhile Broadway chicken.

Jabbs, learning of the deception, wrathfully confronts the artful Pokes, but in the fight that follows Pokes, by a trick, sends the sheriff on a "flying" trip to dreamland. After securing the sheriff's badge from the vanquished opponent, Pokes receives from Flossie all the adulation due a conquering hero. Later, however, Jabbs, posing as a real old time bad man, meets with Pokes just as the latter is feasting on the plaudits of the townspeople gathered in the local dance hall. Caught at a disadvantage and his wits refusing to come to his assistance, Pokes seeks safety in putting as much distance as possible between himself and Jabbs. At the station Pokes comes face to face with his irate spouse, who, having learned of Pokes' whereabouts, has come in search of him. When Mrs. Pokes learns from Jabbs of her husband's flirtation with Flossie she sets out to finish in her own manner the task Jabbs had begun.

A MAID TO ORDER (Oct. 26).—The cast: The lazy husband (Babe Hardy); his wife (Kate Price); the man of the house (Raymond McKee); his wife (Florence McLoughlin).

When Raymond's frivolous young wife informs him that household duties were too hard for her, they ask Kate, the cook, where a neat maid can be secured. Kate, being the proud possessor of the luxury of Plump as her husband, instantly sees a chance whereby she can keep the job in her own household and also force Plump to work for his daily bread. Informing the young couple that she knows a jewel of a maid, she hurries home and dresses Plump in some of her clothes. Both Raymond and his wife, impressed with the appearance of the new maid, try to make it as pleasant as possible for her.

However, Kate's jealousy comes to the surface when she sees her loving man petted by the young wife and Plump, to his disgust, is forced to submit to the attentions of Raymond. Finally when the young wife discovers her husband flirting with the maid, her anger arises sud-

denly and she orders Plump out of the house. Raymond intercedes for the maid and matters rest until Kate again catches the wife petting Plump. In the confusion Raymond learns that the supposed maid is a man and Plump is done up to a frazzle.

THE FRAME-UP (Oct. 27).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Mr. Spookem (Frank Hanson); Mrs. Spookem (Edna Reynolds); Miss Spookem (Ethel Burton).

When Pokes, the butler in the Spookem home, sees Jabbs, a young man about town, making love to Ethel, the daughter of the household, his jealousy knows no bounds. He plans revenge by putting the family silver in Jabbs' pocket where Spookem is bound to see it. Spookem, enraged, orders Jamms to leave the house. Pokes' happiness at the success of his little scheme is short lived, for soon he comes face to face with Ruge, formerly a cellmate in the penitentiary.

Ruge has been discharged by Spookem, and his come to the house to blow up Spookem and his family. Through fear that Ruge will betray him to his master, Pokes is forced to carry the bomb into the house, but later hurls it back at Ruge, who is blown into the river. Jabbs sends a box of candy to Ethel, but as it is similar in shape to Ruge's bomb, Pokes is almost frantic with fear. In terror he notifies the entire household, who look in deadly fright at the queer-acting "bomb." The "bomb" seems possessed of spirits moving here and there about the house, until Jabbs returns and explains the mystery to the discomfort of Pokes.

VIM FEATURE COMEDY.

GREEN EYES (Oct. 25).—Mr. Barrett is jealous of his wife, who is establishing a law practice. A letter is received from a long-lost uncle who proposes a visit in the near future. He is an old bachelor, grown rich from the gold fields. Having endured many hardships, he is looking forward to rest and peace in Mr. Barrett's quiet little home. A just reward shall be theirs for kind treatment. His arrival at an inopportune time is attended with amusing, almost tragic, incidents. Fortunately, however, all ends well with a lesson for Mr. Barrett.

BIOGRAPH.

FRIENDS (Reissue—Oct. 23).—The cast: The girl (Mary Pickford); Dandy Jack (Henry Walthall); His old chum (Lionel Barrymore).

At the mining-camp of Golden Creek, the little orphan girl of the late proprietor of Golden Creek Inn, is the pet of all the miners. Her father had long been their friend and adviser. She becomes infatuated with Dandy Jack, who is considered by all as her sweetheart. Jack decides to leave the camp for other diggings, and the little one is almost heartbroken. As he is leaving, he meets Bob, his old chum, who has just arrived at the camp.

Their greeting shows clearly the value of that little word "friends." Later on, Bob comes to the Inn and falls in love with the little orphan, who has realized by this time that her feeling for Jack was infatuation rather than love. Hence she and Bob are engaged to be married. Shortly before the day set for the wedding, Jack returns and is twitted by the boys about the apparently fickle girl, whereupon he wagers that he can win her back, not knowing, of course, who the successful suitor is. The outcome is a revelation to all.

THE BATTLE AT ELDERBUSH GULCH (Two Parts—Oct. 24).—The cast: The girl (Mae Marsh); The young married couple (Lillian Gish and Robert Harron); The ranch boss (Charles H. Mailes); The girl's uncle (Alfred Paget); The Mexican (William Carroll).

Two orphan children are sent to their uncle in Elderbush Gulch. The elder girl insists on carrying with her two small puppies, which create considerable annoyance on the coach. However, the girl receives the sympathy of a young married couple who are also going to Elderbush Gulch. Perhaps their newly arrived baby adds to the bond of sympathy.

Arriving at Elderbush Gulch the two waifs are met by the uncle and taken to the ranch. Once in the cabin, the girl displays her pets, but the community ranch boss declares that no dogs shall be allowed in his house. She is compelled to leave them outside. She goes out after them; but the puppies have escaped from the basket. She sees them in the distance running through the elderbush. They are also seen by two Indians, the chief's son and his friend.

That day these two young Indians had met with a disappointment. It had been the day of the dog feast of their tribe in which every Indian was supposed to eat his fill of dog. They had returned too late for the feast, and were now out looking for a good fat dog. They saw the puppies and captured them. As the Indians were about to kill them, the girl appeared and snatched them away. She had been followed by her uncle, who saw the struggle with the Indians. Mistaking their act for treachery he shot at them, killing the chief's son. The next day the girl found a way to fool the boss. She made friends with one of the kind-hearted ranchmen and asked him to make a door in the side of the cabin near to her bed. Thus while the dogs were fastened outside she could draw them in through the trap. All that day the Indian tribe had been in counsel, and they concluded to attack the settlement.

Meanwhile, things had been prospering with the young married couple and their baby. The father had taken the infant down into town. He left it momentarily in charge of fond admirers when suddenly there was the cry of "Indians!" He was wounded before he could get back to the baby and sought shelter on the outskirts of the settlement. The mother was frantic with despair. Meanwhile the Indians had completely devastated the center of the settlement. The despairing settlers rushed for the ranch on the outskirts of the town where the ranch community boss lived and where the girl and her puppies were hiding. The Indians pursued them, slaying women and children. Here the mother finally came just as the rescued party sought shelter inside the ranch boss's cabin. One of their number insists on going to the garrison for aid. He managed to elude the Indians. Another party from the village sought shelter in the outhouses of the ranch.

Then the Indians fell upon them. They crept upon the outhouses and soon they were going up in smoke. The settlers who sought shelter there tried to reach the cabin, but either they were shot down or massacred, or suffocated in the smoke. The man, who during all the struggle, had clutched the baby to his breast, fell in front of the cabin. Looking out of the window, the elder of the orphans saw the baby lying there on the dead man's breast. She rescued the baby and took it to her cabin. There she hid herself with her young sister, the baby, and her two puppies in a chest. The battle proceeded until the Indians were about to break into the cabin. The troops from the garrison arrived just in time to drive the Indians away and rescue the small band of people left in the settlement. The young husband and father, who had lain wounded in the outskirts of the settlement, came to consciousness and joined the people in the cabin. The young wife told of the loss of her baby, but just then the chest at the corner of the room opened and two children, two puppies, and a baby looked out. The parents were overjoyed.

SELIG.

SELIG-TRIBUNE NO. 80 (Oct. 5).

St. Charles, Mo.—Five hundred thousand dollar blaze destroys a portion of the St. Charles bridge, the only highway structure across the Missouri river.

Boston, Mass.—Officials of the nation, state and city unite in celebrating the 200th anniversary of Boston Light, the oldest lighthouse in America.

El Paso, Texas.—The boys of the Pennsylvania State Militia hold an athletic tournament at Camp Stewart.

Newhall, Cal.—Forest fires occurring in this vicinity, destroy hundreds of oil tanks and thousands of acres of timber.

El Paso, Texas.—The Ohio Field Artillery brings to Ft. Bliss the first observation balloon used during the army's long occupation of the border.

San Francisco, Cal.—Four hundred and sixty-eight boys of the public schools take part in the aquatic games held at the Sutro baths here.

Mt. Franklin, Texas.—All Pennsylvania troops stationed along this section of the border take part in a four day hike across the mountains.

SELIG-TRIBUNE NO. 81 (Oct. 9).

San Francisco, Cal.—Society women of the Golden State form the first American Women's Bowling Club and play at "bowls" on the green, much as the Scotchman plays at curling on the ice.

San Francisco, Cal.—After sailing 200,000 miles over the seas of the world in an effort to find out why the magnetic north pole doesn't "stay put" in one place, the non-magnetic brigantine, "Carnegie" arrives here with the mystery unsolved. This ship, built entirely of wood and brass, with no iron or steel to be affected by the magnetic pole, is the only non-magnetic vessel ever built.

London, England.—The mutual admiration of the Allied and German airmen for the feats of daring performed by both, is exemplified in these views of the reverential funeral services accorded the German Zeppelin crew killed in a raid over London.

New York, N. Y.—John Aitken wins the Astor cup race of 250 miles, driving a Peugeot over the course in 2 hours, 23 minutes, 4.02 seconds, breaking the world's record for speedway tracks.

Bryn Mawr, Pa.—Society folks from Philadelphia hold their annual Horse Show here with usual success.

Nome, Alaska.—The landing here of John Borden and the crew of his rescue ship, "Great Bear," from the R. C. McCulloch, after his vessel was wrecked on Pinnacle Rock.

OUT OF THE SHADOWS (Two Parts—Oct. 23).—The cast: Frank Lord (Robyn Adair); Mrs. Frank Lord (Eugenie Forde); Paul Lord (Leo. Pierson); Flora Ruel (Virginia Kirtley); Rose Morton (Luella Maxam); George Reese (E. J. Brady). Written by Will M. Ritchie. Directed by Burton L. King.

Mrs. Frank Lord secretly grieves because her husband, a wealthy broker, no longer seems to take an interest in home life. Frank Lord, however, has a deep and abiding love for their only son, Paul. Paul is engaged to marry Rose Morton, but of late he has not appeared at her home, and she cannot understand this.

Mrs. Lord, becoming suspicious of her husband's actions, engages George Reese, a detective, to watch Lord. The sleuth finds that Lord is seemingly infatuated with Flora Ruel, an adventuress. The detective summons Mrs. Lord to a cafe, one night, where he has reason to believe that her husband and the adventuress are meeting. Paul Lord also goes to the same cafe in the hope of meeting Flora Ruel, with whom he is infatuated.

Later, the husband and father proves convincingly that he has cultivated the adventuress only to prove to his son, the fickleness of the woman. Paul realizes that he has been made a victim of the adventuress' wiles, and is glad to return to Rose Morton.

PARADISE FOR A DAY (On same reel as foregoing).—Percy is an unwelcome suitor, and father kicks him down the stairs when he calls upon Mabel Crab, his lady love. The maid has a bright idea and tells Percy that he should return disguised as a tramp, while the maid will tell Mabel's parents that the tramp rescued Mabel from under an automobile.

Percy's make-up is so realistic, that he is arrested for chicken stealing, while the real tramp is wined and dined by Mabel's father through the maid's scheme. Finally the real tramp can stand prosperity no longer, and then it is that his identity is revealed and the unfortunate Percy is released from jail.

A CLOSE CALL (Oct. 28).—The cast: Dick Masters (Tom Mix); Rose Brown (Victoria Forde); Jim Brown (Joe Ryan); Jones (Pat Chrisman); Sam Gillison (Sid Jordan). Written and produced by Tom Mix.

Jim Brown and his daughter, Rose, arrive in the town of Dry Lake to buy Jones' ranch. There Rose sees Dick Masters, the ranch foreman. Jones refuses to accept a check in payment of the ranch, and Dick is deputized to go to town and get the check cashed. Sam Gillison, a crooked ranchman, overhears the conversation, and with pals plans to rob Dick on his return.

An hour later, Rose through field glasses, sees the crooks ride over the hill. She suspects that something is wrong, informs her father and rides after them. Dick is roped and pulled from his horse by the desperadoes, but the horse runs off with the money which had been placed under the saddle by Dick. Dick finally escapes, finds his horse, and after a running fight, overcomes the outlaws. He delivers the money and wins Rose's love.

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VICTOR.

THE FIVE THOUSAND DOLLAR DREAM—(Special Release Oct. 16).—This is the story of a tramp who suddenly finds that he has been left a fortune of $5,000. He goes to sleep and dreams of the fun that he is going to have with the money. He gets into all sorts of scrapes, and in the end comes to think that the money is not such a blessing after all. But then he awakes and finds that it was all a dream, and that he still has all the money. Then comes the next and last surprise of the picture. A messenger arrives to tell him that it was all a mistake and that he really has no money at all. Black gloom and many tears.

A PLUMBER'S WATERLOO (Oct. 27).—The cast: Michael J. Madden (Harry Depp); Peter Ryan (Ernest Shields); Hugo Schultz (Andrew Arbuckle); Elsie Schultz (Eileen Sedgwick). Written and produced by R. M. Donaldson.

Schultz, the plumber, sees a notice offering a reward for the whereabouts of one Michael J. Madden, heir to an estate, and realizes that the man is in his employ. Schultz at once communicates with the lawyers. He learns that the inheritance is $50,000 and for revealing the whereabouts of the heir he will receive a handsome reward.

Schultz offers to give Mike a contract for five years at regular wages, and when Pete is included in the deal Mike agrees and signs up. The contract states that should either party break the contract he will forfeit $5,000.

The lawyer arrives and delivers the inheritance to Mike. Schultz now thinks the two workers will quit and he will get the forfeit, but they decide to remain and get fired, thus getting the money themselves. That night the pals celebrate and show up at the shop the next morning fagged out. They make such a mess of the work that their employer is forced to discharge them and thus forfeits the $5,000, beaten at his own game.

THE BURGLAR (Oct. 29).—The cast: Henry (Harry Depp); His Wife (Yvette Mitchell), H. Smith (Ernie Shields); His Wife (Marjorie Ellison); Burglar (O. C. Jackson); Saleslady (Miss Gunn).

When Harry and his bride start on their honeymoon he decides, in order to avoid notoriety, that he will go under an assumed name, and so registers as "H. Smith." Now it so happens that a diamond merchant and his wife are visiting the same city and stop at the same hotel, and his name is H. Smith, and thus the trouble starts, as their rooms are adjoining.

A burglar, bent upon plunder, ransacks the groom's room and leaves it in a sorry state. That lady, returning, thinks her husband untrue to her. Meantime the burglar has ransacked the diamond merchant's room and has scattered all the clothing about, and so she gets the wrong impression, and when a rather flashily dressed buyer comes to interview the merchant, she gets some reception from the wife. There is a general skirmish, with the burglar hiding in a closet. From here he finally emerges, but manages to clear up the mystery.

NESTOR.

THE BARFLY (Oct. 23).—The cast: Mr. Newlywed (Eddie Lyons); Mrs. Newlywed (Priscilla Dean); Weary Willie (Lee Moran). Scenario by V. Kirtley. Produced by L. W. Chaudet.

Mr. and Mrs. Newlywed receive an invitation to a mask ball to be given at the Clarendon Hotel, and a prize is to be given for the most novel and unique costume. In order to surprise each other they refuse to divulge what their respective costumes will be until the night of the ball. Mrs. Newlywed has her costumes already picked and Mr. Newlywed is puzzled what to wear. Upon going to the office that morning he passes a "Weary Willie" and is immediately impressed with his make-up. He induces him to go into a saloon with him and have a drink. Newlywed's idea is to get a suggestion for his make-up for the costume ball.

That night while the ball is in progress Mr. and Mrs. Newlywed make up in their costumes for the ball. The tramp also arrives, and while Newlywed is away for a moment Mrs. Newlywed mistakes the tramp for her husband, and, taking him to the ball, starts complications, which cause the tramp's arrest. Newlywed is afterward arrested by the police and they all meet in the police station. Explanations make every one happy.

IMP.

THE ELUSIVE ENEMY (Special Release—Oct. 9).—Written by Grace Cunard. Directed by Francis Ford.

Kelly is a detective who is called in on a strange murder case. The dead man has a piece of leopard skin in his hand. Later at the club he sees Shields, a desperate character. He follows the man and sees him meet the Leopard Lady, an actress, and overhears an appointment that they make.

Later he gets in the home of the actress and accuses her of the murder. She says that Shields is the guilty man. The next day Kelly is caught by Shields's gang and taken to the den of some ferocious lions that he keeps for such occasions. But the actress is warned and arrives in time to save the detective from his horrible fate by shooting the lion just as the tragedy is about to take place. Then she sails away in an airship and leaves the detective madly in love with her.

THE MISSING WITNESS (Special Release—Oct. 16).—The cast: Young Worker (William Shay); Sailor (Herbert Brennon); Girl (Jane Fernley). Produced by Herbert Brennon.

John is in love with Jane, and they both work in a factory, the owner of which is in love with Jane also. Later he tries to lower the wages of the men and this gives rise to a strike.

The manager is pursued by the men, and takes refuge in Jane's house. She shelters him, and then tells him to get out. He forges a note to get her to meet him in the woods, and as she is talking to him he is shot. The man who shot him is her father, but the gun that he used belonged to John, so he is accused.

John has been in the city with a sailor friend. The boat on which he serves is scheduled to sail the day of the trial. Jane learns that the only witness who can save John is on the boat, and with the lawyer she chases the boat in a tug. But the captain will not let the man leave, so the latter jumps off the boat and comes to save his friend. His testimony saves John, so the lovers are happy.

THE DECOY (Oct. 19).—The cast: Felese and Raymond's Mother (Lois Wilson); Raymond Everard (William Garwood); Morat (Ed. J. Brady); Raymond's Father (Wadsworth Harris); Ambassador (Jack Conly); Dr. Everard (Frank MacQuarrie). Scenario by Bess Meredyth. Produced by Billy Garwood.

Felese has set her heart upon ensnaring Raymond Everard, who is connected with governmental affairs, for she is bent upon his downfall. In her employ is Morat, and a band of his men, who are watching his every movement, and together they plan that she will invite him to her home and when he stands in front of a certain window Morat will shoot him from the outside.

Raymond is really in love with Felese, and when he tells his mother all about the beautiful girl whom he intends to marry the mother is more than pleased. Raymond gets a commission to leave for Europe upon some official duty and phones Felese that he wants to see her.

She thinks that he has no intention of marrying her, and so is greatly surprised, Raymond says, that he really loves her and intends to marry her. But Morat is waiting for the signal. Knowing that only one person can leave the house, she bids him to dress in some of her clothing and sends him, with a note to the Ambassador for help. She stands at the window and is shot by Morat and later found by Raymond and the officers.

THROUGH SOLID WALLS (Two Parts—Oct. 27).—The cast: James Wheelock (Marc Fenton); Elsie (Peggy Custer); Parsons (Tom Jefferson); Dick (Jay Belasco); Therese (Irene Hunt); Cummings (Lou Short). Scenario by E. J. Clauson. Produced by Walter Morton.

James Wheelock, eccentric but wealthy, has in his household his niece, Elsie, and the butler, Parsons, who has been in his employ a long time. Dick, an electrical genius, is in love with Elsie. Dick has a wonderful invention—a machine that will permit the operator to see through opaque substances. Wheelock, upon seeing the invention, at first is not very enthusiastic over it, but on looking through the lens at the house across the way he seems to see something that interests him.

The next day Therese is found on their doorstep in a sorry plight—hungry, ragged and ill. Wheelock takes her in, and ere long she apparently has the run of the household and eventually succeeds in having Parsons discharged. Elsie dislikes the woman extremely, especially when she finds her making love to Dick. A new butler, a friend of Therese's, is engaged—Cummings by name.

Then, one day, a beautiful diamond belonging to Wheelock is missing. Elsie accuses Therese, and the latter discovered some one in the yard. Cummings brings him into the house, it is discovered to be Dick. Elsie will not believe that her lover is the thief, and Dick is astounded when Wheelock tells him to go home and go to bed—he thinks the old man crazy.

The next morning Cummings says he is ill and Wheelock sends for the ambulance. As the man is being taken from the house Therese gives him a small box, supposedly his medicine, but in reality the diamond. Then comes a surprise. The man being carried out is Parsons. The ambulance attendants and policeman and Therese and her partner in crime are arrested. To Elsie Wheelock presents the diamond and discloses that when he looked through Dick's invention that he saw Therese and Cummings plotting in the house across the way; that he retained Parsons, unknown to the others, and let Therese and Cummings "hang themselves" with their own rope.

REX.

THE GOLD LAND (Oct. 20).—The cast: John Masters (Raymond Mack); Edgar Reeve (Hal Cooley); Helen (Helen Leslie); Inga (Cleone Loring). Written by Harvey Gates. Produced by Charles E. Bartlett.

Edgar Reeve is earning a meagre salary as a draftsman, but he has wonderful prospects. His wife, Helen, who had been a stenographer previous to marriage, overrules Edgar's objections and seeks employment, telling her employer that she is a "Miss."

She secures a position with John Masters, who soon is in love with her, not thinking that she is already married. She accepts his flowers and attentions, but does not think them serious. Then comes the time when Edgar is also employed by Masters, but in no way is the relation between his two employees disclosed to him.

One day just as Masters is declaring his love and on the point of giving her a beautiful diamond Edgard enters and berates Masters. Then Helen makes her confession and Masters, being the right sort, raises Reeve's wages and tells him to buy his wife a wedding ring.

THE MOVING FINGER (Oct. 29).—The cast: Charles Meredith, M. D. (Lee Hill); Capt. Guy Bracebury (Paul Byron); David Graham (E. P. Evers); Amy Grant (Maude George). Written by Constance Crawley and Arthur Maude. Produced by Donald MacDonald.

So engrossed has David Graham become in his work that he seems to have no time for his wife, Amy, and she has been amusing herself with Capt. Guy Bracebury. Things go on after this fashion for some time, until Dr. Meredith, the Graham's family physician, hears of all this. It is Amy's birthday and she promises Bracebury that if her husband forgets the day she will elope with him.

The morning of her birthday Graham leaves word with the maid that he will not be able to return until after midnight. Amy determines to keep her word to Bracebury. She asks Dr. Meredith for an appointment that evening before the train leaves, as she wishes to see him once more before she leaves. Bracebury also makes an appointment to see the doctor before leaving.

Amy comes, very nervous, but will not listen to the advice of the kind doctor. Before Bracebury arrives the doctor turns the hands of the clock back and detains him so long that he misses the train. The doctor also has succeeded in getting in touch with Graham, and the latter goes to the train with the present for his wife, for he really has not forgotten about the birthday. Of course, it ends happily.

LAEMMLE.

STOLEN HONORS (Special Release—Oct. 9).—Mary is a sentimental girl who is in love with music. She is an accomplished performer herself, and this creates a bond of sympathy between her and all musicians. She meets a young musician and at once there is a mutual interest.

The young man is a composer of some little renown and has compositions sent him all the time for his approval. One day he receives a manuscript from an unknown composer that he at once recognizes as a masterpiece. Over and over he plays the piece and never tires of it. He takes it to an impressario, and he is enthusiastic over it, assuming, of course, that the young man is the author. He asks if he can play it at a concert and the latter assents, falling into the temptation to let the other think that he is the author.

But Mary has found out that the real author is an old, blind violinist, and on the night of the concert she brings him to the performance. When the calls for author come, he goes out and the young man knows that Mary has found out his deception and realizes that he has lost her love forever.

A CASE OF BEANS (Special Release—Oct. 16).—The cast: Mrs. Newlywed (Fritzie Brunette); Mr. Newlywed (Jack Prescott); The Grocer (Jack Bramall); The Maid (Jane Bernoudy); The Ice Man (Tom Walsh). Written by L. V. Jefferson. Produced by Robert Daly.

Mr. and Mrs. Newlywed are almost happy. They would be really happy if the wife had not neglected her husband for the sake of her friends. Hubby gets angry and rebels at his diet of beans. He fills the bean can with rocks for a joke.

Wife's friends give her their jewels to put in the vault for them, and she hides them in the bean can until she has time to go to the vault. The servants find the jewels and think that the couple are crooks. They set the police on their trail and then the fun begins. The bride sets out for the vault with the can of gravel.

In the end, the husband is forced to eat the gravel so that that part of the joke does not turn out quite as expected. But the mystery is at last cleared, and the couple are made happy by the experience.

POWERS.

WINSOR McCAY AND HIS JERSEY SKEETERS (Cartoon Comedy—Oct. 26).—Windsor McKay is in his summer home in Jersey with his daughter and they are pestered to death by mosquitoes. It is by accident that the artist happens to meet a professor, who says that he is studying the language of the mosquitoes and knows all about them. He suggests that the artist make a series of drawings to illustrate just how the insect does its deadly work. So McKay sets to work and several months later the two of them go to a moving picture studio to see the finished work on the screen.

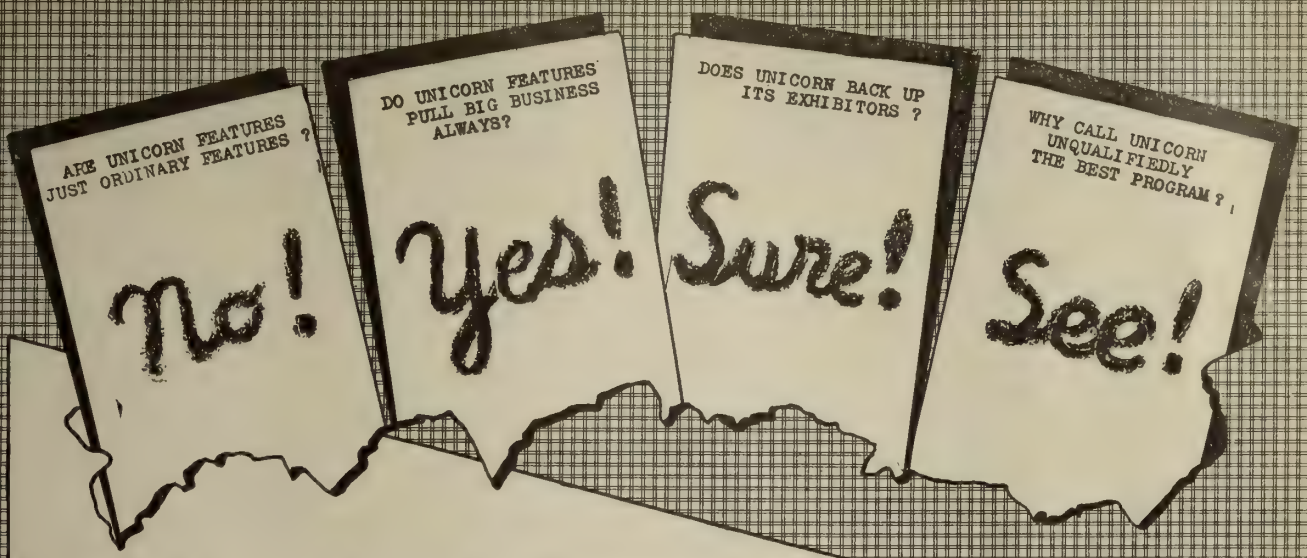
The picture that McKay has drawn shows the adventures of a lonely mosquito getting its dinner on the neck of a fat member of the species human. But the greedy animal overdoes the good thing and is blown to pieces by the explosion that results from the overtaxation of its capacity.

JOKER.

A CROOKED MIX-UP (Oct. 28).—The cast: John (Milburn Moranti); Liza (Gale Henry); Frank (Charles Conklin); Lefty (William Franey); Katie (Lillian Peacock). Scenario by Charles J. Wilson, Jr. Produced by W. W. Beaudine.

Liza is characteristically careless, so her husband plans to scare some sense into her. He phones an actor friend to make up like a notorious crook and rob the house. The friend agrees and sets out in his disguise. In the meantime, Lefty and his pal, Katie, attempt to really rob the house, and Liza, who has overheard her husband's plan, gives him a very nice reception. She fixes a fine lunch and insists upon giving the thief all her jewelry.

When the actor arrives he meets the other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real criminal and a fight ensues. The actor is knocked out. Then the master of the household comes home and Frank beats him up as he thinks the reception that he has received is the fault of John. Then there is a general mix-up, and for half an hour there is no telling who is a crook and who is not. But at last the real crooks, in an attempt to get away, are caught by the police and the mystery is cleared up.

L-KO.

A RURAL ROMANCE (Two Parts—Oct. 25).—The cast: Lucile, the girl (Lucille Huttonx); The Rube (Bill Bevan); Dick (Dick Smith); The Landlord (J. Russell Powell).

Farmer McNutt was satisfied that his daughter marry Dick, the farmhand, until the villain appeared on the scene. The villain was in the guise of the landlord, who threatened to foreclose the mortgage on Pa's farm unless his daughter, Lucille, would marry his son. Lucille at first would not hear of the proposition, but really the boy had captivating ways and she finally consented to take a little walk with him. After walking a short distance they decided to rest a while on a water trough.

Dick managed, by clever manipulation with a rope, to overturn the trough on which they sat and soon both were up to their necks in water. This did not satisfy Dick, though. Lucille and the Rube, having a nice quiet chat, were unaware of Dick's plans. Above in the hayloft was he, letting down the hayfork and very shortly the Rube found himself in the air. He disappeared entirely from Lucille's sight.

Some time later a bale of hay walked down the road and landed into a feeding trough. A horse, feeding, ate the Rube out and he reported the rough treatment given him to his dad. Farmer McNutt was furious, but his fury was further aroused when he looked for Lucille and was just in time to see her running away with Dick in his flivver. The flivver did its duty until it got to a cliff, and, after dodging it again and again, over it finally went with Lucille and Dick. The carriage followed shortly and we once more are taught the lesson that villainy never escapes punishment.

BIG U.

A PAIR OF SHADOWS (Special Release—Oct. 9).—The cast: Fritzi (Fritzi Brunette); Ed, her husband (Arthur Trazeris); Nan, girl detective (Jane Bernoudy); Burns, detective (Thomas Walsh). Scenario by F. McGrew Willis. Produced by Robert Daly.

Fritzi is jealous of her husband, and he is no less jealous of her. When each finds a portion of a letter in the other's possession, each becomes so suspicious that each one decides to employ detectives to ferret out the mystery. Ed hires a young girl detective, and Fritzi employs a nice looking young man to "get the goods" on Ed.

The sleuths take each other for soul mates of the couple. Nan, the girl detective, arrives at the home to find Fritzi in the company of Burns, whom Fritzi has employed, and rushes back to report to Ed that there is a man in the house. As she enters the cafe where Ed told her to report Burns happens to see them together.

He rushes back to inform Fritzi, and in a taxi they make a record dash for the cafe to catch Ed and the other woman. But in the meantime Ed and Nan, in another taxi, are hurrying towards home and the machines pass each other. When Ed gets home the maid tells him that the "missus" just left with a man. This is the last straw and he decides to hurry to Reno for a divorce. He packs and leaves. Burns sees him and follows him on board the train. A moment later Fritzi appears, Reno bound, followed by Nan. All take the same train, and more complications ensue, until at last the mystery is solved.

TIGERS OF THE PLAINS (Special Release—Two Parts—Oct. 16).—Lieutenant Hanford is in love with Betty Edwards, the colonel's daughter, out in India, the Colonel has higher ambitions for his daughter, and forbids the match. Later Betty marries a major and Hanford moves to another post to forget his grief.

Some years later, Betty's husband comes out to the post where Hanford now is to take command. They have a little son, and Hanford takes an interest in the boy. They go on many trips together, as the little fellow is an accomplished horseman.

One day the two pals leave on a trip in the jungle. At this time a band of mountain raiders are on the warpath and come down to raid the post. Hanford saves the chief of the band, and so gains his good will Later the lieutenant gets lost in the jungle with the boy, and after many narrow escapes, they are found. In the meantime, the raiders have been driven back in a big battle. In the end, Hanford dies as a result of his many wounds, and Betty's son is restored to her.

THE NARROW CREED (Two Parts—Oct. 26).—The cast: Dr. Hendricks (Murdock MacQuarrie); Deacon Wilde (W. L. Rodgers); Wilbur Wilde (Arthur Moon); Mrs. Hendricks (Mrs. Jay Hunt); Ruth (Edythe Sterling). Written by Ben Cohn. Produced by Jay Hunt.

Ruth is put off the train at a small country town and is befriended by old Dr. Hendricks. The next morning the girl gives birth to a child and the whole village is scandalized. The deacon in particular is astounded that the doctor should ever think of harboring a person who must be evil and calls to see what can be done. The doctor refuses to turn out the girl and the deacon leaves in a huff.

Later the deacon gets some of the old ladies in the town together and they protest to the doctor, threatening to ostracize him if he does not turn the girl out. Still he is adamant. Then the deacon's son, Wilbur, comes home. In the meanwhile the old doctor has learned from the delirous ravings of the girl that Wilbur is the father of the child. But the girl will not tell her betrayer's name.

At last Wilbur can stand it no longer and decides to go to the city to find the girl whom he has wronged and marry her. Just as he is leaving the old doctor takes him home and leads him to the room where the girl is with her child. Then follows a happy reunion. The deacon is summoned, and he turns against his son. He threatens to disinherit him if he has anything more to do with Ruth. The son turns on his father and denounces him. When the son has finished his denunciation the old deacon is subdued, as Wilbur is all he has in life and he cannot bear to lose him. The sight of his grandchild wins him over and the picture ends with the happy family united.

A PRICE ON HIS HEAD (Oct. 27).—The cast: Jack Clarke (Kingsley Benedict); Anna Phillips (Gretchen Lederer); Jim Bottsford (E. P. Evers); Joe Phillips (Tom Webber). Scenario by Bess Meredyth. Produced by Ben Horning.

One day Anna Phillips is startled by the sudden appearance of a chap who tells her that he is Jack Clarke. Anna recognizes him as the son of a man who had saved her father's life years before, and so she is very kind to Jack for this reason. Jack tells her how he had been playing cards in a Western saloon, when a fight started, and in self-defense he had shot one of the cowboys. Anna tells him to go to sleep in the cabin and not to worry.

Soon after, Jim Bottsford appears at Anna's cabin, and tries to bully Anna into admitting that she has seen Jack. Jim decides that he had best not go too far, so he nonchalantly makes himself at home, and Anna, inwardly fearful, plays the game in the same way.

As Jim is sitting there, he suddenly hears a loud snore, and starts investigating. When Anna returns, Jim has Jack handcuffed and ready to return to town. She gives him signs, so that when she hands him a cigarette she gives him the opportunity of taking her gun. When Jim looks up, he is looking into the barrel of a gun. It then appears that the man has not died, so Jack is not guilty. The sheriff wanted to arrest him before his innocence was discovered to get the reward.

BISON.

THE BETTER MAN (Two Parts—Oct. 28).—The cast: Joe Cullison (Jack Holt); Grace (Lucille Younge); Jerry Henley (Jack Nelson); Graves (Albert MacQuarrie). Written by Ben Cohn. Produced by Jay Hunt.

Big Jim Cullison, boss of the Henley logging camp, engages as typist a girl by the name of Grace Ivers. Jim soon sees in the girl more than a business assistant. Some time later Jerry Henley, the owner of the camp, arrives on a tour of inspection, accompanied by his secretary, Graves. The latter is an old confidence man, who had once wronged Grace, and he threatens to expose her if she gives his game away. Jim overhears this conversation and ships Graves out of the camp.

Graves, however, gets off the train and goes back to the camp. In the middle of the night he tries to break into Grace's cabin and is only stopped by the arrival of Jim. They fight for the girl and Jim is victorious. Jim tells Graves that he will have to get out for good and forces him to write a note to his employer, saying that he has been called out of town on business. Then Jim leaves the way clear for a romance between Henley and Grace, as Henley had previously told him that he intended to propose to the girl.

At last the date that had been set for Henley's departure comes and he leaves without the girl. This is a puzzle to the big, honest woodsman. At last he musters up courage enough to ask, and is told what has happened. Henley asked and has been refused. Grace said that she found that she really loved the boss of the camp, and so could not marry Henley. In the end, the lovers are united.

UNIVERSAL SPECIAL FEATURE.

SOCIETY HYPOCRITES (Special — Three Parts—Oct. 24).—The cast: Lone Eagle (Ben Wilson); Henry Payne (Charley Perley); Kitty (Helen Leslie); Kirk Butler (Joseph Girard); Baron (F. MacQuarrie); Mabel Storey (Mina Cunard; Storey (Edward Cecil); Lucy Waldron (Neva Gerber); Waldron (William Welsh). Written by Willis and Woods. Produced by Ben Wilson.

Mabel Storey's father has promised her in marriage to Kirk Butler, a clever lawyer, upon the consummation of certain sale of ammunition to a foreign government. When the father has obtained his end of the bargain he only laughs at Butler when he would secure his prize. Storey has been clever enough to have Butler's signature affixed to the documents, so that he holds the whip hand and Butler is powerless.

Mabel is affianced to Henry Payne, a society idler, who is ever on the lookout for the unusual. So it is that for the announcement party he persuades the old professor, an anthropologist, to allow him to take Lone Eagle, an Indian. Lone Eagle is the last of his race, and the professor and his daughter, Lucy, are endeavoring to "civilize" him. Lucy, out West, had pleaded with Lone Eagle to save her father's life after he had killed two other men, and the Indian is in love with her. At her suggestion he accepts Payne's invitation and dons, for the first time, a dress suit. He attends the party, where he is made the laughing stock of the guests. Lone Eagle realizes that something is wrong and returns home.

The professor, angered at his rudeness to the host, insists that he return and apologize. The Indian refuses. In the meantime, he learns many of the ways of the "civilized" people. By chance he prevents the elopement of his host's youngest daughter with a designing baron, secures the signed papers which Butler has hired two men to steal from Storey's safe, and inadvertently learns of the operations of Butler and Storey. He then decides that he has had enough of "civilization" and asks Lucy to share his life and fortune, but she firmly tells him that it is not good for the races to mix, and so he returns to the tribe alone—the last of his race.

LIBERTY (Episode No. 10—"Human Targets"—Two Parts—Oct. 16).—The cast: Liberty (Marie Walcamp); Bob Rutledge (Jack Holt); Lopez (G. Raymond Nye); Pedro (Eddie Polo); Theresa (Maude Emory); Col. Winston (Neal Hart); Emanuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and produced by Jacques Jaccard.

Pedro, having held the band of Mexicans sent out by Lopez at bay for sufficient time, he thinks, to enable Liberty to make good her escape, beats a hasty retreat, upon which the Mexicans endeavor to scale the cliff in pursuit. To Pedro's surprise, he finds Liberty lying unconscious upon the trail where she has been thrown by her horse. Both are without horses, and Pedro picks up the girl and presses onward to a Mexican hut. The major receives instructions, ordering him to advance upon Chihuahua. He orders Marshall, the aeroplane scout, to fly in that direction. This information is overheard by Theresa and carried to Alvira, then both mount and ride away.

Lopez and his men still surround the hut where Rutledge and his companions, the rangers, are. Lopez, flag of truce in hand, offers to release them if their frends will surrender and pay five hundred dollars each to him. Their answer is a renewal of the fusillade. The fight continues, for Rutledge is convinced that Liberty is now beyond the reach of the bandits. The commander of the detachment of Mexicans sent in pursuit of Liberty reaches the hut in which she and Pedro are concealed. Pedro places her in the cellar and takes up his position behind the outer door, having cautioned the old master of the house that if he admits having seen them, he will shoot. The Mexican commandant is angered at the old man's simulated ignorance and shoots him down in cold blood.

The commandant and his men then set fire to the cabin. Pedro makes his way to the cellar. Feeling sure that the place is deserted, the bandits leave. Pedro breaks down the door, and with Liberty emerges in time to signal Marshall's aeroplane, and he lands and takes them with him. But before they are gone far, the aeroplane is sighted by the Mexicans, and a machine-gun fire is opened upon them, forcing them to land. Meanwhile, the couriers of Lopez are sounding the alarm which will concentrate all the bandit bands at the pass of Diablo, where he hopes to successfully ambush the Americans proceeding toward Chihuahua.

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RED FEATHER.

THE BLACK SHEEP OF THE FAMILY (Five Parts—Oct. 23).—The cast: Esther Saunders (Francelia Billington); Kenneth Carmont (Jack Holt); Elwood Collins (Gilmore Hammond); Bert Saunders (Paul Byron); Bertha Carmont (Mina Jeffreys); Madison Carmont (Norton Hammond); Mrs. Carmont (Mrs. Jay Hunt); Simon Hathaway (Hector V. Sarno). Written by Frank Wilterwood. Produced by Jay Hunt.

Bert Saunders and Penneth Carmont are roommates at college. Bert is in love with Kenneth's sister, Bertha, and Kenneth is in love with Esther Saunders. Bert, whose family is not by a big margin as wealthy as the Carmonts, tries to keep up with the wealthy fellows, and gets into debt. In order to pay a gambling debt he appropriates the funds of which he has control as treasurer of the fraternity. The deficiency in the funds is discovered and a detective is called in to catch the theif.

The man whom they get is Elwood Collins, a detective who is in love with Esther. Esther is told that she must do all in her power to help her brother. Kenneth does all he can to raise the money, but does not succeed. The only way is to "fix" Collins. The detective says that the only price that appeals to him is the hand of Esther. At last she gives in to the pleadings of her brother and agrees to marry the man to save her brother. Elwood himself pays the money and no questions are asked.

A few years after the two graduate from college they drift apart. Kenneth has taken some money which his father has given him, and is succeeding in business. Bert is wasting his life hanging around cheap dives and gambling houses. Esther has proved to be a conscientious wife and is living happily with Elwood.

At last Bert really enters upon a career of crime and is sentenced to a term of imprisonment in jail. But on the way to the penitentiary he escapes and goes to a farmhouse to hide. He sends word to Kenneth to help him for old time's sake, and asks him to come with Esther to see him. He decides to go and Esther agrees, as her husband is to be out that night on a case.

But that day Kenneth learns that one of his largest creditors has failed, and he is insolvent unless he can raise money at once. His father, in a stormy scene, refuses to help him, and the poor fellow is ruined. Then Kenneth calls for Esther and takes her to see her brother. On the way back they are detained, and it is daybreak before they reach home.

The next morning old Carmont is found dead on the floor of his study, and the clock is set at 1:05. Elwood is called in to unravel the mystery. Things look very black for Kenneth, as the servants testify to the quarrel between him and his father, and the safe has been robbed of all its contents. He cannot account for his whereabouts at the time of the murder without compromising Esther and giving away Bert.

Esther cannot tell her husband where she and Kenneth were on the fatal night, as it would mean her ruin. She is torn between her own happiness and that of Kenneth. At last the day of the trial arrives and she can stand the strain no longer. She rushes to the courtroom in time to hear the verdict of guilty. Then she confesses that she was with Kenneth on the fatal night, and he is acquitted. The case falls away against him when the real murderer confesses. So Kenneth is set free, and when Elwood learns that the two were to see Bert he forgives his wife, and they live happily ever afterward.

UNIVERSAL.

ANIMATED WEEKLY NO. 41 (Oct. 11).

Women Don Trousers.—Armed with axes, Fair Sex saw and split wood for Club House—Seattle, Washington. Subtitle: A good way to reduce.

Saving the Babies.—Health officers raid and demolish inside the city limits, pig pens, Infantile Paralysis' Menance—Philadelphia, Pa. Subtitle: Mourning loss of her pets.

Studying Hard.—Freshman beat Sophomores in Hog Tieing rush, Occidental College, Los Angeles, Cal.

Wreck Kills 2, Hurts 60.—Trolley crash on bridge sends structure crashing to ruin—Cleveland, Ohio.

Movies to the Rescue.—Allowed to picture Army football game from which public is barred by quarantine—West Point, N. Y.

Lifting Up a City.—Put props under whole town to raise grade of streets—Astoria, Ore.

Under Sea Jitney.—One-man submarine, 25 feet long, may revolutionize naval warfare—Los Angeles, Cal.

Royalty Sees Soldiers' Sports.—England's King and Queen attend life guards' field day—Sunningdale England. Subtitles. Over the jumps. "Bolster duel." Tug-of-war.

Welcome Royal Guest.—Thousands cheer Duke of Connaught on last visit as Canada's ruler—Montreal, Canada.

Champion Ball Players.—Pennant winners in two leagues meet in battle for world's title. Subtitles: Brooklyn's team, National League champion, Manager Robinson, "Robby" and Pitcher Marquard, Brooklyn's stone-wall infielders: Daubert, Cutshaw, Olson, Mowrey; the outfielders: Stengel, Johnston, Myers, Wheat; the catchers, Miller, Meyers; the pitchers, Pfeffer, Rucker, Cheney, Coombs; Boston Americans, 1915 world champions, Manager Carrigan, warming-up, pitchers: Shore, Mays, Ruth.

Film Magnates See President.—A delegation of the National Association of the Moving Picture Industry, representing every branch of the film business, call on President Wilson regarding censorship of motion pictures.—Shadow Lawn, N. J. Sub titles: Arriving from station in jitneys, this committee represents the fifth industry of the world, more than $500,000,000 is invested in it, twenty millions of people visit the film theatres in the United States every day, the President expressed himself as very much interested in everything pertaining to the film, everybody happy, the same committee see Hughes.

Cartoons by Hy Mayer.

Mutual Film Corporation

MUTUAL.

THE LAW OF NATURE (Two parts—Oct. 17)—The cast: Ernest Morton (Edwin August); Helen Morton (Iva Shepard).

Ernest Morton, a young man of wealth and position, finds after marriage that his wife does not wish any children. Learning that the great wish of his life is to be unfulfilled and discovering his wife one day in another man's arms, Morton divorces Helen. Time passes, and he marries a girl with the instincts of motherhood strong within her, and a child is born to him. Helen, on the other hand, finds that the man for whom she gave up her husband is a drunken degenerate, and her life becomes sadder when a child is born to her. She is deserted by her husband, and learns shortly afterward from the doctor that she is about to die. With superhuman strength she takes the baby to the home of her first husband and leaves it, with a note asking that he keep it, and returns to die unknown and alone, while the happy wife of the man who had loved her first, takes the motherless babe to her breast.

THE FOLLY OF FEAR (Two Parts—Oct. 24).—The cast: La Rue (Elwin August); Grace Ellis (Ive Shepard); Ethel Rutledge (Ruth Blair); Gerard Weir (William Bailey).

La Rue, an author, is in love with Grace Ellis, who refuses to marry him. Ethel Rutledge, La Rue's secretary, has an unfortunate affair with Gerard Weir, but discovers in time that he is an adventurer. La Rue marries Ethel and they are happy until Weir again crosses the woman's path and shows her a mysterious document which causes her to keep him in her home, masquerading as her cousin.

Later La Rue discovers the deception and asks an explanation of Ethel, but, through fear of Weir, she will not explain. Through an odd chain of circumstances Grace Ellis discovers what the document is that Weir is holding over Ethel's head and tells La Rue of it. Years before Ethel had been tricked into a mock marriage with Weir but had discovered it in time. Weir had doctored a hotel register to make it look as though she had been his wife and this was the document he was holding over her. Weir is killed, and Ethel is once more folded in her husband's arms.

VOGUE.

HER PAINTED PEDIGREE (Two parts—Oct. 22)—The cast: Princess Star Eyes (Gypsy Abbott); Grey Wolf (Arthur Moon); His Lordship (Paddy McQuire).

Star Eyes, an American Indian princess, who has received the benefits of an education, is loved by Grey Wolf, who is also educated but who retains the cruel, revengeful nature of his tribe, underneath the surface of refinement. Lord Harry, a member of an aristocratic English family, meets the girl, Star Eyes, and falls in love with her. Later they are married and go to England on their honeymoon. Grey Wolf discovers Star Eyes' family located in a beautiful home given them by the girl, but they are dressed in their old blankets and still retain their savage ways. Grey Wolf goes to England and there is welcomed into Lord Harry's home. He tells Star Eyes that her family is very lonesome for her and so his lordship sends for the Indian family to come and visit them. Lord Harry's mother is shocked at the terrible actions of the lazy, drunken Indians and finally the red skins are played upon by a fire hose, after becoming drunk and starting a war dance, and driven from the house. They leave Lord Harry and his bride to continue their honeymoon, undisturbed.

HE DIED AND HE DIDN'T (Two Parts—Oct. 29).—The cast: The gambler (Ben Turpin); the prospector (Rube Miller); the girl (Lillian Hamilton).

The prospector enters the western dance hall and, upon seeing the gambler, takes a mallet and apparently kills the man. He is captured by the posse and as he is dangling from a tree tells the story of how, years before, he and Ben had been in Texas together, Ben fleecing Rube of all his savings, robbed him of his girl, and disappeared. As Rube is about to breathe his last word, a message comes to the effect that Ben has recovered. The posse cut Rube down and take him back. He discovers that the girl is still with Ben and is the mother of seven urchins. Ben tries to rid himself of this domestic burden, but Rube flees on his trick mule and has the last laugh on the gambler.

CUB.

HE WOULDN'T TIP—(Oct. 20)—The cast: Amos Pipp (Neal Burns); The Pippin (Betty Compson).

While strolling down the street, Amos meets Betty, who induces him to join her, as she is going to a meeting of the anti-tipping society. He is made president and wears a badge which reads, "I Don't Tip."

On his way to the barber shop Amos meets his old friend, Dave, who laughs at badge. He has a terrible time in the barber chair, barely escaping alive, as the barber reads an item in the paper to the effect that Amos is president of the anti-tipping society. From there he goes to the restaurant, where he can't get the waiters to wait on him, as they too have read the item. He kicks the waiter and rushes out to the check room to get his coat. The check boy gets even by slipping him the wrong coat, which happens to be Dave's. Amos is arrested for stealing Dave's coat and has to tip the Judge to let him off. He writes Betty a letter telling her that he is the victim of foul play at the hands of Dave and will be up to see her to explain.

Betty and Dave are walking along and Betty sees a cat which she would love to have, so Dave decides to get it for her. The owner of the cat ties a string around its neck and places it on the porch. A tramp comes along and steals it. He meets Dave, who buys the cat for Betty and brings it to her. The owner of the cat misses it and she and a policeman trace it to Betty's home. Dave is arrested and once more Amos and Betty are happily reunited.

"THAT DOG GONE BABY" (Oct. 21)—The cast: Hubby (Neal Burns); Wife (Betty Compson); Mother (Stella Adams); Father (Harry Rattenberry); Mr. Miller (Dave Morris); Mrs. Miller (Jane Waller).

Mr. and Mrs. Parker had been married almost a year, when one morning a friend sent to Mrs. Parker a poodle. The letter announced that the dog was high bred and valuable and the Parkers were pleased. A letter from Mrs. Parker's mother announced that she would shortly return from Europe and hopes that she might be the proud grandmother she has longed to be. Shortly after her return she was informed of the arrival of Snooky in the world at the Parker home. Mother imagined that Snooky is a baby of the human species and never dreamt he is only a poodle. She communicated the glad tidings to Mr. Parker senior. He and mother started to see the baby. They bought some baby clothes and arrived at the Parker home. By luck, however, the Parkers had taken Snooky for a walk and were not in. When the maid was questioned she told them that they had taken Snooky out, so the fond parents laid out their gifts in the living room.

The maid saw the baby clothes and at once surmised the mistake. She rushed after Mr. and Mrs. Parker and told them what did happen. The Parkers at once realized their danger of being disinherited and started on a search for a baby. Mrs. Miller, wife of a photographer, was passing with her baby and agreed to loan her baby to the Parkers for the afternoon. Mother and father had taken advantage of the Parker's absence and went shopping for toys and clothes. Mother saw the Miller studio and she and father made arrangements to have baby's photo taken. The Parkers arrived home with the baby. Its mother was concealed in the kitchen. The fond parents arrived and all went well until baby became hungry and cried. The anxious Mrs. Miller heard her child cry and could hardly restrain herself. Mrs. Parker brought her the baby and it ceased crying. The photographer arrived and as he posed the child he recognized his own infant. He at once claimed it and the secret was out. Mrs. Miller rushed in and she and her husband departed with their offspring. Mother and father were furious and demanded explanations. The real Snooky was produced to the disgusted parents; Mrs. Parker, however, whispered a little word to her mother about an interesting coming arrival and all was forgiven.

THE DEACON'S WIDOW (Oct. 21)—The cast: The Deacon (Eddy Barry); Jimmie (Nolan Leary); The Widow (Billie Rhodes); Col. Gruff (Harry Ratttenberry).

Deacon Squibbs, pillar of the First Church of the Strict Principles is informed by the family lawyer that there is one important document to be read in the presence of the Deacon and his nephew Jimmie. This document is nothing less than the will of Jimmie's father, which leaves his entire fortune to his son, provided the son marries and settles down directly after his twenty-fourth birthday. Another provision of the will appoints the deacon as sole judge of the young lady to be selected. Jimmie is already in love with a young widow whose father is an old veteran of the wars. Upon sight of her photo in Jimmie's watch the Deacon becomes interested and wants to go to see her. He learns that she is a widow and, according to the laws of the First Church of Strict Principles, cannot marry a man under forty. This news breaks the widow's heart but the deacon bids her hope as he himself is just a mite over the required age. To save Jimmie's fortune the widow agrees to an engagement between herself and the deacon with the mental reservation that the deacon will be glad to break his engagement soon. The deacon spreads the news of his engagement among the brothers of his church. They are amazed and not a little doubtful. Jimmie learns of what has happened, but is reassured by the widow and her father, the gruff old colonel, that there is a plot behind it which will result in happiness to all.

The church committee are short one member for their lawn social and the deacon volunteers the services of his fiancee. She states that she has a little society dance that she will do for them and the deacon is delighted. The day of the social arrives and the people of the First Church are congregated full of pleasure and anticipation. Brother T. Winkels' mouth organ solo was successful and all was well until they announced the widow's number. Jimmie, at the organ, plays an Oriental strain. The widow glides on in shimmering beads and a few yards of gauze. She twisted and shook and jarreted in a way to shock the whole congregation. She retired amid glares from the crowd, leaving the helpless deacon a target for all unfriendly comments. The next day the deacon breaks his engagement and offers Jimmie $5,000 to wed the widow and take her from the city.

Jimmie, now enjoying the fun, refuses. The father challenges the deacon to a duel with swords. In the cold grey dawn of the following day the deacon with his backers of the church face the father of the widow, Jimmie, and the doctor. Tearfully the deacon begs Jimmie and the widow to accept his check and call off the duel. Finally the colonel and the widow are pacified and Jimmie holds the check and tells the deacon that he and the widow were married the day before. The deacon swoons in the arms of his brethren.

GAUMONT.

REEL LIFE No. 23 (Oct. 8).—Mary Miles Minter, the popular young actress who is now so prominent in Mutual star productions, will be shown both at home and at the studio in "Reel Life" No. 23. The section of the reel devoted to Miss Minter is called "A Day with Mutual's Youngest Film Star."

The second section of this magazine in film shows how a city farmer can raise a large crop in his back yard by intensive cultivation of the soil.

The third section is devoted to "How to Handle a Canoe." It pictures the wrong and the right method of navigating in the supposedly dangerous vessels, proving that one who exercises ordinary prudence and is acquainted with the proper procedure can paddle with utmost safety.

SEE AMERICA FIRST, No. 57, "Richmond, Va." (Oct. 11).—Richmond, Va., is undoubtedly one of the best advertised cities in the United States, its name being heralded throughout the land since the Confederacy made it its capital and the Federal battle cry became, "On to Richmond." Hence it is of interest to managers of motion picture theaters to learn that the Gaumont Company will show Richmond in its "See America First" series.

Among the panorama views are Capitol Square, the Capitol and State Library, Battle Abbey, the spot where the first iron foundry in America was established, the battlefield of Gaines' Mill, the battlefield of Seven Pines, and the Post Office and its environs.

Places of ante-bellum interest shown in this release include the home and school of John Marshall, Chief Justice of the United States, the graves of John Tyler, and James Monroe, Presidents of the United States; Gamble's Hill, which John Smith marked as the site of Richmond in 1607, and Washington's Headquarters.

The Civil War is brought vividly to mind by pictures of the Confederate Veterans' Home, home of General Robert E. Lee, the Confederate Monument, and monuments to Generals Lee and J. E. B. Stuart, and to Jefferson Davis, the Confederate Museum, and many sites and relics of that period.

On the same reel with this scenic is a Gaumont Kartoon Komic animated for the screen by Harry Palmer.

PAYING THE PRICE (Two Parts—Oct. 30).—The cast: Mary Vail (Marian Swayne); Robert Trent (Joseph Levering); Forbes, the boss (Fritz Orlamond); Vera Desmond (Flavia Arcaro).

Robert Trent is engaged to Mary Vail. Robert's friend, Hal Murray, is also in love with Mary, but because of his friendship for Robert conceals his affection. A political boss named Forbes, is also enamored of the girl, and seeks to make her his own. When he finds that she is engaged to Robert he plots to lure him from the straight and narrow path.

Forbes has an adventuress named Vera Desmond snare Robert. She leads him into extravagant follies, and his indiscretions cause Mary to break her engagement. Robert loses his position, and Vera promptly throws him over. He chokes her and leaves her dead, fleeing to a better life in the west with the thought that he is a murderer.

Later, Hal and Mary become engaged. Forbes tells Mary that he has proof Hal killed Vera. Unless she breaks her engagement and marries him (Forbes), he will see that Hal is convicted of murder. In the west Robert hears that Forbes is planning to have his friend accused of murder. He hastens east to clear Hal.

Upon arrival he finds in Hal's room a note in Mary's handwriting telling him that she is going to marry the boss. Robert starts to find Mary, not knowing that Hal and the police are also searching for her. Just before the ceremony Robert comes upon the pair. Telling Forbes that in the west men kill coyotes with knives, he fights a knife duel with the boss. Forbes is killed—just as Hal and the police break in. The girl is thus free to choose for herself, and the end brings her happiness.

MUTUAL.

MUTUAL WEEKLY, NO. 94 (Oct. 18).

Salonica, Turkey.—Russian troops land here. General Sarrail, commander in chief of the Allied armies, takes command in the Orient.

San Francisco, Cal.—A million dollars in gold on view. City Treasurer celebrates "Path of Gold" opening with novel exhibit.

Newport, R. I.—German U boat sinks six steamers off Nantucket. Passengers and crews are saved by U. S. torpedo boats. Subtitles: The "Strathdene," one of the vessels sunk. Survivors landing at Newport naval station.

New York City.—Ambassador Gerard arrives from Germany. Will tell Wilson of U boat menace. Denies he brings peace proposal from Kaiser.

Montreal, Can.—Bluejackets and troops go to church. Unique ceremony for joint empire forces at St. James Methodist.

Paris, France.—Newest fashions projected in colors.

Brooklyn, N. Y.—"Dodgers" and "Red Sox" battle for supremacy in world's championship series. Subtitles: Manager Bill Carrigan of the Red Sox. Pitcher Mays. Jack Barry and "Babe Ruth." Jack Daubert of Brooklyn. Zach Wheat. Larry Cheney. Cutshaw. Mike Mowrey. Watching the score board in Times Square, N. Y.

Albany, N. Y.—Monument to General Phil Sheridan is unveiled.

Shadow Lawn, N. J.—Count Von Bernstorff, German Ambassador, calls at summer White House. Assures the President Germany will keep her submarine pledge.

Richmond, Va.—Worcester Continentals bring back ancient flag of Confederate Army. Captured rebel drum is presented to Virginians.

Madison, Wis.—Freshmen and sophomores battle. Class rush at University of Wisconsin. Subtitle. Grease makes them as slippery as eels.

Latonia Race Track, N. Y.—Fall race meeting opens. Inaugural handicap is the feature.

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MUTUAL MASTERPICTURE.

THE UNDERTOW (American—Five Parts—Oct. 23).—The cast: James King (Franklin Ritchie); Esther (Helene Rosson); Mrs. King (Eugene Forde); Hammond (Orral Humphrey); John Morden (Harry Von Meter).

James King has unfortunately married a woman void of ambition. King warns his wife against her questionable associates but she pays no attention to him. He becomes the head of a large factory employing many hands. Hammond, his foreman, is dishonest and mean to the help, who hate him. Morden, another foreman in the factory, is honest and trustworthy. He has adopted David Strong, who is employed in the factory, and later takes Esther, his brother's daughter, into his home. The girl has been used to wealth, but accustoms herself to her surroundings and also goes to work in the factory.

King, unable to stand his wife's actions any longer, settles a good sum on her and she leaves for England to secure a divorce. The ship she sails on is wrecked and she loses her life. A disturbance arises in the factory and Esther writes a letter to King, the letter being suppressed by Hammond. King's attentions are directed to Hammond, however, and he also meets Esther and falls in love with her. Hammond bribes one of the workmen to fire the factory, but Esther overhears the plot and warns King. King then calls all of the workmen in, reinstates them in their former places, and with Esther's consent introduces her to them as his affianced wife.

MUTUAL STAR PRODUCTION.

THE LOVE HERMIT (American—Five Parts—Oct. 26).—The cast: Tom Weston (William Russell); Marie (Charlotte Burton); Jack Hillman (William Stowell); James Bolton (Harry Von Meter); Grace Hamilton (Queenie Rosson).

Tom Weston, in the employ of James Bolton, a wealthy broker, rushes into the office one day after a triumphant day and is greeted by his employer, who invites him to spend the week-end at his country place. He also includes Tom's brother, Hal, and his fiancee, Grace Hammond, in the invitation. Jack Hillman is a suitor of Marie, Bolton's daughter, and because of Hillman's wealth is greatly encouraged by Bolton. At the country place of his employer Tom declares his love for Marie and is made happy by the return of his affection. They are seen by Hillman, who tells Bolton of his daughter's attachment for his clerk.

The next day the two are surprised in the library just as Tom has kissed her. Marie's father glares resentfully at them. Realizing her father's attitude, the girl pushes Tom aside and denounces him for daring to kiss her. Tom is taken aback at this attitude and leaves for the city. The brothers achieve independence for themselves and Tom has sought solace in playing with the hearts of women and then casting them aside like a toy. By manipulating the stock market Bolton has been brought face to face with absolute ruin by Tom. Marie goes to Tom's rooms and there explains to him her action of years before. They are reconciled.

Miscellaneous Subjects

GREATER VITAGRAPH (V-L-S-E).

THE SCARLET RUNNER (Fourth Episode, "The Hidden Prince"—(Two Parts—Oct. 23).—Christopher receives a letter from Eloise Dauvray requesting him to call on her and meet the other of the only two real men she has ever known. He goes and meets Prince Mirko of Dalvania, who is planning to regain the usurped throne of his father. The prince has become secretly engaged to Eloise, and does not want the fact known, because Rudovois, the Dalvanian Ambassador, has promised the prince his aid provided the prince marry his daughter.

Fitzgerald, an old enemy of Christopher and Eloise, learns of her engagement and sees a chance to profit by it. He tells Rudovois that the prince is about to marry Eloise and suggests that they make off with Mirko and hold him till Eloise is willing to give him up. The ambassador reluctantly agrees and the prince is kidnapped and hidden. Christopher begins to suspect who is responsible. He discovers that Peter, Mirko's brother, is in love with Valda, the ambassador's daughter. He suggests a plan whereby Peter and Valda elope, leaving no word.

This affects Rudovois, who loves his daughter dearly, so that Christopher easily gets a confession from him. They go to the rescue in the Scarlet Runner, which by its superior power and speed, once again wins the day for its owner and his friends.

THE BLUE ENVELOPE MYSTERY (Five Parts—Oct. 23).—The cast: Leslie Brennan (Lillian Walker); Ewen Kennedy (John D. Bennet); Harry Heath (Bob Hay); Uncle Bob (Charles Kent); Miss Lacy (Josephine Earle); Fischer (Harry Northrup); Mrs. Davis (Florence Radinoff); Mrs. Harris (Isabelle West); George (William Shea). Written by Sophie Kerr. Directed by Wilfred North.

Leslie Brennan, an heiress, suddenly discovers that she is almost penniless, and faces the ordeal of making her own living. Before learning this condition of affairs she had become dazzled by the society manners of a cold-hearted fortune hunter, but becomes disillusionized when she discovers that he is attracted solely by her supposed wealth, and goes at once to earn her livelihood in the City of New York. There she studies typing and makes friends among the lowly. She secures a position with a brusque preoccupied young chemist, who is in the midst of a great discovery of value to the government. How Leslie becomes aware of the machinations of a foreign spy, how she saves her young employer's secret to the government in a series of encounters and how she comes to learn that he has fallen in love with her and that he is one who is really worthy of her, is told in a series of compelling scenes.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 9—"The Crystal Globe"—Two Parts—Oct. 30).—The War Department is amazed to learn that a plan of the eastern coast defenses has been stolen, and it is feared also that the drawings of a new gun just invented may also be purloined. Fortunately Manning and his aids are able to recover the specifications of the gun, and a scene involving their safety is enacted on the top of a high building.

In this episode Ali Singh reaches the highest point in his resort to mysticism. By compelling Najla to gaze in a crystal globe, the secret of Manning's new abode is weirdly and mysteriously disclosed to him.

WORLD FILM CORP.

THE REVOLT (Five Parts—Oct. 2).—Anna, a young shop girl, is urged by her rather disreputable stepmother, Mrs. Biddle, not to be so particular—to liven up and get presents and favors from rich young fellows. Lena Schmidt, a co-worker at the store, "stands in" with the manager and lies to her mother about the jewels and dresses. Lena's affair is cut short when the proprietors find her telling the manager about her delicate condition. She believes Anna has told on her and threatens revenge for her discharge. Anna attracts the attention of John Stevens, a salesman, who believes her to be like Lena; but when he attempts advances after a dinner, he finds out his mistake. His respect is aroused and he begs Anna to marry him.

For a while the young couple are happy, but Mrs. Biddle's nagging gradually gets on John's nerves and he begins to seek amusement outside of his home. Mrs. Biddle tells Anna she is a fool to stand for this treatment; John is having a good time, why doesn't she go out and enjoy herself. Lena, who still harbors a resentment against Anna, plays on the girl's loneliness when she learns from Mrs. Biddle of the conditions in Anna's home. After long miserable waitings for John's homecoming, Anna decides one night to stand it no longer and accepts Lena's invitation to a party.

Arrived at Lena's apartment she is somewhat surprised at the people she meets there, and later in the night, when the men arrived to carouse and make free with the girls, she awakes to a full realization of the nature of the party she is attending. She tries to get away, to flee from the repellant advances of the "Deacon," one of the guests, but Lena tells her there is no escape. As the Deacon seizes Anna in his arms the door bursts open and Dr. Goode enters—he had been a sweetheart of Anna's before her marriage and had never ceased to care for her. He had learned of her presence at the party and had determined to

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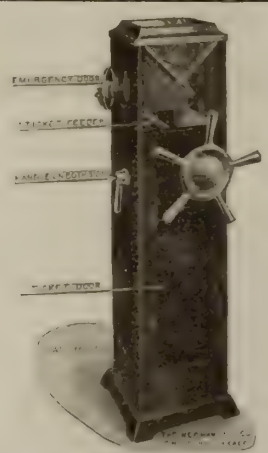
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ascertain the reason for it and to save her if possible. Anna gladly goes with him from the place.

At home John is watching over Nanny, the little neglected daughter of the unhappy couple. Nanny is ill and is crying for her mother. He is overjoyed when Dr. Goode leads Anna in. Explanations and reconciliation follow and over their baby's bed they plan for a new and better life.

THE GILDED CAGE (Five Parts—Oct. 9).—In the little kingdom of Balkany lived a king and queen who were not liked by their subjects. His Majesty was King John the Fifth, and Her Royal Highness was Queen Vesta. To them was born a daughter, the Princess Honore, who was placed in the convent of the Holy Sisters. The little kingdom rebelled against the extravagance of King John, and an attack was made upon the castle. Both the king and queen were assassinated. Princess Honore succeeded to the throne. In love with her and coveting the crown was Baron Stefano, Prime Minister, but his love was not returned. This incurred the ill-will of the Prime Minister, who set out to overthrow the little kingdom and turn it into a republic with himself as ruler.

Prince Boris renounced his title and cast his lot with the peasantry. He was loved by the common folk and proved a leader. During the annual fair people gathered in the capital from far and near. There were rumors of an uprising. The young queen had not brought about much change in the conduct of the official household. The extravagance had continued to eat up the revenue raised by the heavy tax, and the people were protesting and demanding that something be done for their relief. These rumors reached the girl queen, and clad in the garments of a peasant girl she went forth during the fair to learn what she could. In this way she soon learned of her disfavor.

One day she met Prince Boris, who told her of conditions that existed. One of the government spies, overhearing his conversation, suspected that he was forming a plot against the young queen, who was not recognized by the spy because of her disguise. The spy hastily informed the Prime Minister, who ordered the arrest of Prince Boris. The soldiers were dispatched, and Prince Boris was placed under arrest. The young queen protested. She as his companion was also confined to the prison.

The chief of the Royal Guard notified the Prime Minister of the arrest, telling him that during the struggle with the queen she defied him by proclaiming that she was the queen, and this aroused the suspicions of the Prime Minister. Alone he went to the dungeon and discovered that Boris's companion really is the queen. It dawned upon him that now he had her in his power, he will force her to make him her king consort, or bring about conditions that will speedily overthrow the government.

Meanwhile Lesbia, a peasant girl, learns of the conspiracy and through her love for one Ivan, sergeant of the Royal Guard, she secured the release of the queen, who escaped in safety to the Royal castle. Next morning the queen heard the tolling of the prison bell. On asking her secretary what it indicated, she was told that her sweetheart, the Prince Boris, was to be executed at sunrise. She rushed into the office of the Prime Minister and forbid the execution. He laughed at her.

Back in the village, outside the prison wall, the soldiers were drawn up to execute Prince Boris. But the people saw their beloved leader, rushed forward, overpowered the soldiers and released him from his bonds. An attack was then made on the castle. Prince Boris discovered his peasant girl companion to be none other than her Royal Highness, Queen Honore. The people were for revenge, but the queen told them of the Prime Minister's conduct and followed by her the crowd attacked Baron Stefano, which resulted in his death. The queen accepted Prince Boris as her beloved king consort.

THE HIDDEN SCAR (Peerless—Five Parts—Oct. 16).—The cast: Janet Hall (Ethel Clayton); Stuart Doane (Holbrook Blinn); Dale Overton (Irving Cummings); Henry Dalton (Montagu Love); Dot, their child (Madge Evans); Rev. James Overton (Edward M. Kimball); Mrs. Overton (Mrs. Woodward). Scenario written by Frances Marion. Directed by Barry. O'Neil.

Janet Hall is tempted by Henry Dalton. Innately pure and good, she bitterly regrets her false step. She is devoted to her little illegitimate child and hates her mode of life—dancing in a cabaret. She pleads in vain with Dalton to marry her and give their child a name. Dalton is set upon by thugs and mortally injured. On his deathbed he makes out a will leaving his house in the village to the woman he has wronged.

Rev. Overton, the village pastor, rules his congregation with a firm hand. Virtuous and God-fearing, he has no tolerance of vice—particularly in women. In this belief he has brought up his son, Dale, who is studying for the ministry, and Dale has come to look upon a fallen woman as one of the lowest of God's creatures. Upon completing his ministerial course, Dale takes his father's pulpit and continues his work.

One night Janet's little girl, Ruth, is taken sick and Janet goes to the pastor for help. She and Dale meet for the first time and are attracted to each other. When he asks her to be his wife she feels that she is unworthy, the shadow of her past rises and confronts her, but finally after a long, hard struggle, she decides to accept and make up for the mistake of the past by a life of goodness and charity.

After the marriage, Dale writes his former boxing instructor and devoted friend Doane, telling about his happiness and inviting Doane to visit them. Doane accepts. He is amazed to find the perfect wife no other than Janet Hall, the former cabaret dancer and sweetheart of Dalton. Janet begs him not to destroy her happiness by revealing her past. He promises to keep her secret.

Rummaging in the garret, little Ruth comes across Dalton's picture—she is strongly attracted to it and tries in her childish way to figure out the name. Janet is the center of the admiring household when Ruth rushes in with the photograph. Janet tries to conceal it but too late—others have seen. Dale recognizes the picture as that of the man who had left everything to a fallen woman and he denounces his wife as a cheat and an impostor.

Doane is disgusted with the hypocrisy of their religion—a religion that preaches tolerance and charity and practices the most cruel intolerance. He finally convinces Dale that his place is by his wife's side, that no matter what her past, she is now pure and noble, and that he should comfort and protect her. Against his parents bitter protests, he takes Janet in his arms and goes away with her. The strain has been too much and Janet is taken violently ill. Praying for her recovery her husband comes to a realization of the meaning of religion—that it is not for man to judge his fellow-man, that charity and kindness are above all. When Janet awakes to life, she finds her husband and his parents kneeling at her bedside in thanksgiving that her life has been spared.

METRO PICTURES CORPORATION

THE BRAND OF COWARDICE (Rolfe Photoplays, Inc.—Five Parts—Oct. 23).—The cast: Cyril Van Cortlandt Hamilton (Lionel Barrymore); Marcia West (Grace Valentine); Colonel Gorden West (Robert Cummings); Mrs. West (Kate Blancke); Navarete (John Davidson); Idiqui (Frank Montgomery); Corporal Mallin of the National Guard (L. Welheim); Rana, Idiqui's daughter (Tula Belle). Scenario written by Charles Maigne. Directed by John W. Noble.

Cyril Van Cortlandt Hamilton, one of the wealthiest young bachelors in New York, has led a life of ease. He is engaged to be married to Marcia West, the daughter of a Colonel in the army. While Cyril and Marcia are at a house party news comes that the National Guard has been called into service. Cyril, a member of a militia regiment and not caring to be subjected to discomfort, declines to accompany his regiment to the border and resigns his commission. For this Marcia breaks her engagement, and accompanies her father and mother to the border, where Col. West is to take command of his regiment. Upon his return home Cyril considers his act and later enlists as a private in an Irish regiment and goes to the border. His society manners annoy the rough and ready men among whom he has cast his lot, and they proceed to make life miserable for him. Corporal Mallin especially loses no opportunity to bully him. Cyril wanders about by himself when not on duty, and meets Idiqui, a Mexican Indian, whose gratitude he earns by aiding his daughter, Rana, who has fallen and hurt herself.

The Mexican bandit chief, Navarete, comes

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into camp. He has been educated in the United States, and has fallen in love with Marcia, who has refused him. He gets Mallin to steal one of the machine guns for him. When the theft is discovered Mallin accuses Cyril and Idiqui of the crime. Cyril and Idiqui are ordered to the guard house. The Indian attempts to escape to his daughter, whose condition is critical, and Mallin raises a gun to shoot, but Cyril overcomes him. Then, realizing that he has placed himself in a serious position and can hope for no leniency from Mallin, he deserts, Idiqui going with him. They set out afoot on the Mexican side of the river.

Marcia has come across the river on her early morning ride and stumbles upon the bandits taking the automatic away. She is seen and captured, and Cyril and Idiqui, unarmed and helpless, follow in pursuit, to find out where she is being taken. Idiqui is struck by a rattlesnake, and Cyril cauterizes the wound. The Indian goes to warn the American troops, and Cyril goes on to the Mexican village, where the Mexicans are carousing in front of Navarete's house, where Marcia is held prisoner. Cyril draws the villagers away from the chief's house by setting the village on fire, and then enters the house in time to save Marcia from Navarete, killing the bandit. They escape. They are overtaken in the morning, and esconced in a sand pocket put up a brave fight. When one cartridge alone remains, Marcia, now acknowledging Cyril's bravery, asks him to kiss her and then kill her with the remaining cartridge, to save her from falling into the hands of the Mexicans. He is about to do so when he himself is shot down.

The bandits swoop upon the two, but are stopped by Col. West and a number of his men. A squadron of cavalry and a battalion of infantry also come to the rescue from different directions, cutting off the escape of the Mexicans. Cyril is lifted into Col. West's auto in a dying condition. By the blessing of Providence and his own vigorous constitution, Cyril recovers, and two months later, as he watches the return of the regiment with his beloved wife, Marcia, the men recognize him and discipline is forgotten while the marching troops turn to cheer him.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN (Episode No. 9—"The Haunting Specter"—Two Parts—Oct. 16). It is Tanner who discovers where Stanley is keeping Mrs. Clayton's necklace. Reporting back to Pierre La Rue, Tanner tells how he overheard Stanley say to Mrs. Clayton that the necklace was in his safe. Pierre immediately leaves with his henchmen for Stanley's home, intent on stealing the necklace. As they enter the waiting taxi outside, Robert Clayton comes up, and sensing that something is in the wind, climbs on top of the taxi, unnoticed by the gang.

Arriving at Stanley's home, Pierre, the black mask, and Tanner enter, leaving Kiel on guard. As Kiel's back is turned to the automobile, Clayton springs on his shoulders and knocks him down. Before Kiel can offer resistance, Clayton binds him hand and foot. Clayton then changes clothes with Kiel and enters the house, disguised as Kiel.

Within the house, Pierre, Tanner and the black mask are making preparations for blowing up the safe. Just as they are ready to do the job, Stanley, unaware of his visitors' presence, enters the house. As he enters the room, the explosion goes off, knocking him unconscious. Pierre puts the necklace in his pocket. The telephone rings and Clayton, disguised as Kiel, answers it. But before he can speak, Pierre orders him to put down the receiver. An idea flashes into Clayton's head and in putting down the receiver, he shoves some books under it, preventing a disconnection. At the other end of the wire is Florence and the epithets directed at the unconscious Stanley reaches her ears. She also overhears Pierre's order to put Stanley in a trunk. She rushes out and with several policemen, jumps into her automobile and speeds to Stanley's rescue.

Realizing his impotency against the Crimson Stain gang, Clayton controls himself. Stanley is put in the trunk and as the gang exit with the trunk, Clayton picks Pierre's pocket, recovering the necklace. As the trunk is put in the taxi and the gang file in and drive off, Florence and the police come into the scene and they give chase. The chase is close until they reach a grade crossing, when a train comes between pursuer and pursued. The short delay gives Pierre a chance to throw the trunk into the river. Clayton interferes and in the struggle his disguise is torn off, Pierre attacks him. Florence and the police give chase immediately the train has gone past. Florence, seeing the trunk in the water, makes a dive from the bridge while the automobile with the police continues in the pursuit of Pierre.

A strong swimmer, Florence has no trouble in bringing the trunk ashore, where, with the aid of Clayton she opens it, revealing a new phase to "The Crimson Stain Mystery."

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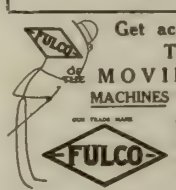

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WITCHCRAFT (Lasky—Five Parts—Oct. 16).—The cast: Suzette (Fannie Ward); Richard Wayne (Jack Dean); Makepeace Struble (Paul Weigel); Nokomis (Lillian Leighton). Directed by Frank Reicher.

Until the Governor's proclamation put an end to the folly hundreds of innocent people suffered persecution in the New England colonies in 1692-93 from the horrible delusion of witchcraft. Suzette and her mother, Hugenot refugees, take up their residence in one of the colonies. The mother falls ill and Suzette enlists the services of Nokomis, an Indian, to assist her. Nokomis is considered a witch and Suzette's mother's delirium strengthens the suspicion.

Suzette meets Richard Wayne, ward of the town miser, Makepease Struble. He accompanies her to her home, and is seen by old Struble, who is angry, desiring the girl for himself. Struble sends Wayne out of the village ostensibly to join the Governor's staff, but in reality to get him out of the way that he may marry Suzette. He succeeds in convincing Suzette that the only way she can save her mother from persecution as a witch is to marry him, and horrified though she is by the idea, she consents. Just after the wedding ceremony, Suzette's mother dies. Nokomis gives the girl a talisman telling her it will make her every wish come true.

Upon his return, Captain Wayne is thunderstruck that Struble has married Suzette, and believing the old man's money her only motive, fails to show her proper respect. He is surprised at Suzette's dignified rebuff, realizes his great love for her, and decides to go away forever.

Struble is brutal to his young wife, and the talisman in her hand, she tells him he would be better dead. Shortly afterwards Struble is taken ill. Suzette learns from Nokomis that the Indians are planning a mutiny, and hurries to obtain the assistance of Captain Wayne. In the meantime the old man dies accusing Suzette of having cursed him, and when Suzette returns she is found guilty of witchcraft and sentenced to be hanged. Wayne and his men save the colony, and he succeeds in reaching the Governor, who arrives in time to save the innocent girl, and puts an end once and for all to the folly of witchcraft. Wayne takes Suzanne into his arms and away from the old scenes to a new life full of hope for them both.

BLUEBIRD PHOTOPLAYS, INC.

LOVE NEVER DIES (Five Parts—Oct. 23). The cast: Cecile, the child (Dorothy Clark); Cecile, the woman (Ruth Stonehouse); Felix, the child (Maurice Kusell); Felix, the man (Franklyn Farnum); M. Lecoq (Kingsley Benedict); M. Jarnier (Arthur Hoyt); Madame Jarnier (Mrs. Witting); Andre Le Notre (Wm. Canfield); M. Lescot (Wadsworth Harris); Henri Moreau (T. D. Crittenden). Scenario written by Harvey Gates. Directed by Wm. Worthington.

In childhood Cecile and Felix were playmates. Felix was gifted as a violinist and Ceile was fond of dancing. When Cecile's mother died her rich uncle, a domineering Frenchman, adopted her. Felix wandered the country over as a vagrant musician, until after ten years he secures employment as violinist in the orchestra at the opera house in the city where Cecile dwells.

Wandering one evening Felix leans over a garden wall to behold a young girl dancing on the green. Having his violin under his arm Felix begins playing a measure, attracts the girl's attention and in the end they recognize each other as childhood sweethearts. The crabbed old uncle comes in search of the girl and, upon discovering the unconventional conduct of the young folks, strikes the girl with his cane and orders Felix from his grounds.

Cecile rebels and leaves the grounds with Felix to begin living with him without the formality of marriage. There are weeks of happiness for Felix and Cecile, until the uncle demands of the police that they arrest Felix for unlawful practices and restore the girl to her guardian. At the opera house Cecile has met the director of the orchestra, who compliments her upon her dancing and flatters her vanity by declaring she should go to Paris as a premier dancer in the opera.

When Felix is thrown into jail the uncle takes Cecile home with him. The girl takes advantage of an opportunity, and goes to Lecoq, the orchestra director, and begs him to take her to Paris. Lecoq has that day had an offer to become director at the Paris Grand Opera, and the girl conceives the idea of helping Felix from his predicament by effacing herself from the situation.

To Paris she goes with Lecoq and the officials liberate Felix. With heavy heart the musician buries his grief in composing an opera. When the score is completed he sends his manager to Paris with the work. Lecoq is interviewed and discredits the value of the compo-

sition, but says he will present it to the managements. Months pass and Felix hears nothing from his opera. He goes to Paris for the purpose of investigating.

The day Felix arrives at the Paris Opera House, Lecoq is hailed as the author of a new opera. The premier of the ballet is advertised as Mlle. Genze. Felix goes that evening to the opera, discovers that Lecoq has stolen his composition, and also sees in Mlle. Genze the Cecile who deserted him and thereafter left him uninformed. Forcing his way to Mlle. Genze's dressing room, he finds her prostrated from an injury to her ankle that will keep her forever from dancing.

Denouncing the girl Felix forces Lecoq to publicity admit his plaguerism. He then retires to seclusion crowned with the laurels of genius. Cecile languishes with a broken heart. Her physician learns her story, prevails upon her uncle to take her once more into his home, and when the girl still shows no sign of recovery, the uncle goes to Felix and tells him that Cecile lingers at death's door because of a broken heart. Felix forgets everything but his love for Cecile, goes to her and there is a blissful reunion.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL No. 81—(Oct. 10).

Cleveland, O.—Two persons are killed and forty others are injured in the collapse of a railroad bridge here. Two trolley cars filled with passengers, plunge 35 feet into the wreckage of tangled steel.

Davis, Cal.—Freshmen and Sophomores of the State Agricultural School here, hold their annual tank rush, the object of which is for the members of one crowd to toss the members of the other into a large pool of water.

Somewhere in France.—Exclusive pictures by Nelson E. Edwards, showing German soldiers being instructed in the use of hand grenades, soldiers off duty amusing themselves, and a German army entering a French village which has been captured.

San Francisco, Cal.—A million cigarettes are made to be sold by society women for the benefit of blinded Belgian soldiers.

Fashion Section.—Latest creations of Lucille, Lady Duff-Gordon, worn by attractive models, are displayed in elaborate settings.

San Francisco—Latest war invention, the land mine, a powerful agent of destruction, is tested here for the representatives of several South American governments.

New York.—Students of Columbia University hold their annual tug-of-war, the losers being drenched by a stream of cold water to the great delight of a large crowd of Co-ed and other spectators.

Stockton, Cal.—The wonderful caterpillar tractor which is causing such havoc in the ranks of the Central Powers on the European battlefields, demonstrates its unusual ability to travel over any kind of country.

Braves' Field, Boston.—The Red Sox, champions of the world, and winners of the 1916 American League Penant, triumph over the Brooklyn National League team in the opening game of the World's Series.

"BEATRICE FAIRFAX"—Episode No. 10—"Play Ball"—(Two parts—Oct. 9)—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Rita Malone (Olive Thomas); Bert Kerrigan (Nigel Barrie).

Martin O'Day, professional gambler and saloon-keeper, has bet heavily on the New York Yankees winning from the Giants in the deciding game between the two clubs for the championship of New York City. O'Day has been led to believe that Bert Kerrigan, star pitcher of the Giants, will not be in condition to play. At the last moment, however, McGraw, to the consternation of the Yankee backers, announces that Kerrigan will pitch. Realizing that he stands to lose many thousands of dollars, O'Day decides to kidnap Kerrigan. The pitcher is engaged to marry Rita Malone, and has already furnished an apartment for his bride-to-be.

O'Day sends an anonymous letter to Rita, warning her that Kerrigan has another girl friend, and that if she calls at a certain hotel at 9 o'clock the morning of the game, she can get proof of his duplicity. He also sends a letter to Kerrigan, telling him that Rita is untrue and visits the hotel. Kerrigan is told to watch a certain window of the hotel at 9.30 the next morning. Rita, greatly worried, writes to Beatrice Fairfax, who confides in Jimmy Barton, the newspaper reporter. Jimmy is already working on the story of the ball game, and has had several interviews with Donovan, of the Yankees, and McGraw, of the Giants. He knows that O'Day is betting heavily on the Giants and goes to see him.

Meantime Rita and Kerrigan have separately gone to the hotel. Rita is escorted into a room, the window of which Kerrigan is watching. She is seized from behind and her face is covered with kisses. From the street, it seems to Kerrigan that she is returning the caresses. He rushes up to the room, is trapped, captured and bound. One of the gang then sends a note to O'Day, telling him that Kerrigan is trapped and being held. The note arrives, while Jimmy, feigning drunkenness, is talking to O'Day. Jimmy sees its contents and covers O'Day with a revolver. Then he makes the gambler write a note to his subordinates, telling them to obey orders from Jimmy, after which he locks O'Day in a vault.

Jimmy hurries to the hotel, presents the note and secures possession of Kerrigan and Rita. It is then afternoon and the ball game is on. Beatrice has just arrived at the hotel too. The four leap into an automobile and there is a wild race through the city streets to the Polo grounds, in which several policemen take part. The fifth inning is being played when they finally reach the crowded grounds, and the score is 2 to 0 in favor of the Yankees. The Giants bat and score three runs in the sixth, giving them a lead of one. The Yanks come back in their half and the first three men up get on bases.

Kerrigan has hurried to the clubhouse and at this stage of the game appears on the field in uniform. "It's up to you to save us, Bert," says McGraw to Kerrigan; "there's three on and nobody out." Kerrigan goes in, strikes out the next three and holds the Yankees safe for the remaining innings, the Giants winning, 3 to 2.

It is not until after the game that Kerrigan can explain his mysterious absence to Manager McGraw. Then, too, Rita and Kerrigan explain their presence at the hotel and Jimmy tells of O'Day's attempt to wreck their lives to accomplish his end. While the great crowd is surging from the grounds, Beatrice and Jimmy hurry to their offices to write the story.

KLEINE-EDISON-SELIG-ESSANAY.

THE RETURN OF EVE (Essanay—Five parts—Oct. 16).—The cast: Eve (Edna Mayo); Adam (Eugene O'Brien); David Winters (Edward Mawson); Seymour Purchwell (Edward Arnold); Mrs. Tupper-Bellamy (Emily Fitzroy); Clarice Bellamy (Leona Ball); John Raymond (John Cossar); Trixie Shevlin (Renee Clemons). Written by Lee Wilson Dodd. Directed by Arthur Berthelot.

Believing that over-civilization was destroying the race, Eli Tupper, an eccentric millionaire, took two unrelated orphan children, a boy and a girl, and placed them in a wilderness—there in the care of an old tutor, David Winters, to grow up as a new Adam and Eve, and become path-breakers of a better race. In delightful simplicity and educated as much as they could be without contact with the world, the children attain the age of nineteen years.

Mrs. Tupper-Bellamy, society leader, lives in costly splendor against the day when she hopes to inherit her brother's millions. She plans to marry her daughter, Clarice, to Seymour Purchwell, society idler of standing and also an attorney. Purchwell makes it plain that the marriage can occur if Eli Tupper's fortune goes to the girl and her mother. When Tupper dies the sister and her set learn for the first time of his old experiment. His will provides that the sister must take Adam and Eve into civilization in order to win an annuity of $50,000 a year. The orphans are heirs to the rest. Purchwell sets out to find them.

He locates the Eden of the boy and girl and old Winters, and is literally the serpent in the garden. Winters resents leaving, but a clash between Adam and Purchwell decides him. Plunged amidst the whirl of social affairs, Eve is delighted, Adam is disgusted with the sham and deceit of society, and pleads with her to return to Eden. She refuses. Winters takes him to Paris to study.

Purchwell, seeking the Tupper fortune, turns his attention to Eve. Clarice is in a frenzy of affection spurned, and after finding the two alone she accuses them before the whole house party. Eve, in her innocence, does not readily grasp the meaning of the charge. When it dawns on her she faces the guests, and in her bitterness denounces them as tools of passion and greed, and announces that she will give up all and return to Eden. With old Winters, she returns. Adam is recalled from Paris, and the girl and the boy, now awake to their love, together with their beloved guardian, give up the world.

THE HEART OF THE HILLS (Edison—5 Parts—Oct. 30).—The cast: Sir Christopher Madgdick (Bigelow Cooper); Sani (George Wright); Ali (Herbert Frio); Edith (Earle LaCerio); Eric (Ray McKee); Redgell (Conway Tearle); Irma (Mabel Trunnelle); Natalie (Edith Strickland); Dr. Pettigrew (Charles Sutton); McInnes (Crawford Kent); Darton (Henry Leone); Karaji (Robert Conness). Directed by Richard Ridgeley.

Sir Christopher Madgwick won the love of Natalie away from Sani, a leader of the Indian Seditionists, even after the latter had imperiled his immortal soul by stealing the sacred ruby, "The Heart of the Hills," from the altar of a temple, nearly slaying a priest in order to secure the precious stone. But all of his offerings

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who were responsible for [illegible] struggles to [illegible]

After serving a [illegible] and [illegible] daughter of Margwick [illegible] face to face [illegible] the ranks of the [illegible] girl [illegible] a daughter of a woman he had [illegible] was [illegible] to [illegible] the [illegible] poetry by a Russian [illegible] daughter of Margwick [illegible] Irma, [illegible] Redgell, a business associate of Madgwick [illegible] Margwick and [illegible] the Dowager Countess [illegible] Editionists, to release her from her vows, and he succeeds in doing so on the stipulation that she will contribute a large sum of money to the treasury of the organization. Shortly after this Madgwick dies, and, in a will made shortly before his death, leaves the bulk of his estate to Irma, practically disinheriting his children by his second wife. Irma leaves the house and cannot be located, and when Lady Margwick is discovered in possession of the sacred stone that was to be buried with her husband's body enters the vault and opens the casket and finds evidence that his father died from poisoning, suspicion is directed against the son. An investigation is started by Scotland Yard, and Irma is informed, and the police are searching for her. One night, [illegible] and nervous, she appears before Redgell in his apartment, and tells him that for many days she has been held a prisoner by Karnak, who wanted to [illegible] money that he demanded for her release.

She informs Redgell that there was a meeting of the Editionists in progress which she escaped from the house of Karnak. Scotland Yard is notified and a raid which results in the arrest of the mutinous Indians is made immediately. Among those who are caught in the raid is Ali, an Indian who was trusted servant of Madgwick. He is accused of the murder of his employer, but he denies his guilt, at the same time clearing absolutely the name of Irma. He tells how Madgwick, years before, was afflicted with a disease that made him susceptible to attacks that would suspend the function of his body for several days at a time, leaving him dead to all appearances. Fearful of being buried alive at some time, he prepared a small vial of virulent poison, which Ali was sworn to place on his breast when he was buried. All did this and Madgwick, waking from his trance and finding himself buried, took the poison and ended his life.

With the Editionists broken up and Redgell and Edith having gone to Australia, this story comes to an end with Redgell and Irma happy in each others arms.

Pathe Exchange, Inc.

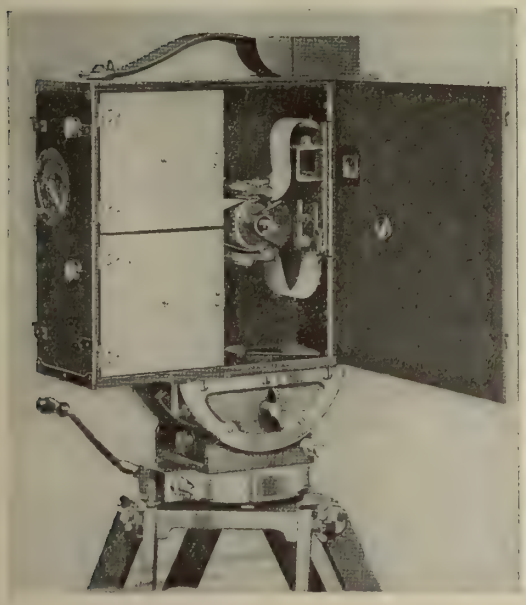
PATHE NEWS NO. 81 (Oct. 7).

New York City.—For the first time in sixteen years the Brooklyn Baseball Club captures the National League pennant after a close contest. Subtitles: (1) Wilbert Robinson, Manager of the Dodgers, who brings such unexpected joy to Brooklyn fandom. (2) The Boston Red Sox, champions of the American League, and their Manager, William Carrigan.

Cleveland, Ohio.—Huge steel girders are bent like strands of wire when a bridge over the railroad tracks collapses under the impact of a collision between two trolley cars, killing two and injuring forty. Subtitles: (1) A horse is caught in the wreckage. (2) Little remains of the cars after their 35-foot fall.

[illegible] Park, [illegible] of the National Guardsmen on the ground [illegible] a dash for liberty [illegible] [illegible] [illegible]

Universal Camera



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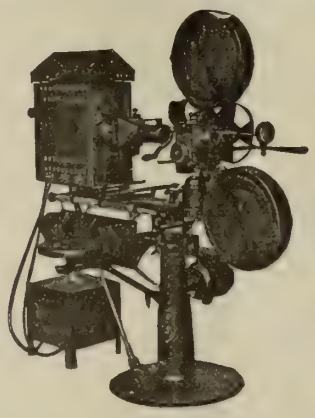

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PRUDENCE THE PIRATE—(5 Parts—Gold Rooster—Oct. 22).—The cast: Prudence (Gladys Hulette); Aunty (Flora Finch); Meeks (Riley Chamberlin); Tommy (Wm. Parke, Jr.); John Astorbilt (Barnett Parker).

Prudence arrives from boarding school at the home of the aunt who intends to usher her into society. Prue balks at "debutting" and the only warmth she extends to Astorbilt, the season's "catch," and one of the houseparty guests, is in the form of some hot bouillon which she mischievously spills down his neck.

The results convince Prue that the only one in the house with a sense of humor is Meeks, the butler, and a close friendship springs up between the two. He hints to her that he has been to sea and "seen things" and when pressed further confides that he was once a Pirate! All Meeks ever saw of the sea was as a cabin boy on a missionary ship, but he spins wild yarns of adventure and Prue, her romantic young nature fired, decides to become a bonny buccaneer. With much secrecy and aided by her entire summer's spending money a schooner is rented and chistened the "Bucket of Blood." A crew of tramps is recruited and all is complete save for a chaperon and a deck scrubber. Hoisting her black flag her aunt's house-boat is attacked and the old lady and Astorbilt captured to fill those capacities. Astorbilt bribes the crew to mutiny and Prue finds herself a prisoner on her own ship.

The rough and tumble life and the crisp salt air cracks Astorbilt's effeminate pink tea veneer and from beneath it the true manhood emerges. Gradually Prue finds her heart also becoming a captive to the changed individual. A fire breaks out and he rescues her at danger to himself. Plunging into the sea with his fair burden he swims to a bell buoy to wait the coming boat. There Prue, with her customary disregard for conventions, promises to lower the black flag and surrender her heart forever.

IN THE MESH OF HER HAIR (Pathe—Two Parts—Oct. 22).—A novelist spending his vacation by the sea is attracted by the wonderful wealth of long, black hair that crowns the beauty of a humble fisherman's daughter. He plays with her heart and after a time returns to the city. But he finds he cannot forget and conscience-stricken at his philandering he follows an impulse and sails back.

In the meanwhile the despondent girl seeks a watery grave. What appears to be an apparition, but what is really flesh and blood, is the means of saving them both and bringing them happiness.

HEINE AND THE MAGIC MAN (Rolin—Oct. 22).—Heine finds a ticket to the big show and to pfove "you can't fool Heine," declares that the magic man is not a real "magicer" at all, but a bush league faker. He starts something he can't finish, and gives the audience a highly amusing number not on the bill.

ATHLETIC MOVEMENTS ANALYZED (Pathe—Oct. 22).—A wonderful series of pictures taken with the Pathe Ultra-Rapid camera of movements in athletic games which the normal eye misses. A companion to "Animal Movements Analyzed," "Movements the Eye Misses," etc.

BLOSSOM TIME IN JAPAN (On same reel as foregoing).—A beautiful split reel showing Japan in full blossom, heralding the coming of Spring. A panorama of bewitching loveliness spreads as far as the eye can see.

Triangle Film Corporation

THE VAGABOND PRINCE (Kay Bee—Five Parts—Oct. 22).—The cast: Prince Tonio (H. B. Warner); Fluffy (Dorothy Dalton); Burton Randall (Roy Laidlaw); Princess Athalia (Katherine Kirkwood); "Spud" Murphy (Charles K. French); "Red" Kelly (J. W. McLaughlin); Count Sergis Metropolski (J. Frank Burke); Mrs. Finnegan (Agnes Herring). Directed by Charles Giblyn.

The young prince, Tonio of Bothalia, is tired of the pomps and pettiness of the little Balkan principality, which his father rules. He longs to venture out in the world and to seek adventures. On the day of his betrothal for dynastic purposes, to the Princess Athalia, an elderly daughter of a neighboring protectorate, this feeling of exasperation becomes acute and he wanders a distance from the castle. While in this mood he chances upon a wandering artist, Burton Randall, of San Francisco, who sympathizes with him, and who urges him to grasp the first opportunity of leaving the court.

The prince follows the advice of his artist friend, slips away from the castle and sometime later arrives in San Francisco on a sailing ship as an ordinary seaman. With his sailor friends, he spends his first night ashore in one of the music halls on the Barbary Coast. Fluffy, a young and fascinating dancer, is insulted by "Spud" Murphy, the political boss of the district. Tonio comes to her rescue and after a free-for-all fight, lands in a prison cell. Fluffy, who sticks by her rescuer, finds that the only man he knows in San Francisco is the artist, Burton Randall. She enlists Randall's sympathies. He comes to the rescue of the prince. Randall takes him and Fluffy to the Bohemian quarters he occupies, where he installs them with a coterie of artists who work, play and starve in a set of dingy studios. Tonio is fitted out with foils and paraphernalia, and gives fencing lessons to those who have the courage to mount the steep streets which lead to the studio. These are happy days for the emancipated prince, who falls in love with Fluffy.

While the prince is pursuing his romance, there are great happenings in Bothalia. The King and Crown Prince have been assassinated, and the missing Tonio is heir to the throne. The Bothalian Embassy manages to trace Tonio to his Bohemian lair and bring all diplomatic pressure to force him to break his romance with Fluffy and return to Bothalia. But love is stronger than diplomacy and after a struggle with his ministers, Prince Tonio decides to renounce his allegiance to Bothalia and take to the open road with Fluffy.

FIFTY-FIFTY (Fine Arts—Five Parts—Oct. 22).—The cast: Naomi (Norma Talmadge); Frederic Harmon (J. W. Johnston); Helen Carew (Marie Chambers); Louise O'Mally (Ruth Darling); The Man from Sing Sing (H. S. Northrup); The Judge (Frank Currier); The Detective (Dodson Mitchell); The Man About Town (W. P. Richmond). Directed by Allan Dwan.

Naomi, a girl of the studios in New York's artist quarter, is possessed of a superabundance of vitality and a desire for continuous frolic and adventure. One night, at a gay party, one of the men is deceived by Naomi's effervescent spirits into thinking than she is a much more unconventional girl than she herself has any idea of being. He is told by his companions that Naomi is not the sort of girl he thinks her to be, but insists that he can prove that she is, and even makes a wager to that effect. Naomi, really quite unsophisticated, is tricked by the man into accompanying him into a hotel of questionable repute, where the two, innocent of any wrong doing, are captured in a police raid, and Naomi has an unpleasant experience in the night court. Friends come to her aid and she is released.

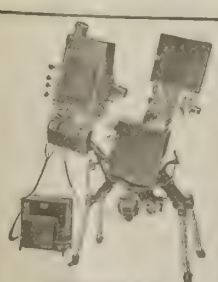
Not long after this, Frederic Harmon, a broker, comes into the girl's life. The two fall in love and are married. The birth of a baby completes the transformation of the girl's character and she cares only for her home, her husband and her child. The husband, however, does not settle down to home life. He is still much inclined to the gayeties of the set in which he had become acquainted with Naomi, and when she refuses to take further part in the revels of the Bohemian crowd, he fares forth by himself. It is not long before he meets Helen Carew, a woman with a past and without a conscience, who fascinates him partly for her amusement and partly for mercenary reasons.

Eventually Harmon's infatuation for the other woman becomes known to Naomi. She is heartbroken, particularly when Harmon goes so far as to ask her to divorce him in order that he may marry Helen. This she refuses to do. Helen, anxious to get the man entirely into her clutches, enters into a plot with a crooked detective whereby Naomi is to be caught in a compromising situation, thus giving her husband grounds for divorce from her. The detective picks up a convict just out of Sing Sing and by means of a decoy message Naomi is induced to go to a hotel room where the man from Sing Sing is waiting for her. Once the two are in the room together it is raided by newspaper reporters and a photographer, and a flashlight of Naomi in the arms of the convict is obtained.

The husband brings suit for divorce, offering as evidence the stories of the witnesses at the raid and the flashlight photograph. He also asks custody of the child. Naomi startles the judge and spectators when she declares that she should be allowed to keep the child, because Harmon is not its father. The judge, however, suspects that Naomi is sacrificing her reputation in order to keep her baby, and, calling the girl into his private office, he gets the truth from her.

Meantime there has been an unexpected development in the affairs of Helen. The man from Sing Sing had been her lover before he went to prison, and she is unpleasantly surprised when the detective's use of him brings him again into her life. The ex-convict is in Helen's rooms, trying to renew their old association when Harmon comes to see her. Helen hastily hides the jail-bird, but while she is talking to Harmon the convict comes out and tells Harmon of the woman's past and his connection with it.

Horrified at the revelation of Helen's true character, Harmon goes out of her life at once and forever, but in the course of time succeeds in winning his way back into his home.



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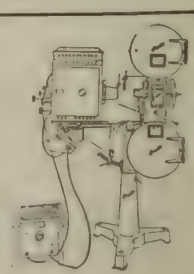

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The Hon. WILLIAM HOWARD TAFT
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CHESTER H. HOWELL
Chronicle Bldg., San Francisco, Cal.
J. HENRY RORABACK
Allyn House, Hartford, Conn.
PHILIP B. STEWART
Brown Palace Hotel, Denver, Colo.
ALDEN R. BENSON
810 King St., Wilmington, Del.
HENRY S. CHUBB
Princeton, Fla.
ROSCOE PICKETT
Atlanta, Ga.
EVAN EVANS
619 Idaho Bldg., Boise, Idaho
FRED E. STERLING
Great Northern Hotel, Chicago, Ill.
WILL H. HAYS
Severin Hotel, Indianapolis, Ind.
CHAS. A. RAWSON
Fleming Bldg., Des Moines, Ia.

CHAS. H. SESSIONS
824 Kansas Ave., Topeka, Kan.
E. T. FRANKS
438 Seelbach Hotel, Louisville, Ky.
CLARENCE S. HEBERT
New Orleans, La.
FRANK J. HAM
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18 Tremont St., Boston, Mass.
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Columbus Savings & Trust Bldg., Columbus, O.
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503 Selling Bldg., Portland, Ore.
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Hotel Utah, Salt Lake City, Utah
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432 Stahlman Bldg., Nashville, Tenn.
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C. B. SLEMP
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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 592, 594.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 16—The White Rose of the Wilds (Drama) Biograph—Reissue No. 89).
Oct. 18—Classmates (Three parts—Drama) (Biograph—Reissue No. 90).
Oct. 23—Friends (Drama) (Biograph—Reissue No. 91).
Oct. 24—The Battle at Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).
Oct. 30—The Goddess of Sagebrush Gulch (Drama) (Biograph—Reissue No. 93).
Nov. 1—The Power of the Press (Three parts—Drama) (Biograph—Reissue No. 94).

ESSANAY.

Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).
Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).
Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct. 18—Dreamy Dud in the African War Zone (Carteon—Comedy).
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).
Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24—Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).
Oct. 31—The Beach Comber (Two parts—Comedy).

KALEM.

Oct. 10—The Love Magnet (Comedy).
Oct. 11—The Reformation of Dog-Hole (No. 10 of "The Girl from Frisco" Series) (Two parts—Drama).
Oct. 13—The Battered Bridegroom (Comedy).
Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).
Oct. 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).
Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).
Oct. 31—The Merry Motor Menders (Com.).
Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).
Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama).
Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).

SELIG.

Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).
Oct. 9—Converging Paths (Two parts—Dr.).
Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).
Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).
Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).
Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).
Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).
Oct. 30—Small Town Stuff (Three parts—Dr.).
Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).
Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).

VIM FEATURE COMEDY.

Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).
Oct 18—A Persistent Wooing (Comedy).
Oct. 25—Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy).

VIM.

Oct. 12—The Candy Trial (Comedy).
Oct. 13—Watch Your Watch (Comedy).
Oct. 19—A Precious Parcel (Comedy).
Oct. 20—Here and There (Comedy).
Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).
Nov. 2—Twin Flats (Comedy).
Nov. 3—In the Ranks (Comedy).

VITAGRAPH.

Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).
Oct. 9—Billy's Melodrama (Comedy).
Oct. 13—The Mayor's Fall From Grace (Com.).
Oct. 16—The Curse of the Forest (Educational).
Oct. 20—Strong Evidence (Comedy).
Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).
Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).
Oct. 30—The New Porter (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 7—Cantrell's Madonna (Three parts—Drama).
Oct. 21—The Harbor of Happiness (Three parts—Drama.

KNICKERBOCKER STAR FEATURES.

Oct. 6—The Better Instinct (Two parts—Dr.).
Oct. 13—From the Deep (Three parts—Dr.).
Oct. 20—Treading Pearls (Two parts—Drama).
Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).
Nov. 3—Jess of the Hill Country (Two parts—Drama).

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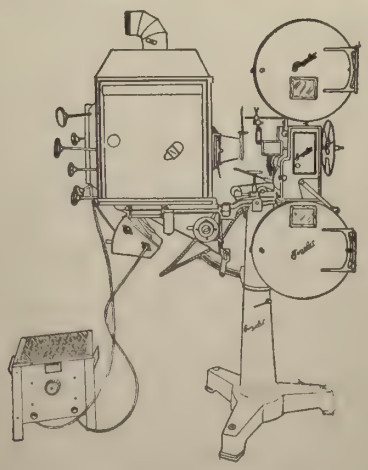

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 592, 594.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 18—Number 42 (Topical).
Oct. 25—Number 43 (Topical).
Nov. 1—Number 44 (Topical).

BIG U.

Oct. 12—No release this day.
Oct. 16—The Tigers of the Plains (Two parts—Drama).
Oct. 19—No release this day.
Oct. 26—The Narrow Creed (Two parts—Dr.).
Oct. 27—A Price on His Head (Drama).
Nov. 2—Sea Mates (Drama).
Nov. 3—Starlight's Message (Drama) (Special release).
Nov. 5—The Bandit's Wager (Comedy—Dr.).

BISON.

Oct. 14—Night Shadows (Two parts—Drama).
Oct. 21—The Conspiracy (Two parts—Drama).
Oct. 28—The Better Man (Two parts—Drama).
Nov. 4—For Love and Gold (Two parts—Dr.).

GOLD SEAL.

Oct. 3—In the Heart of New York (Three parts—Drama).
Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).
Oct. 31—The Masked Woman (Three parts—Drama).

IMP.

Oct. 13—A Soul at Stake (Two parts—Drama).
Oct. 16—The Missing Witness (Drama) (Special Release).
Oct. 19—The Decoy (Drama).
Oct. 20—No release this day.
Oct. 22—No release this day.
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).
Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Cellar (Two parts—Dr.) (Special release).

JOKER.

Oct. 14—The Oil Smeller (Comedy).
Oct. 21—Beans and Bullets (Comedy).
Oct. 28—A Crooked Mixup (Comedy).
Nov. 4—A Shadowed Shadow (Comedy).

LAEMMLE.

Oct. 9—The Elusive Enemy (Drama) (Special Release).
Oct. 11—No release this day.
Oct. 14.—No release this day.
Oct. 16—A Case of Beans (Comedy) (Special Release).
Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—Lucille, the Waitress (Comedy) (Special Release).
Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov. 4—No release this day.

L-KO.

Oct. 8—No release this day.
Oct. 11—Lured But Cured (Two parts—Com.).
Oct. 15—No release this day.
Oct. 18—Safety First (Comedy).
Oct. 22—She Wanted a Ford (Comedy).
Oct. 25—A Rural Romance (Two parts—Com.).—An Alligator Hunt (Ditmar's Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy).
Nov. 5—No release this day.

NESTOR.

Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).
Oct. 9—Almost Guilty (Comedy).
Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy).
Oct. 30—Love and a Liar (Comedy).

POWERS.

Oct. 15—When Little Lindy Sang (Drama).—Diplomacy (Cartoon—Comedy).
Oct. 19—No release this day.
Oct. 26—Windsor McCay and His Jersey Skeeter (Comedy—Cartoon).
Nov. 2—Sammie Johnson Minds the Baby (Comedy—Cartoon).—Ceylon (Educational).
Nov. 3—Us Kids (Comedy).

RED FEATHER.

Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).
Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).

REX.

Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 2—The Slave (Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 9—The Unfinished Case (Drama) (Special Release).
Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).

VICTOR.

Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).
Oct. 10—No release this day.
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 16—The Five Thousand Dollar Dream (Comedy) (Special Release).
Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct. 24—(Special release—title not decided).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).

UNIVERSAL SPECIAL FEATURE.

Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).
Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS.

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).
Oct. 16—The Social Buccaneer (Five parts—Drama).
Oct. 23—Love Never Dies (Five parts—Drama).
Oct. 30—The End of the Rainbow (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).

BEAUTY.

Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).

CENTAUR.

Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Oct. 6—Oh! For a Cave man (Comedy).
Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).

GAUMONT.

Oct. 1—Reel Life No. 22 (Mutual Film Magazine).
Oct. 4—See America First, No. 56 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 8—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct. 18—See America First, No. 58 (Scenic).—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First, No. 59 (Scenic).—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).

MUSTANG.

Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL.

Oct. 17—The Law of Nature (Three parts—Drama).
Oct. 24—The Folly of Fear (Two parts—Dr.).
Oct. 26—At Twelve O'clock (Two parts—Dr.).

MUTUAL WEEKLY.

Oct. 4—Number 92 (Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).

(*Mutual Releases continued on page* 618.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Caiendar of Program Releases See Pages 592, 594.)

(*Mutual Releases continued from page* 616.)

MUTUAL MASTERPICTURE DE LUXE.

The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).
Oct. 23—The Undertow (American—Five parts—Drama) (No. 146).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).

MUTUAL STAR PRODUCTIONS.

Oct. 9—Redeemed (Turner—Five parts—Dr.) (No. 143).
Oct. 16—Bluff (American—Five parts—Drama) (No. 144).
Oct. 26—The Love Hermit (American—Five parts—Drama) (No. 147).

THANHOUSER.

Oct. 6—Arabella's Prince (Two parts—Dr.).
Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Oct. 15—Ducking a Discord (Two parts—Com.).
Oct. 22—Her Painted Pedigree (Two parts—Comedy).
Oct. 29—He Died and He Didn't (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 2—The Iron Woman (Five parts—Dr.).
Nov. 13—Extravagance (Five parts—Drama).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 27—The Wager (Five parts—Drama).

YORKE.

Nov. 6—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 16—Bridget's Blunder (Comedy).

FAMOUS PLAYERS.

Oct. 19—The Kiss (Five parts—Drama).
Oct. 23—The Rainbow Princess (Five parts—Drama).
Oct. 30—Miss George Washington (Five parts—Drama).
Nov. 2—Seventeen (Five parts—Comedy-Dr.).

LASKY.

Oct. 5—The Storm (Five parts—Drama).
Oct. 16—Witchcraft (Five parts—Drama).
Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).

MOROSCO.

Oct. 12—Her Father's Son (Five parts—Dr.).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Oct. 11—Colonel Heeza Liar Gets Married (Cartoon—Comedy).
Oct. 18—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Oct. 25—Bobby Bumps Helps "Helps" a Book Agent (Cartoon—Comedy)

PARAMOUNT-BURTON HOLMES.

Oct. 16—Southern Italy, 37th (Scenic).
Oct. 23—The Island of Capri (Scenic).
Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).

Pathe Exchange, Inc.

ASTRA.

Oct. 15—Shielding Shadow No. 3, "The Mystic Defender" (Two parts—Drama).
Oct. 22—The Shielding Shadow, No. 4, "The Earthquake" (Two parts—Drama).
Oct. 29—The Shielding Shadow, No. 5, "Through Bolted Doors" (Two parts—Dr.).

BALBOA.

Oct. 8—The Grip of Evil, No. 13, "Circumstantial Evidence" (Two parts—Drama).
Oct. 15—The Grip of Evil No. 14, 'Humanity Triumphant" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Oct. 15—The Light That Failed (Five parts—Drama).
Oct. 22—Prudence the Pirate (Five parts—Comedy-Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).

PATHE.

Oct. 15—Florence Rose Fashions, No. 6, "Betty at the Wedding" (Fashions).
Oct. 15—A Nation's Peril (Two parts—Drama).
Oct. 22—In the Mesh of Her Hair (Two parts—Drama).
Oct. 22—Athletic Movements Analyzed (Colored—Educational).
—Blossom Time in Japan (Colored—Scenic).
Oct. 29—Florence Rose Fashions, No. 7, "Betty Entertains an Out-of-Town Guest" (Fashions).
Oct. 29—The Moth and the Flame (Two parts—Drama).

PATHE NEWS.

Oct. 11—Number 82, 1916 (Topical).
Oct. 14—Number 83, 1916 (Topical).
Oct. 18—Number 84, 1916 (Topical)
Oct. 21—Number 85, 1916 (Topical).
Oct. 28—Number 86, 1916 (Topical).
Oct. 28—Number 87, 1916 (Topical).
Nov. 1—Number 88, 1916 (Topical).
Nov. 4—Number 89, 1916 (Topical).

ROLIN.

Oct. 8—Heinie and the 400 (Comedy).
Oct. 15—Luke and the Bang-Tails (Comedy).
Oct. 22—Heinie and the Magic Man (Comedy).
Oct. 29—Luke, the Chauffeur (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 15—The Old Folks at Home (Five parts—Drama).
Oct. 22—Fifty-Fifty (Five parts—Drama).
Oct. 29—A Sister of Six (Five parts—Drama).

INCE.

Oct. 15—The Return of Draw Egan (Five parts—Drama).
Oct. 22—The Vagabond Prince (Five parts—Drama).
Oct. 29—Somewhere in France (Five parts—Drama).

Unicorn Film Service.

BUFFALO.

Oct. 7—Nobody's Claim (Two parts—Drama).

HIAWATHA.

Oct. 5—Bud Wilson's Romance (Drama).

HIPPO.

Oct. 5—Rubes and Cabarets (Comedy).

JOCKEY.

Oct. 4—The County Sheriff (Two parts—Com.).

JUDY.

Oct. 2—Jenkins and the Janitor (Comedy).
Oct. 3—His Sister's Beau (Comedy).
Oct. 7—The Model (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 4—The Convict (Drama).
Oct. 6—The Live Corpse (Comedy).

RANCHO.

Oct. 3—The Mysterious Ranger (Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Drama).

CHRISTIE FILM CO.

Sept. 25—His Baby (Comedy).
Oct. 2—The Sad Sea Waves (Comedy).
Oct. 9—His Wedding Night (Comedy).

CONSOLIDATED FILM CORPORATION.

Oct. 2—The Crimson Stain Mystery, No. 7, "The Devil's Symphony" (Two parts—Drama).
Oct. 9—The Crimson Stain Mystery, No. 8 "In the Shadow of Death" (Two parts—Drama).
Oct. 16—The Crimson Stain Mystery, No. 9 (Two parts—Drama).
Oct. 23—The Crimson Stain Mystery, No' 10 (Two parts—Drama).
Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).

FOX FILM CORPORATION.

Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts—Dr.).
Oct. 2—The Straight Way (Five parts—Dr.).
Oct. 9—The War Bride's Secret (Five parts—Drama).
Oct. 16—The Ragged Princess Five parts—Drama).
Oct. 23—Romeo and Juliet (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty" (Vitagraph — Two parts—Drama).
Oct. 9—The Firm of Girdlestone (Vitagraph—Five parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 16—A Prince in a Pawnshop (Vitagraph—Five parts—Drama).
Oct. 23—The Blue Envelope Mystery (Vitagraph—Five parts—Drama).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Enemy (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Oct. 6—Hearst-International News Pictorial, No. 80, 1916 (Topical).
Oct. 9—Beatrice Fairfax No. 10, "Play Ball" (Two parts—Drama).
Oct. 9—The World's Wonderland (Curtis Scenic, No. 3).
—Animated Cartoons on same reel.
Oct. 10—Hearst-International News Pictorial, No. 81, 1916 (Topical).
Oct. 13—Hearst-International News Pictorial, No. 82, 1916 (Topical).
Oct. 16—Beatrice Fairfax, No. 11, "The Wages of Sin" (Two parts—Drama).
Oct. 17—Hearst-International News Pictorial, No. 83, 1916 (Topical).
Oct. 20—Hearst-International News Pictorial, No. 84, 1916 (Topical).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 592, 594.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).

Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).

Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).

Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).

Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).

Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).

Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).

Oct. 16—The Return of Eve (Essanay—Five parts—Drama).

October—World Series Baseball Film (Selig—Topical).

Oct. 30—The Heart of the Hills (Edison—Five parts—Drama).

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THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SELZNICK PICTURES.

Oct. 16—The Common Law (Young Film Corp—Five parts—Drama).

November—War Brides (Herbert Brenon—Dr.).

WORLD PICTURES.

Oct. 2—The Scarlet Oath (Five parts—Dr.).

Oct. 9—The Gilded Cage (Peerless—Five parts—Drama).

Oct. 16—The Hidden Scar (Five parts—Dr.)

Oct. 23—The Scarlet Oath (Five parts—Dr.).

Oct. 30—The Man Who Stood Still (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

S. S. MOSS MOTION PICTURE CORPORATION

August—In the Hands of the Law (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

UNITY SALES CORPORATION.

Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).

Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).

Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).

Oct. 9—The Lottery Man (Comstock—Drama).

Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).

Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

Oct. 23—Some Hero (Comedy).

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

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The latest opinion states that "no electric lighting concern may charge a customer for current at the rate for illuminating purposes even if the current is used to operate a motor intended to produce illumination." The question came up on the complaint of the Vaudeau Amusement Company of 4,705 Fifth Avenue, Brooklyn, which complained of the rate charged by the Edison Electric Illuminating Company.

The hearing was held by Commissioner Hayward, who decided that the current furnished by the company was for power because it was only needed to run a motor. The fact that the motor was used for lighting purposes made no difference. Under the decision the company will have to reduce its rate to that charged for current for power purposes.

From Electrical Review, August 26, 1916.

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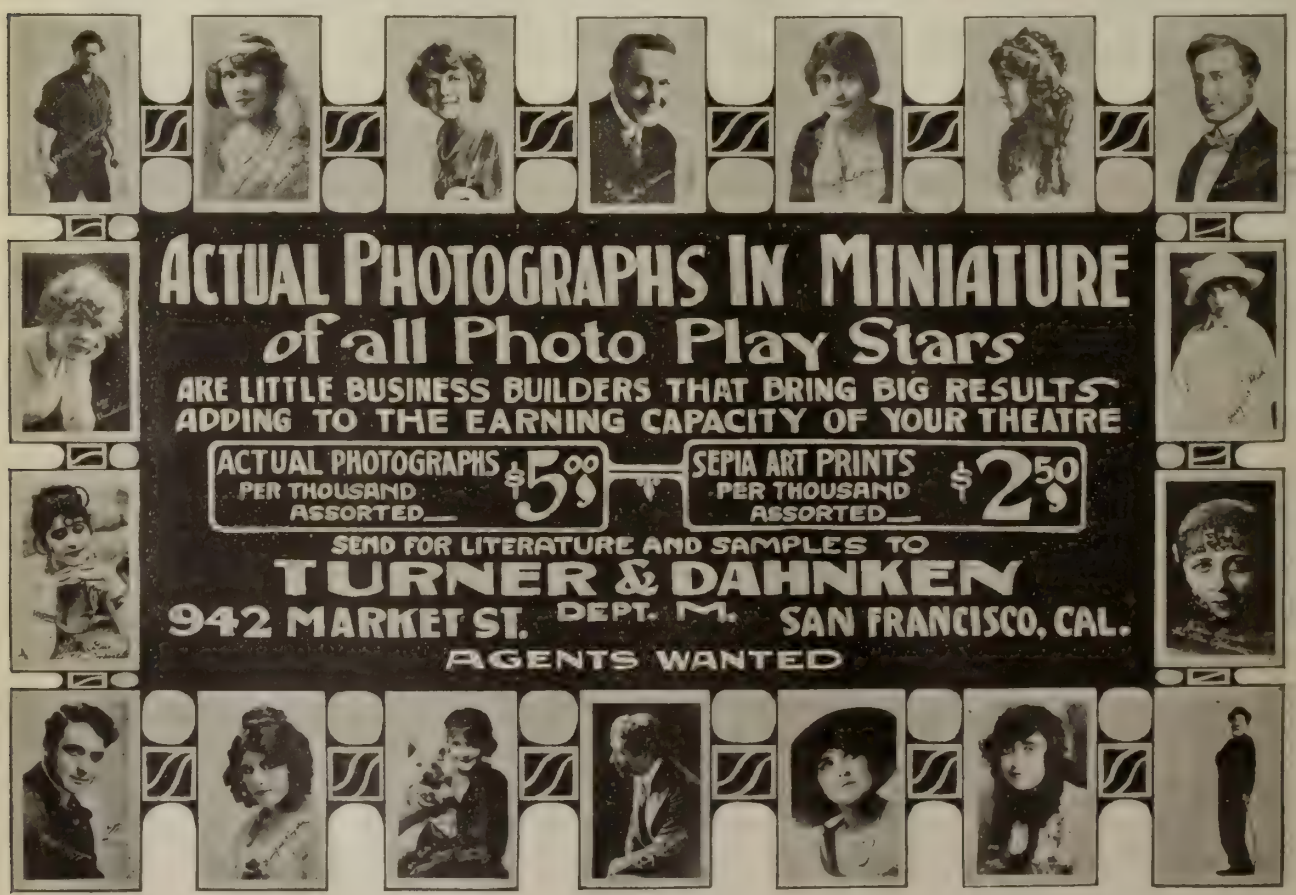
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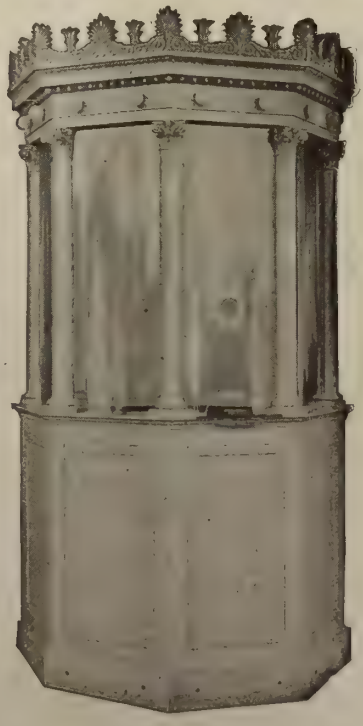

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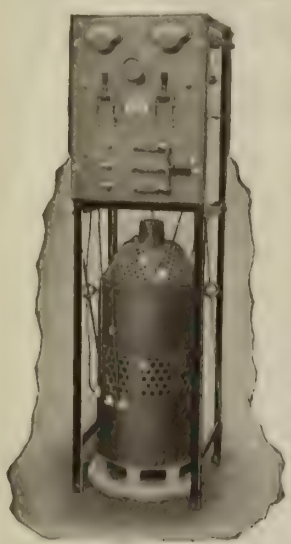

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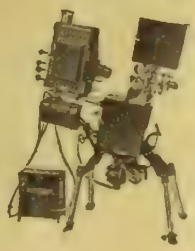

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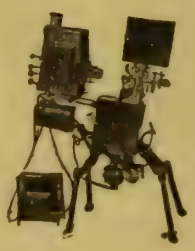

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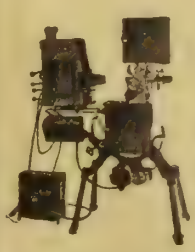

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Daughter of the Gods" (Fox).

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L-KO KOMEDY News

JULIUS STERN, Pres. 6140 Sunset Blvd., Hollywood, Cal. Nov. 4, 1916

JULIUS STERN,
President and General Manager L-Ko Comedy Co.

THE old adage, "A new broom sweeps clean," seems to have unusual realization in the recent reorganization of the L-Ko Komedy Co.'s forces at Hollywood, California. Since the advent of Julius Stern at the L-KO studios things have been happening thick and fast. Now that Mr. Stern has been elected to the office of President and General Manager he has swept aside all the old time methods of comedy productions, surrounded himself with the most capable comedy people in the business and is headed on the straight road to a huge success. Associated with Mr. Stern at the L-KO studios in Hollywood are his brother, Abe Stern, as Secretary and Treasurer, and J. G. Blystone as Director General, plus a combination of other clever minds not found in the comedy film field in this or any other country. The old regime has been entirely discarded. Entirely new and cleverer methods have been instituted throughout the entire plant. The vulgar slap stick has been "canned." The old time thread bare "love in the park—brick throwing picture has also been sent to the scrap heap. L-KO'S from Mr. Stern's advent have taken on a new dress. Newer in idea—newer in props, newer in every detail of production and no expense being spared now to make L-KO the topnotchers in the entire comedy producing field. Mr. Stern can feel complimented by the associates who have surrounded him and thru whose loyalty and brains, plus Mr. Stern's own initiative, augur a huge success for L-KO films and for all Exhibitors who are now showing them or who will show them.

"ALICE IN SOCIETY"

Latest L-KO Makes Tremendous Hit in New York City

Manager of Mt. Morris Theatre Says It Tops Any Thing in Comedies Ever Shown At His House

WHEN all of us in the film trades get right down to brass tacks and talk plain without the fancy advertising phrases that anyone can use, we all know in our hearts that the acid test for any picture whether drama or comedy is the public. When the public respond so strong as to stand out a block long in line to see a comedy, you can beture-sweetlife its got to be a good comedy. Alice Howell in "Alice in Society," one of the latest L-KO releases, stood the crowds out in line for hours, and you can take the theatre manager's word for it as being a good comedy or not just as you wish. Anyhow read what M. Edelstein of the Mount Morris Theatre (one of the largest theatres in Harlem) said about "Alice in Society:" "All that you have heard about comedies not being well done in three reels is all a mistake. I write you of my experience, not of my own opinion. My audience, the other night saw your 'Alice in Society' and they screamed and screamed and screamed from the first flicker of the picture till the very last. I have been an Exhibitor many years and played all sorts of comedies and I must admit that I never heard any audience go into such convulsions of laughter as they did on your 'Alice in Society.' I watched it myself and laughed till the tears ran down my face. First time I've done that in many months." Signed M. Edelstein, Mt. Morris Theatre, 116th St. and 5th Ave., New York City. Even the critical reviewers on the trade papers stated that "Alice in Society" was a side splitter.

ALICE IN SOCIETY

List of Winning L-KO Releases growing bigger all the time

You simply can't hold 'em back. Every release adds up to a larger total of comedy successes. L-KO growing by leaps and bounds. Reason? Quality—punch—action—superiority in every detail. Book these and watch for the others coming constantly.

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Book "ALICE IN SOCIETY" Advertise your head off. Describe it as the funniest picture ever projected on any screen. The picture will make good ten times over. It's a whale. It's a riot. Get it NOW.

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ANN PENNINGTON—
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IN

THE RAINBOW PRINCESS

A drama of circus life with a charming love story.

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Special music for this production may be obtained at your exchange.

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THOMAS MEIGHAN and ANITA KING
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PRESENTS

THOMAS MEIGHAN
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ANITA KING
IN
THE HEIR TO THE HOORAH

A thrilling picturization of the celebrated stage success

Produced by

JESSE L. LASKY FEATURE PLAY COMPANY

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MARGUERITE CLARK—
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MARGUERITE CLARK
IN

MISS GEORGE WASHINGTON

(Her first photoplay under the new Famous Players contract)

About a girl who couldn't tell the truth

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Monday, November 13

LOUISE HUFF and JACK PICKFORD—
Famous Players Stars.

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Paramount Pictures
DANIEL FROHMAN
PRESENTS

LOUISE HUFF
AND
JACK PICKFORD
IN
"SEVENTEEN"

A picturization of Booth Tarkington's humorous masterpiece.

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BLANCHE SWEET
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A thrilling drama of the Southern prison camps by James Hatton.

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Paramount Pictures Corporation
Monday, November 6

Paramount Pictures

Paramount

BURTON HOLMES TRAVEL-PICTURES

SOUTHERN ITALY

"The Garden Spot of the World"

Released October 16th

The historic and romantic

ISLAND OF CAPRI

Released October 23d

VESUVIUS IN ERUPTION

Released October 30th

These Travel-Pictures will send patrons to Paramount Theatres—take them on "easy-chair journeys" across the trackless ocean to foreign lands.

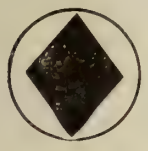
Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.

NEW YORK, N.Y.

Paramount Pictures

BLACK DIAMOND COMEDIES



RELEASED BY PARAMOUNT

Paramount

ANNOUNCES
THE THIRD ONE-REEL

BLACK DIAMOND COMEDY

ENTITLED

A TROUBLESOME TRIP

Released October 30th. From then on watch this nation hold its sides for laughter. These Black Diamonds *do* lift the laughs.

Produced by

UNITED STATES MOTION PICTURE CORPORATION
WILKES-BARRE, PA.

J. O. WALSH, Pres.
F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

WORLD PICTURES BRADY-MADE

The Pictures by which other pictures are judged

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

LEW FIELDS
and
DORIS KENYON
in
"The Man Who Stood Still"

LOUIS MANN'S Great Stage Success
By JULES ECKERT GOODMAN

DIRECTED BY
FRANK H. CRANE

PRODUCED BY
PARAGON FILMS Inc.

Unicorn

WE DON'T GUESS - WE ANALYZE

WE HAVE "TRIED-OUT" EACH AND EVERY ONE OF OUR PICTURES IN A MERCILESS TEST-TUBE
FOR THE BENEFIT OF THOSE EXHIBITORS WHO WANT TO **KNOW** BEFORE THEY **SPEND**.

IN THE WHITE-HOT CRUCIBLE OF CRITICISM OUR FEATURES PROVE 100% EFFICIENT.

ADVANCE AGENTS OF SATISFACTION

ONE AND THREE REEL FEATURES
TWENTY-ONE REELS PER WEEK

STIRRING DRAMAS - UPROARIOUS COMEDIES - ZIPPING WESTERNS

UNICORN FILM SERVICE CORPORATION

EXECUTIVE OFFICES · ONE-TWENTY-SIX; WEST-FORTY-SIXTH-STREET
NEW YORK CITY
TWENTY-EIGHT BRANCHES CENTERED IN EVERY PRINCIPAL CITY

Films

BLUEBIRD PHOTO PLAYS
PRESENT
"GLORIANA"
A DRAMA of HAPPINESS
WITH A REMARKABLE CAST,

BLUEBIRD PHOTOPLAYS, (INC.)

NO star is big enough to be "the whole show." In subordinating the star to the play BLUEBIRDS set two new and higher standards. The policy of "The Play's the Thing" makes for better plays – while the adequate filling of all parts greatly improves the acting and the production as a whole.

Thus all BLUEBIRDS are smooth, even performances; made so by choosing perfect types for every part, no matter how small, or seemingly unimportant. If a star fits a part a star fills that part, but the play, the basis of all dramatic entertainment, must come first and the actor or actress must be chosen to fit.

It is easy to find stars to fit plays, but it is not easy always to find plays to suit stars. You can offer BLUEBIRDS in your theatre with the confident assurance that you are presenting perfect moving picture entertainment which will not only please, but which will draw the patrons back to your house to see other BLUEBIRDS.

These facts told to over ten million people every week in the Saturday Evening Post, are packing theatres showing BLUEBIRDS with the very best class of audiences. You can come in for your share of this constantly increasing business by showing BLUEBIRDS in your theatre.

Book through your local BLUEBIRD Exchange, or Executive Offices

BLUEBIRD PHOTOPLAYS (Inc.)

1600 BROADWAY NEW YORK

The Year's Great Picture

METRO'S
$250000 Production of

Romeo and Juliet

FRANCIS X. BUSHMAN AND BEVERLY BAYNE

Directed by John W. Noble
with Francis X. Bushman

Unprecedented Bookings assure Sensational Success for the Greatest Eight Act Picture in the history of the screen *and as wonderful as the* Birth of a Nation

BOOKING NOW
AT ALL METRO EXCHANGES

POPULAR PLAYS AND PLAYERS INC.

presents

Mme PETROVA

IN

EXTRAVAGANCE

Written for the screen by Wallace C. Clifton
from Aaron Hoffman's play

A Five Act METRO wonderplay
of beauty and power directed by
BURTON L. KING

H. Cooper Cliff and Arthur Hoops
in the supporting cast.

Released on the METRO Program, Nov. 6th

"We will down all records for this theatre with

The SHIELDING SHADOW"

Lester E. Matt, Manager,
THE STRAND,
Flint, Mich.

Mr. Matt further says this great serial brought the theatre a jam from opening to closing and that he never started a serial that went as strong as this.

Be guided by his experience, Mr. Exhibitor. You can make big money with this serial too!

Produced by ASTRA
under the direction of
Louis J. Gasnier and
Donald Mackenzie

PATHÉ

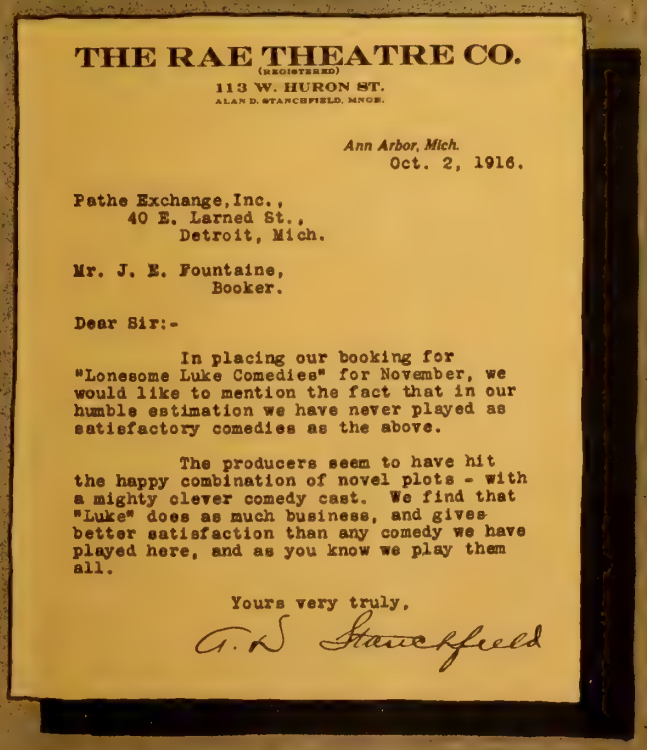
PATHÉ
Announcing
VALKYRIEN
Denmark's greatest beauty
in the Five Part Gold Rooster Play
THE HIDDEN VALLEY
Produced by Thanhouser
Chosen from among 60,000 contestants as Denmark's most perfect woman, she was awarded the Government prize. She will charm your audiences in this picture.
Released Nov. 5
RECENT AND FORTHCOMING GOLD ROOSTER PLAYS:
"The Light That Failed" Oct. 15 - "Shadows and Sunshine" Nov. 12
"Prudence the Pirate" Oct. 22 - "The World and the Woman" Nov. 19
"The Sultana" Oct. 29.

PATHÉ

"LUKE" comedies do as much business and give better satisfaction than any comedies played."

The Rae Theatre Co.,
Ann Arbor, Mich.

Read their letter. It contains facts for YOU!



THE RAE THEATRE CO.
(REGISTERED)
113 W. HURON ST.
ALAN D. STANCHFIELD, MNGR.

Ann Arbor, Mich.
Oct. 2, 1916.

Pathe Exchange, Inc.,
40 E. Larned St.,
Detroit, Mich.

Mr. J. E. Fountaine,
Booker.

Dear Sir:-

In placing our booking for "Lonesome Luke Comedies" for November, we would like to mention the fact that in our humble estimation we have never played as satisfactory comedies as the above.

The producers seem to have hit the happy combination of novel plots - with a mighty clever comedy cast. We find that "Luke" does as much business, and gives better satisfaction than any comedy we have played here, and as you know we play them all.

Yours very truly,
G. D Stanchfield

Lonesome Luke Comedies will increase your business.

Produced by
ROLIN

The film to which the whole world contributes

The Pathé News

is the film the whole world wants to see.

Twice a week a money getter for you!

SELZNICK PICTURES

MUST THIS GIRL BE A VICTIM TOO?

HERBERT BRENON'S

PORTRAYS THE STRUGGLE OF ONE VICTIM OF MILITARISM TO SAVE HER SISTERS

NEXT GREAT CREATION

NAZIMOVA

In Marion Craig Wentworth's

"WAR BRIDES"

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

A WORTHY SUCCESSOR TO "THE COMMON LAW"

CLARA KIMBALL YOUNG

WILL NEXT BE SEEN IN A TREMENDOUS SCREEN VERSION OF

"THE FOOLISH VIRGIN"

BY THOMAS DIXON
AUTHOR OF "THE BIRTH OF A NATION"

A STORY OF MONEY-MADNESS

ALBERT CAPELLANI
DIRECTOR GENERAL

SELZNICK PICTURES

JOSEPH M SCHENCK
Announces
The First
Of The New

NORMA TALMADGE
"PRODUCTIONS"
"PANTHEA"

A Photo-dramatic Presentation
of Monckton Hoffe's
Drama That Created A Furore
Throughout Europe
And America

UNDER THE DIRECTION OF
ALLAN DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

RELEASED ON REGULAR PROGRAM

THE STORY OF LOVE TRIUMPHANT

The tale of the world's most famous lovers, parted in life by the malignant hand of fate, reunited in death by their own deed, this is Shakespeare's Masterpiece of the Ages.

Romeo and Juliet

in which

WILLIAM FOX

presents the international actress

Theda Bara

Supported by a cast of unqualified excellence. . . .

Scenario by Adrian Johnson

Directed by J. Gordon Edwards

FOX FILM CORPORATION

A FIGHT FOR HAPPINESS

The battle of a woman against a man who deliberately plots her ruin is the theme of the

WILLIAM FOX

PHOTOPLAY WITH

Mme. Bertha Kalich

QUEEN OF EMOTIONAL ACTRESSES

SUPPORTED BY

STUART HOLMES

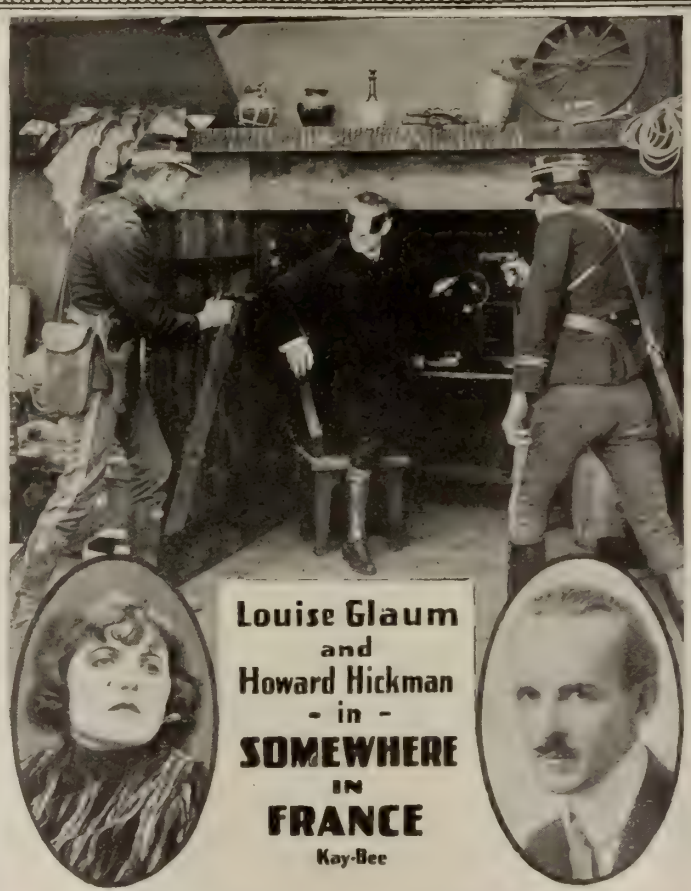
IN

LOVE *and* HATE

STORY BY JAMES GAREY - SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION



"Somewhere in France" the latest Triangle-Kay Bee Picture is a thrilling war story of mystery and secret service intrigue that is sure to fascinate every motion picture enthusiast. Written by the late Richard Harding Davis it is a daring tale that is truly thrilling.

With two such popular stars as Louise Glaum and Howard Hickman, a story from the pen of such a well-known writer and Triangle Production, exhibitors are assured of a success.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 29

Bessie Love in "Sister of Six"

FINE ARTS

There's a "something" indefinable about this dainty, demure little star that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron and "gets" it. Somehow they can't help loving Bessie Love.

And when you show "Sister of Six," the latest picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

Louise Glaum and Howard Hickman

in "Somewhere in France"—Kay Bee

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome—a story so gripping that hours pass like minutes. Such a picture is "Somewhere in France," the new TRIANGLE PLAY co-starring Louise Glaum and Howard Hickman, written by the late Richard Harding Davis.

There's no question about the way this picture will be received.

Keystone Comedies

Two Gatling-guns of fun and frolic as usual.

"A BRASS-BUTTONED ROMANCE"

FEATURING

BETTY COMPSON
THE PRETTIEST GIRL IN PICTURES

NEAL BURNS
A REGULAR HUMAN BEING

Personal Supervision of
AL. E. CHRISTIE

Open Market Release, November 6th

A STATEMENT OF CHRISTIE POLICY

Supply actual need of Exhibitors.
Good Comedies — clean, laughable, entertaining.
1 release each week — 52 a year.
Independent Exchanges — the foremost everywhere.
Open Market Release — look, then leap.

Come on, let's all go together.

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 4, 1916

Countless Thrills Abound in "A Lass of the Lumberlands"

DARING deeds, reckless risk of life and limb, and countless other thrills abound in "A Lass of the Lumberlands," the new chapter-play in which Helen Holmes is appearing. Many exhibitors thought the acme of daring had been reached in "The Girl and the Game." The public held its breath and believed that nothing more daring or foolhardy could be accomplished than some of the feats they witnessed in that series of railroad tales. But now "A Lass of the Lumberlands" is proving that the limit has not yet been reached. Helen Holmes and the company supporting her have staged sensations that outdo anything that happened in "The Girl and the Game."

Auto Plunges Off Bridge.

Chapter one is largely introductory of what is to follow. It is the foundation stone upon which the rest of the structure is erected. It closes with the scene depicting the breaking of a log-jam with dynamite just as a mother and baby are crossing the river on the logs. With chapter two big thrills begin. First of all, you see a five-passenger automobile driven at reckless speed through road obstructions, set up to bar all traffic across a certain bridge. Arrived at the center of the bridge, the driver loses control of his car. It swerves to one side. It dashes against the frail barrier at the side of the bridge. It turns end over end and plunges 75 feet into the river beneath. Its occupants are hurled far out into space.

Daring Helen Holmes.

Following close upon the first thrill comes another. Helen Holmes and Leo Maloney drive a locomotive out on a lofty railroad trestle. Stopping the engine at the middle of the structure, they fasten ropes to either end of a canoe. Helen seats herself in the birch-bark fabric. You will fairly hold your breath as she is slowly lowered down, and down and down into a chasm of immense depth. It seems she will never reach the bottom. Just as the last inch of rope seems payed out, the frail canoe sinks to rest on the bosom of the river. Another second and the ropes are loosened. Helen seizes a paddle. A moment more and she is off again on her race to save the timber claim. And these are only two of the sensations in "A Lass of the Lumberlands." Those exhibitors who have not yet arranged to show this powerful chapter-play can make bookings now at any of the 68 Mutual exchanges.

The Week's Releases

Mutual Star Productions.

Brand.	Title.	Leads.	Reels.
American,	Faith	Mary Miles Minter.	5
Pollard,	The Pearl of Paradise	Margarita Fischer.	5
	Monday, Oct. 30th.		
Mutual,	Paying the Price		2
	Tuesday, Oct. 31st.		
Beauty,	The Last Thrust		1
Beauty,	The Spartan Spleen		1
	Wednesday, Nov. 1st.		
Mutual,	Mutual Weekly No. 96		1
Gaumont,	See America First and Kartoon Komics		1
	Thursday, Nov. 2d.		
Mutual,	Canned Curiosity	Edwin August.	2
	Friday, Nov. 3d.		
Cub,	Nearly a Hero		1
	Saturday, Nov. 4th.		
Eclair,	The Eternal Challenge	Norbert Miles and Helen Aubrey.	2
	Sunday, Nov. 5th.		
Vogue,	Bungling Bill's Bow-Wow	Paddy McQuire.	2
Gaumont,	Reel Life		1

"Behind the Screen" Is Newest Mutual-Chaplin

A perfect hurricane of mirth will sweep across the country with the release of "Behind the Screen," the newest of Chaplin-Mutual features. Never before was Charlie in a funnier mood. Never before did he depict for the screen so many absurd and ridiculous adventures. In times gone by various comedians have attempted to enact a comedy of studio life. The public has been given a peep behind the scenes and shown how certain types of production are staged by motion-picture directors. But never before has anybody played horse with the serious business of film-making in the fashion that Charlie Chaplin does. The mere thought of Charlie, turned loose in a big motion-picture plant to do as he wills, brings smiles to the lips. "Behind the Screen" is the seventh of the Mutual-Chaplin Specials. The previous releases are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

The Saturday Evening Post, the world's greatest weekly magazine, pays homage to Charlie Chaplin, the world's greatest comedian, by alloting to him space on its front cover in the issue of October 14.

Mary Miles Minter & Margarita Fischer This Week's Stars

DAINTY MARY MILES MINTER and beautiful Margarita Fischer are the stars of this week's Mutual Star Productions. Both are famous wherever films are shown. Both are known box-office magnets of real worth. The features in which they appear are widely varied in character. The Minter Star Production is a convincing little human-interest tale entitled "Faith." The first of the series of Fischer Star Productions is a thrilling tale of the South Sea islands, and bears the title "The Pearl of Paradise."

"Faith."

"Faith" is the third of the Mary Miles Minter Features—the two previous ones being "Youth's Endearing Charm" and "Dulcie's Adventure." Miss Minter finds herself a servant in the house of John Thorpe, her grandfather, though both are ignorant of their relationship. Faith, the character impersonated by Miss Minter, becomes a friend and loyal comrade to Laura, her grandfather's daughter by a second wife, even going so far as to assume the guilt of a theft by the other girl. Eventually Faith's real position in the household is determined, and she finds happiness and a real mother's love. The production was made under the direction of James Kirkwood, Mary Pickford's former director, at the studios of the American Film Company, Inc., at Santa Barbara, Cal.

"The Pearl of Paradise."

Beautiful Margarita Fischer, star of many Mutual productions in the past, is once more back in the fold, and this week will be presented in one of the most lavish offerings ever released by the Mutual Film Corporation. The title of the first of the Fischer Mutual Star Productions is "The Pearl of Paradise." Its scenes are laid on a South Sea island, and Miss Fischer appears as Yulita, a true daughter of nature, who disports herself about the wild caves and along the silvery sands of the seacoast in nature's own garb. She is completely innocent, and has never beheld a man other than her father. Suddenly John Dellow, a wealthy young American, shipwrecked on the coast, comes into Yulita's life, and the remainder of the story is concerned with her struggles to win his love and make him content on the island. It was made at the studios of the Pollard Picture Play Company. Bookings on both these productions are now being taken at all 68 of the Mutual exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

AMERICA'S DARLING

MARY MILES MINTER

IN

FAITH

The Story of a Foundling's Search for Her Mother. Five Acts. Released The Week of Oct. 30th Through 68 Mutual Exchanges. Directed By James Kirkwood.

Third of a Series of Mutual Star Productions. *Now Playing:*
"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"

MUTUAL

POLLARD PICTURE PLAY CO *Presents*

THE BEAUTIFUL STAR

MARGARITA FISCHER

IN

THE PEARL OF PARADISE

A Love Story Of The South Sea Islands. Five Acts. Released The Week Of Oct. 30th Through 68 Mutual Exchanges.

First of a Series of Mutual Star Productions Featuring Margarita Fischer. Bookings Now Being Made At All Mutual Exchanges.

MUTUAL
STAR PRODUCTIONS

Below are listed a few of the Mutual Star Productions now being booked at the 68 Mutual Exchanges. Each is in five or six acts. Each is an extraordinary Feature. Write or visit your nearest Mutual Exchange for rates and dates.

Mary Miles Minter
FEATURES

Now Playing:
"Youth's Endearing Charm."
"Dulcie's Adventure."
"Faith."

Coming:
"Dream or Two Ago."
"The Innocence of Lizette."
And Others.

Richard Bennett
FEATURES

Now Playing:
"Philip Holden—Waster"

Coming:
"The Sable Blessing."
"The Law Makers."

William Russell
FEATURES

Now Playing:
"Soulmates."
"The Highest Bid."
"The Strength of Donald McKenzie."
"The Man Who Would Not Die."
"The Torch Bearer."
"The Love Hermit."

Magarita Fischer
FEATURES

Thursday, Nov. 2nd—
"The Pearl of Paradise"
Thursday, Nov. 30th—
"Miss Jackie of the Navy"
Thursday, Dec. 28th—
"The Butterfly Girl"
Thursday, Jan. 25th—
"The Knight of Tarquizzi"
Thursday, Feb. 22nd—
"Birds of Passage"
Thursday, Mar. 12th—
"The Light of Heaven"

Kolb & Dill
FEATURES

Now Playing:
"A Million for Mary."
"The Three Pals."
"Bluff."

Coming:
"A Peck O' Pickles."
"Buttin' in Der Vest."
"Decent Deuces."

Florence Turner
FEATURES

Now Playing:
"Far From the Madding Crowd."
"A Welsh Singer."
"Doorsteps."
"Grim Justice."
"Redeemed."

Coming:
"The First Settler's Story."

MUTUAL SPECIAL FEATURE

COLOSSAL HIT!

Book This Money-Maker NOW!

Crowd your theatre to the doors by showing

The SECRET of the SUBMARINE

Thousands of exhibitors pronounce it the most powerful drawing card ever booked.

Tremendous, patriotic thrills — stupendous scenes — powerful men and beautiful women.

Fifteen virile two-act chapters.

BOOK IT TODAY

at any Mutual Exchange, or
222 S. State Street, Chicago.

Juanita Hansen
Who Thrills Millions in "The Secret of the Submarine"

American Film Co., Inc.

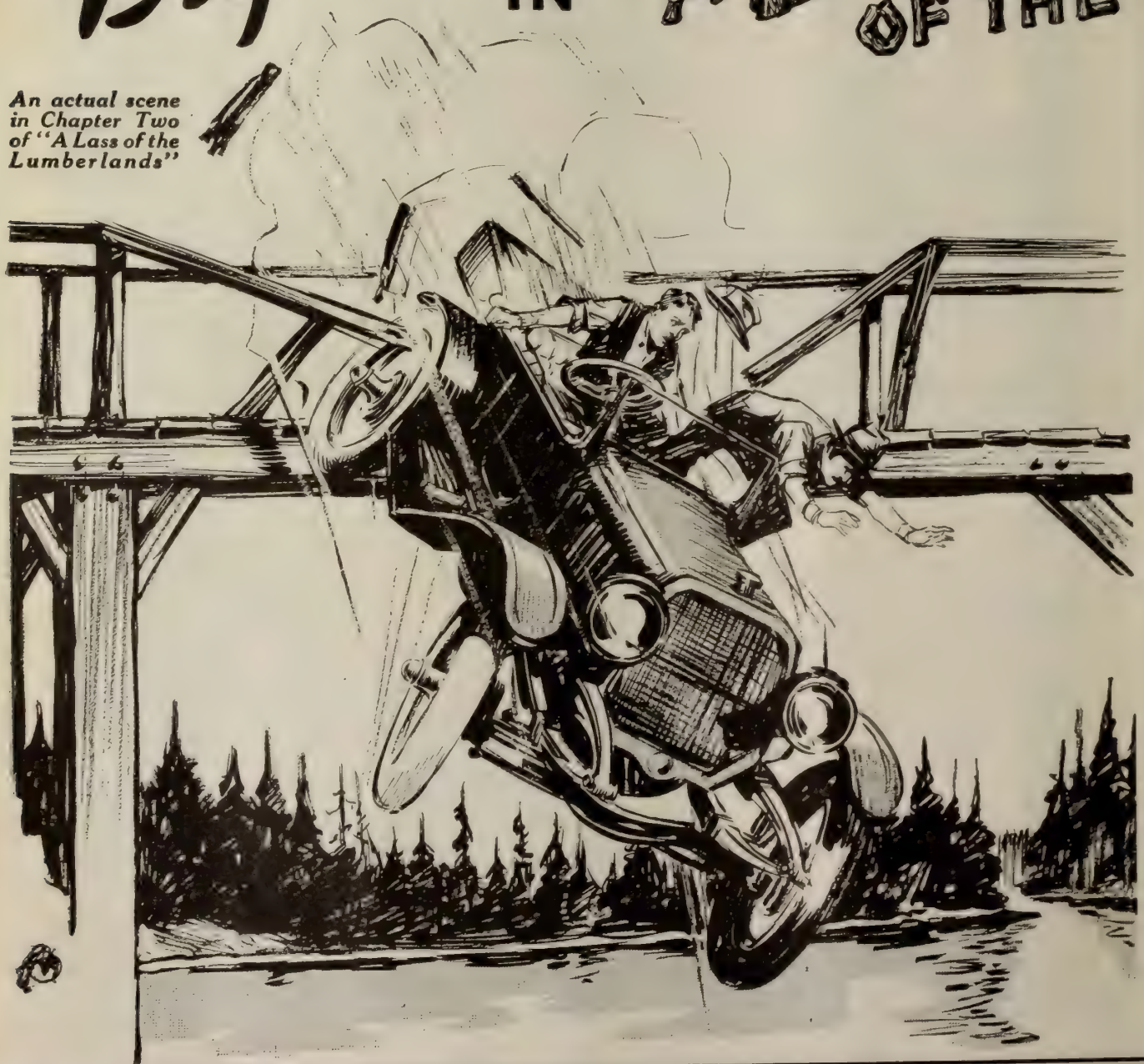
SAMUEL S. HUTCHINSON, President

Chicago, Ill.

MUTUAL

Big Scenes IN A LASS OF THE

An actual scene in Chapter Two of "A Lass of the Lumberlands"



MUTUAL

LUMBERLANDS

The New And Spectacular Chapter-Play
Featuring HELEN HOLMES

FIFTEEN CHAPTERS
Directed by J. P. McGowan
RELEASED OCT. 23rd

Big Box-office Receipts for Fifteen Weeks!

Dare-Devil Feats, Reckless Risk of Life and Limb, Stupendous Climaxes, and Hairbreadth Escapes, make every chapter of "A Lass of the Lumberlands" unusually thrilling. A huge automobile crashes through a bridge railing and goes hurtling down into the river below—in chapter two of the newest Helen Holmes chapter-play. In another place Helen Holmes, seated in a frail birch-bark canoe, is lowered by ropes from a railroad trestle, a distance of several hundred feet to a stream beneath. The whole production is marked by unusual thrills. Audiences will sit breathless in their seats as the players risk their lives time and again. "A Lass of the Lumberlands" will make big profits for any theatre. Startle your patrons with this phenomenal chapter-play. It is backed by a tremendous national advertising campaign. Book it TODAY!

Wire, Write or See Your Nearest

Mutual Exchange

—AT ONCE!

MUTUAL SERIES

THE VAMPIRES

or, The Arch Criminals of Paris

THRILLING, EXCITING AND SENSATIONAL

FIRST RELEASE NOV. 24th

9 WEEKLY EPISODES – EACH COMPLETE IN 3 REELS

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

MUTUAL PICTURES

"SUCCESS!" Wire Branch Managers

"That one word "Success" tells the story. Without seeing a single foot of film, exhibitors are now crowding to book "Mutual Tours Around The World" on the strength of Gaumont's The Mutual Weekly, "Reel Life" and "See America First." No wonder Mutual Branches are already telegraphing of the "Success" of Gaumont's fourth week single-reel.

To be sure of an early showing of one of the prints in your territory, get your order in NOW. Your patrons will welcome "Mutual Tours Around theWorld" with its fascinating pictures of places and peoples under foreign flags.

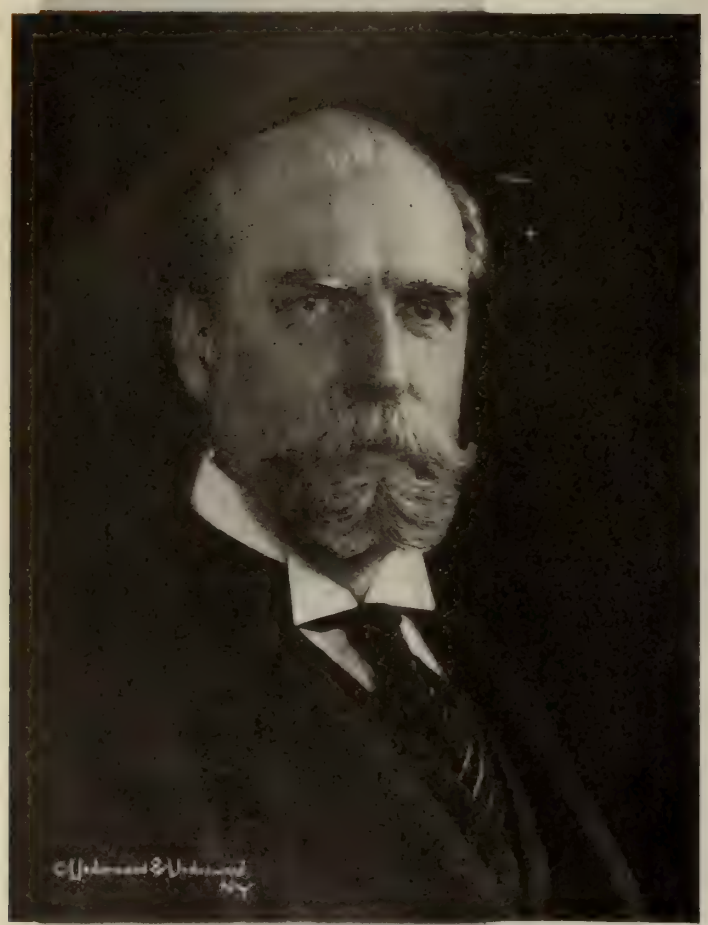
FIRST RELEASE NOVEMBER 7

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

A Picture Everyone Wants to See!

"A Reunited Party"



The Hon. CHARLES EVANS HUGHES

Intimate sidelights on big figures in the present Presidential Campaign provided by an interesting series of action photographs taken in the wake of the touring campaigners.

Special Paper, and Everything Required to Insure the Exhibitors' Getting the Money with This Unusual Attraction.

For Detailed Information as to Bookings, Write or Wire the Address in the Following List which is Nearest Your Theatre:

CHAS. ALLISON
307 Lyric Bldg., Birmingham, Ala
THOS. MADDOCK
225 Goodrich Bldg., Phoenix, Ariz.
A. C. REMMEL
Little Rock, Ark.
CHESTER H. HOWELL
Chronicle Bldg., San Francisco, Cal.
J. HENRY RORABACK
Allyn House, Hartford, Conn.
PHILIP B. STEWART
Brown Palace Hotel, Denver, Colo
ALDEN R. BENSON
810 King St., Wilmington, Del.
HENRY S. CHUBB
Princeton, Fla.
ROSCOE PICKETT
Atlanta, Ga.
EVAN EVANS
619 Idaho Bldg., Boise, Idaho
FRED E. STERLING
Great Northern Hotel, Chicago, Ill.

WILL H. HAYS
Severin Hotel, Indianapolis, Ind.
CHAS. A. RAWSON
Fleming Bldg., Des Moines, Ia.
CHAS. H. SESSIONS
824 Kansas Ave., Topeka, Kan.
E. T. FRANKS
438 Seelbach Hotel, Louisville, Ky.
CLARENCE S. HEBERT
New Orleans, La.
FRANK J. HAM
Augusta, Me.
GALEN L. TAIT
741 Calvert Bldg., Baltimore, Md.
EDWARD A. THURSTON
18 Tremont St., Boston, Mass.
JOHN D. MANGUM
Hotel Ponchartrain, Detroit, Mich
E. L. THORNTON
St. Francis Hotel, St. Paul, Minn.

W. O. LIGON
Jackson, Miss.
T. W. HUKRIEDE
International Life Bldg., St. Louis, Mo.
O. M. HARVEY
Helena, Mont.
E. D. BEACH
Lindell Hotel, Lincoln, Neb.
GEORGE L. SANFORD
Carson City, Nev.
PHILIP H. FAULKNER
Concord, N. H.
NEWTON A. K. BUGBEE
227 E. State St., Trenton, N. J.
W. H. GILENWATER
Santa Fe, N. Mex.
FREDERICK C. TANNER
1 Madison Ave., New York City
FRANK A. LINNEY
112 W. Sycamore St., Greensboro, N. C.
WILLIAM LEMPKE
Fargo, N. Dak.
CHAS. S. HATFIELD
Columbus Savings & Trust Bldg., Columbus, O.
ARTHUR H. GEISSLER
Oklahoma City, Okla.
CHAS. L. McNARY
503 Selling Bldg., Portland, Ore.

WM. E. CREW
506 S. Broad St., Philadelphia, Pa.
JOSEPH P. BURLINGAME
228 Butler Exchange, Providence, R. I.
J. W. TOLBERT
Greenwood, S. C.
C. B. POWERS
Sioux Falls, S. Dak.
PHIL E. BAER
Paris, Tex.
GLEN MILLER
Hotel Utah, Salt Lake City, Utah
J. WILL TAYLOR
432 Stahlman Bldg., Nashville, Tenn.
STANLEY C. WILSON
Montpelier, Vt.
C. B. SLEMP
Big Stone Gap, Va.
MILLARD T. HARTSON
L. C. Smith Bldg., Seattle, Wash.
GEO. A. WEST
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MOVING PICTURE WORLD
THE FILM INDEX
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Saturday, November 4, 1916

Facts and Comments

CONSIDERABLE dissatisfaction exists among exhibitors in The District of Columbia, Delaware and Virginia over the action of an exchange manager who wants to force the exhibitors of the states just mentioned to run the Maryland Board of Censorship trailer. His excuse is that if these censorship strips are removed and put back on their return to Maryland he is subject to a heavy fine. One of the indignant exhibitors writes to us: "In your opinion would it not be proper for him to have these strips removed in his own exchange by his own competent help and again put back on the return to Maryland?" Well, you can just bet that such IS our opinion. An exchangeman who cannot see further than this man is shortsighted indeed. Our correspondent expresses a fear that by reason of his refusal to acceed to the manager's request he will lose his service. We find it most difficult to believe that such a state of affairs exists anywhere in the United States when we are all agreed that the exhibitor is coming into his own and is learning to use his power. There seems to be an epidemic just now of shortsighted over-zealous branch managers who cannot get it through their brains that the decent treatment of the exhibitor is the one thing they are getting paid for. They neither understand nor serve their employer's interests if they work on any other theory.

* * *

THE Moving Picture World is doing all it can to keep the screen free from bad pictures. We feel sure we have done more good along these lines than all the censors combined because we have carried conviction. To convince a man is so much better than calling him names or hounding or bulldozing him. We want to say at this time that we have no patience with people who are hypercritical and censorious. Recently we received complaints about pictures that may be inartistic but are certainly not immoral. There is a boundary between taste and ethics, but it is hard to define. Charity and tolerance of other people's tastes and opinions is most fitting in a democracy like ours. We have seen pictures that made us yawn and grieve while they made others hilariously happy. On the other hand we have admired pictures which our neighbors found tiresome and soporific. Let's not be too quick to "knock" and condemn.

* * *

OUT in Kansas where they have state censorship some one connected with the Screen Inquisition delivered a lecture "before hundreds of women in the first M. E. Church." The ladies wanted to know about the personal morals of some scintillating screen stars of their own sex. The inquisitor professed ignorance on the question, no doubt bitterly disappointing the assembled ladies. We know of some old gossips in the industry—some wearing skirts and others wearing pants—who might be induced to spin a little scandal out there if that is what the dear ladies want. The censorial activity always drifts back to the sewing circle whence it often originates. Censors just feed on scandal and gossip. The lecturer in the course of his remarks says that he has in the course of the past year "gone over about sixty issues of the Moving Picture World, one of the leading magazines of its kind." We have much hope for the lecturer. If he keeps reading the Moving Picture World he is bound to be converted.

* * *

THE motion picture men of New York City and State will have an exceptional opportunity on the morning of Tuesday, October 31, to show by a large attendance at the Rialto theater meeting the solidarity of the trade on the censorship issue. It is an occasion out of the ordinary. Governor Charles H. Whitman and Congressman Calder will be introduced by President Ochs of the Motion Picture Exhibitors League of America. The candidate for governor and the candidate for United States Senator will talk to the assembled film men about censorship. Governor Whitman is especially known to the trade throughout the country for his action in vetoing the Christman-Wheeler censorship bill at the last legislative session. This fact alone will lend exceptional interest to anything he may say on the topic that is among the first in any formal gathering of the film industry. The views of Congressman Calder, a possible representative of the Empire State in the United States Senate, likewise will be well worth learning. The expressions of opinion of these two men, uttered on the eve of a great election, will come at the psychological time. It is to be hoped that every exhibitor, every manufacturer, every exchange man within reaching distance of New York City will be in attendance at the Rialto theater at 10:30 o'clock on the morning of Tuesday, October 31. It is an exceptional opportunity to show cohesion and strength.

Who Makes the Winner?

By Louis Reeves Harrison

ASHTON is a discriminating student of horses, especially of those possessing natal qualities to win in a race. He traces various strains and closely examines successful combinations until he reaches a final decision which he believes to be a forecast of success, though he is aware that failure is always staring him in the face. He breeds a colt that shows spirit and strength in every line, one that has the heart and soul of a winner, but it is quite another matter to prove this to others. He does not find an immediate opening for his colt Zampa.

Barclay has a stable full of running horses, good, bad and indifferent and he has won some mediocre races, losing quite as often. He has a large number of colts offered to him, but it is such a matter of chance from his viewpoint that he will not pay a high price for any of them. His expert trainer, Calhoun, approves of Zampa and negotiations are opened with Ashton. Barclay has fixed his price, and he is not handing out any gambling chances. Ashton reasons that he can breed another fine colt and finally parts with Zampa at Barclay's established price.

Calhoun not only knows his business, but he has a thoughtful man by the name of Darcey in the stable to give Zampa the exact nourishment required to establish a powerful background of vigor. With Darcey satisfying the moods of the spirited animal and Calhoun treating him with intelligent care, Zampa begins to show his quality before he is entered in any race. Barclay now decides to enter his new possession for the Grand Prize, worth twenty times the cost of the colt, and expends money with that combination of daring and prudence which has enabled him to keep a big stable as a source of yearly profit rather than of loss.

An effervescent jockey by the name of Epsom is engaged to ride the horse and made acquainted with his mount. Epsom has a way of getting there when others fail. He gets all there is out of an animal, making the most of his opportunities, and he is fairly boiling with enthusiasm over Zampa. The jockey is boyish in ordinary life, but he has a knack all his own of winning with poor material. He is a youth of peculiar wisdom—he knows all the little tricks of his own profession, but his personality is so intense at times that it is far from easy to give him instructions.

Calhoun now takes full supervision, and his troubles are many. He is often annoyed by the nervous anxiety of Barclay; he must carefully harmonize Darcey's background with the action of Zampa, Epsom has his own ideas of how the horse should be run, which have to be modified to suit the nature of the beast. He has never bred a successful colt himself, but he imagines that he could do so and cherishes secret plans to that end. He feels that he is making a mere breeder famous and a mere owner rich, but he does his duty, and Zampa is finely groomed for the great contest.

As was expected from the beginning by the man who took the initiative, whose very first steps were on the right lines and directed by intelligence, Zampa, all other conditions being favorable, could not do other than win the race. There are some fine competitors in the field, naturally superior, or trained to perfection, but they lack here or there in the absolute essentials and they are distanced. Zampa romps home. Ashton is encouraged to try again; Epsom wears a circlet of flowers around his neck and a wad besides; Darcey receives a salary advance; the wages of Calhoun are doubled, and the Grand Prize, twenty times the cost of the colt, is buttoned up safely in Barclay's coat pocket.

Success, resulting from a harmony of intelligent effort, has the effect of making each individual concerned dwell on his own particular importance. Each one fully appreciates the essential part he has played and is so blinded by the egotism it fosters that he fails to see how his distinctive contribution gained heavily in being combined with others of equal merit, each in its own way. Each may safely say that he was essential, but that fact is apt to be misleading. There is not the slightest doubt that intelligence is essential to success, but it is that of combination.

Barclay gets the big money and the big self-confidence that goes with it. There are other colts and other breeders of them in the world. If Ashton feels sore, let him market his creation somewhere else—it was a mere piece of luck anyway so far as he was concerned. "I paid the highest market price for that colt," says the owner, "I hired the best trainer I could find and I doubled his wages; I advanced the stable boy, and I gave the jockey a wad. I took all the risk, and I spent my own money to get a big slice back—what more do you want?"

The motion-picture producer is more or less in the same position. He not only provides the capital, but a lot of time and patience besides, together with whatever amount of business sagacity he may happen to possess. One of the varied elements of composite production himself he reasons along fairly safe lines that he has paid for services rendered to create a finished product and thus becomes the sole owner. One little item is overlooked. *The first man was an owner.* Between author and producer there are no owners, only valuable men whose services are paid for as they do their work. No one of them risks a dollar nor a moment of time. Only the first owner and the last do that.

Of all men between the first owner and the final one the most valuable has been the director of multifold duties. He has been called upon to do more than supervise production—he has been asked to give professional value to the work of amateurs, most of them mere tyros. It has also been expected of him to transform material for two or three reels into a five-reel story. He may do this once or twice, with the assistance of high-priced stars, and get away with it, but the sun is setting on that day. Even a star performer, with directorial assistance, may exhaust all his tricks in two or three releases, but trainers and jockeys can not keep this up—they must be given some blooded colts to run.

Here is where the hitch occurs. The creator of blooded colts realizes that their value can not be determined by an arbitrary price, especially when that arbitrary price involves allowing the purchaser to take his pick. The author does not always breed to his best form. He may work for months on a story which only goes to cold storage. The only way in which he can be compensated for time and energy expended in honest effort not paid for is to share in the success of what has been formulated in the womb of his mind, the child of his creative imagination.

The stage producer, like the publisher, recognizes the necessity of giving an author some incentive to release the best that is in him. "I will give you so much down to clinch the sale and a gambling chance on profits over and above certain returns." An author is only at his best when he feels that he is bound to succeed and share in the results of success. Without that stimulus to effort, with only a fixed compensation before him to compensate for exhaustive effort, would any sound business man start out to make winners?

A Chapter on the Foreign Film

By W. Stephen Bush

OUR admiration of Italy as the home of art and beauty is well known; to Italy we owe some of the greatest of film creations. Italy gave us "The Fall of Troy," "Quo Vadis" and "Cabiria," all of them important milestones on the road of kinematographic progress. Of late Italy has played a deplorably minor part in the higher realms of film art. Less than three years ago several great Italian firms had their permanent agencies here. Quite aside from the commercial aspect of the thing we felt that these houses helped to increase the reputation of the motion picture as an entertainment with high ambitions and noble achievements. Such pictures as "Grandmother's Lamp," "The Promised Bride" (a filmed version of Alessandro Manzone's immortal "Il Promessi Sposi"), "The Last Days of Pompeii" are still held in vivid and pleasant remembrance by the exhibitors and the public of America.

We have in the past hesitated to concur in the prevailing opinion that the foreign-made film of just ordinary quality has no more chance in the American market. Today we feel convinced that the prevailing opinion is right.

We believe that two simple causes have been operating to bring about this result. The first cause we think is the steady improvement of the American made film; the second is the deterioration of the European film.

We may be challenged as witnesses because of a supposed natural bias in favor of our own country. We might reply to this that we have in the past unsparingly and some times perhaps harshly denounced the poor pictures here and that we never paused for a moment in awarding ample praise to the foreign made film. We hope that the screen has internationalized our judgment and that we can see quality on either side of the water.

Happily we are now in a position to call a witness whose competency is thoroughly established and to whom no flight of the imagination is able to impute a pro-American bias. In La Vita Cinematografica, one of Italy's foremost motion picture journals, a distinguished film critic of many years' standing, who may fitly be described as an expert speaks in a most illuminating way of American and of Italian motion pictures. One of his friends had introduced the products of a famous American group into Italy and called upon Umberto Paradisi, the distinguished film critic for an opinion on these American films. Now before we go any further we wish to compliment our Italian contemporary and the writer of the article we are about to quote upon their splendid courage. Such independence, such devotion to the truth, such absolute frankness as we find in our Italian contemporary are rare and we congratulate the Italian film men on the possession of such a journal.

In judging of the merits of the American films the Italian film critic wonders at the strength and logic of the plots, at the fresh and happy originality which reminds him of a "fountain playing in the midst of a flowery garden." He pays a tribute to the detail work and to the perfection of the mechanical end. He comments upon the absence of artificiality and exaggeration of any kind. The study of psychology both clever and profound displayed in the American films appeals to him.

Mr. Paradisi does not hesitate to contrast the "most recent Italian productions" with the American pictures he has reviewed. He says that too often an Italian film is just composed of the name of a great artist, of a rapid display of pretty exteriors, of an enormous ball room, of a few "tableaux" and a long chain of explanatory titles. He speaks of the vast labor on the part of Italian producers in constructing bridges and airships and artificial lakes and similar contrivances, all of them built to be quickly destroyed for the benefit of the camera. There is a tone of gentle irony in his admonition not to waste time in educating acrobats to be screen artists and teaching screen tricks to dramatic monkeys and histrionic serpents. "Why," he asks, "do we in Italy put forth all this effort when the same effort might be devoted to attaining greater simplicity, to giving the spectator sane sensations in closer and truer touch with the human heart. Why not strive after originality which is not void of good sense and which comes nearer to our art."

The distinguished Italian critic is quite frank in his conclusions: "The Americans have beaten us." He does not by any means, however, despair of Italy regaining her place in the film world. While freely declaring that in many respects the Italian producer may learn from his American rival he holds—and we think most justly—that the present aberration of taste in Italian studios is a passing phenomenon. We most emphatically agree with him when he says that art in films as in other fields is Italy's patrimony by temperament and by tradition. Our able friend says: Let America be welcome in Italy, but let Italy try to find welcome in America." He says that the features he saw—not less than ten in number—might have been made in Italy when Italy was true to her best traditions and her best inheritance.

To be perfectly fair we must point out that the films he saw represent a rather high average of our domestic workmanship. There is no doubt much on our side of the water which is inferior, but very little if any of that inferior stuff is sent to Europe. We, too, have pictures that are open to the objections urged by our Italian contemporary, but they are on the decrease. No market in the world is today more critical than the American market; the American public will infallibly and invariably reject the cheap production.

We hope that nobody will infer from what our colleague or we ourselves have said that Italy at present does not produce many good films. In fact we know of a dozen which fully sustain the old Italian film prestige. What our colleague means and refers to is the recent average. We have every hope that Italy will in quick order regain the reputation it enjoyed in this country, but a very short while ago. Several Italian producers have lately visited this country in their desire to study and to cater to the American market. There has been much talk of making American stories in Italy with consulting American directors. While nothing practical and definite has resulted so far, we believe that Italy will not long endure a poor average whether for home consumption or for export. Not the least hope for a return to better things is the fearless criticism we have just mentioned.

No one appreciates and admires such courage more sincerely than we do ourselves. To stand up and to tell your own friends and countrymen where they are wrong and where they may learn from the foreigner shows two things: First—an independent journalism which rises to its highest functions and which has never been touched by the taint of "house-organism," and second—a class of directors and producers intelligent and liberal enough to recognize the need of fearless criticism.

We thank our Italian friends for their splendid words of welcome to the American films. We cannot think of a higher tribute than praise from such a source. Italy is justly jealous of her renown as the historic mother of

arts; no country in the world's history with one great exception has shown such love for art and such aptitude and genius for works of art as Italy. Americans may well be proud and thankful for this recognition of their films; a recognition doubly valuable because of its spontaneous and unsolicited character.

We wish to assure our Italian friends that the American public has no prejudice against foreign films because they are foreign-made; they welcome quality from any quarter. We are glad to add that from no part of the globe have we had more quality than from Italy.

We are very much of the opinion of our able colleague who in the course of his article says: "Art is not bound by rules and regulations, wherever exists the spell of beauty there you will find an artist; from whatever quarter the beautiful may hail we are bound to revere it. What America has accomplished may be accomplished in Torino, in Rome, in Naples or in Milano."

British Censorship

Details of the New Harassing Official Proposals to Hamper the Picture Industry Which Have Engendered a Formidable Trade Opposition

(From Our Own Representative.)

London, Sept. 22.

THE censorship situation in Great Britain is now more than ever in the melting pot. Since my last letter outlining the Home Secretary's first announcement the trade has had opportunities of analysing his proposals and although usually, in such a divided industry as ours, a general opinion is impossible to gauge, not one faction of the trade endorses the proposals as they now stand. The common interpretation is a united indictment of their harsh futility; against the imposition of a more drastic code of censorship than even America has known, and that is certainty saying something. Mr. Samuels' scheme can best be comprehended in three sections—new licensing conditions for exhibitors, the censorship administrative, and the censorship legislative.

Licensing Conditions.

The first of these concerns the licensing of halls or theaters for the exhibition of films. What the Home Secretary proposes to do in this respect, via. the local licensing authorities in every district, I give in extenso:

(1) No film shall be shown which is likely to be injurious to morality or to encourage or incite to crime or to lead to disorder or to be in any way offensive in the circumstances to public feeling or which contain offensive representations of living persons. If the licensing authority serve a notice on the licensee (exhibitor) that they object to any film on any of the grounds aforesaid, that film shall not be shown.

(2) No film which has not been passed by the Official Board of Censors for exhibition shall be shown unless three clear days' notice stating the name and subject of the film, together with a copy of any synopsis or description used or issued in connection with the film, have been given to the licensing authority, and the licensee shall within that period, if the licensing authority so require, exhibit the film to such persons as they may direct.

(3) Films which have been passed by the Official Board of Film Censors and films which have been examined by persons on behalf of the licensing authority shall be exhibited exactly in the form in which they were passed for exhibition without any alteration or addition unless the consent of the licensing authority to such alteration or addition has previously been obtained.

(4) No poster, advertisement, sketch, synopsis, or program of a film shall be displayed, sold, or supplied inside or outside the premises which is likely to be injurious to morality or to encourage or incite crime, or to lead to disorder or be in any way offensive in the circumstances to public feeling or which contains any offensive representations of living persons.

(5) Every part of the premises to which the public are admitted shall be so lighted during the whole of the time they are open to the public as to make it possible to see clearly over the whole area.

Before proceeding further it must be stated that the above conditions are just about the reverse of those expected by the trade from the Home Secretary. The main argument in the industry, even by those not opposed to the basic principles of censorship, has been for the establishment of a central official censor only at the sacrifice of the local censors, which the foregoing scheme clearly does not. The first clause reserves the right of the local authorities to object to a film even when it has passed with the approval of the official censor while the second clause establishes the censoring as official but not compulsory and makes possible many grotesque anomalies. A film, for instance, could be sanctioned by the official censor and then vetoed by the parish censors. The same picture under another title might conceivably be banned by the official censor yet sanctioned by special application in the local area. So much for the licensing conditions.

The Official Censorship.

The official censorship proper, according to Mr. Samuels' proposal promises to be an administrative body only. Its constitution would be:

A Chief Censor.
An adequate number of assistant censors.
At least one woman assistant censor.

All of whom would be appointed by the Home Secretary, yet remunerated at the expense of the trade by the collection ot a fee from the manufacturer of each film examined. What the fee will be is discreetly left unstated. None of censors would be connected with the trade.

The Advisory Committee.

The great bone of contention with the industry is, however, the legislative side of the official censorship—the Advisord Committee—which will establish standards to be observed by the censoring body. Its constitution would be:

Representatives of the Local Authorities.
Representatives of Educational Authorities.
Well known members of the General Public.
At least one female member.
Authors of standing .
One representative of Film Manufacturers.
One representative of Film Exhibitors.

With the exception of the two last named no members of the Advisory Committee would, in any way, be connected with the trade and the whole of the committee would be appointed by the Home Secretary. To comment upon the constitution of the proposed Advisory Committee would be entirely superfluous, but one can hardly pass unnoticed the grossly inadequate trade representation whose property, after all, is at stake, or such a ludicrity as "well known members of the general public." The latitude of this proviso is unparalleled. A well known member of the general public may mean a Luden or a Crippen!

Joint Trade Action.

The above scheme—which, by the way, is stated by the Home Office, to be set forth merely as a basis for negotiations—has been debated at length by the three factions of the industry, the Manufacturers' Association, the Renters' Society and the Exhibitors' Association, and as an outcome of these meetings a joint conference of the trade was held in London a few days ago. The Author's Society was also represented. A joint resolution condemning the Home Secretary's scheme was passed unanimously, with an additional clause indicating the opposition of the trade to any form of censorship that does not include finality. A deputation of two members of each association, Manufacturers, Authors, Renters, and Exhibitors, was formed to draft out a reply to the Home Secretary and to submit, if necessary, alternative proposals. The whole question now stands at the juncture and needless to add, the Home Secretary's reply to the report of the trade deputation is being awaited anxiously.

J. B. SUTCLIFFE.

London, September 22, 1916.

THOMAS MEIGHAN COMES EAST.

Mae Murray was the first Lasky star to be transferred across the continent as a result of the merger of Jesse L. Lasky Feature Play Company and the Famous Players. She has since returned to the Hollywood studio and now Thomas Meighan is to be sent east at the completion of "The Silent Partner," in which he is appearing as leading man with Blanche Sweet under the direction of Marshall Neilan.

Mr. Meighan has won such great success in the Lasky productions that now he is to appear in support of Marguerite Clark and Pauline Frederick. The transfer of Meighan from the west coast to the east is another instance of the mobility of the combined resources of the Famous Players and Lasky companies, now to be extended to the operation of the Pallas and Morosco concerns, which permits of this interchanging of players in order to obtain just the required type for any given role of production.

"A Daughter of the Gods"

Reviewed by W. Stephen Bush

A Marvelous Film Spectacle Which Exalts the Eternal Feminine Framed by the Glories of the Tropic Sea

THE great and growing gallery of American screen classics has been enriched by a new production, which ranks with the very best. Enthusiastic as this may sound, it is still far from anything like a full appreciation of "A Daughter of the Gods." The play with this singularly happy and strikingly appropriate title was presented to an invited audience at the Lyric Theater on the night of October 17.

Of all the great film spectacles now appealing to popular favor few will enjoy greater and, I think, longer popularity

Scene from "A Daughter of the Gods" (Fox).

than "A Daughter of the Gods." To begin with, the subject is the most cheerful and the most charming of any of the big features. Every man, woman and child that goes to the theater wants to be delighted and entertained first of all. Now, here is a spectacle which fills us with genuine wonder. No nursery was ever hushed into more attentive silence than the audience which followed the marvelous succession of scenes of supreme beauty unfolding themselves on the screen. I would as soon think of testing Grimm's fairy tales for syllogisms or dramatic sequence as applying ordinary standards to this clever and most delightful flattery of the human eye. No need for the title-builder to urge a return to the days of our childhood. The spirit of this happiest time in our lives grips us before the film is fairly under way. We are beguiled, we are bewitched, we lose the perception of time and we get back to the naked realities of life like one who is waking from a lovely dream.

Beauty is the keynote of the film. Beauty and symmetry of the female form, grace, suppleness, strength, glowing health, modesty are but single items in this catalogue of human beauty. Added to this are natural beauties which overpower the most blasé of critics and knock his best epithets and adjectives into smithereens. Even the colorful word-painting of such a master as Lafcadio Hearn could not translate into language the ineffable majesty of this sea and must fail to portray its moods which are in turn calm and alluring, tempestuous and terrifying, now wooing with gentle waves the favor of the sweet and elusive mermaids, now tossing its angriest billows against "the daughter of the Gods." And the glowing beauties of the shore. The one scene where Miss Kellermann, in obedience to the Good Fairy's command, begins to arm her troops of gnomes and elves, is one of ravishing beauty. Not that this scene is in any way more glorious than any other; there are no blanks anywhere in this production as far as art and beauty go. The dive from the high tower, the race with the expert swimmers, the battle with the treacherous surf and the jagged rocks, the dance of the mermaids on the shore, the play of the mermaids, their sweet sleep in the water, the marvelous performance of Miss Kellermann in the rapids and in the falls of unexcelled beauty, the crystal clearness of the ocean, whose waters for a depth of many feet allow free access to the camera, the splendors of the Oriental City, the glories of the Sultan's palace, the great and agitated masses, the exquisite charm of the children, the ingenious uses of the animal creation, the miracles of sunrise and sunset on the waters on whose brow "time writes no wrinkles," the dashing movement of mounted troops in full gallop, the burning of a city, the tragedy of the slave market, the clash of arms, the hosts of gnomes and elves and their strange homes and habits—all these are but a few leaves from this animated album of beauty. In all my experience as a film critic I have never seen such a fascinating and gripping prologue. It must have taxed the patience and the ingenuity of the director to carry out his very subtle and very appealing conception. To make the illusion of these early scenes perfect and win the spectator's heart without a moment's delay he not only had to have a real "picture mind," but he must have given infinite pains to all the details. His succuss here was complete. The spell works from the very rising of the curtain and it is most cunningly sustained to the last. I, for one, kept no track of the reels, nor cared to keep track; all I know is that I was sorry when it was over.

A Fairy Tale—this much I have concluded—is the screen's own favorite expression; the master of the screen most revels in his task when he can tell all his story in pictures.

Miss Kellermann, aside from her daring feats, acted with great skill and gave a most creditable impersonation. Little fault can be found with the acting of the old Sultan (Hal de Forest). The rest of the cast was good enough with the exception of the Prince (William E. Shay), and Zarrah (Violet Horner). Outside of the principal these two were the only persons who had a chance to show histrionic talent, but neither succeeded in showing it. I cannot say that the title builder is entitled to congratulations. He had a puzzling task, for there is no sense or sequence to the story, no more than there is logic in Arabian Nights, but he might have smoothed the path by not obtruding himself and avoiding verbiage.

Much must be said in praise of the music, which fitted the picture and every part thereof like a glove. Here and there I recognized a Wagnerian motif handled with uncommon skill and well adapted to the tale on the screen.

Summing up I might say that there was a touch of

Scene from "A Daughter of the Gods" (Fox).

"Cabiria," a touch of "The Last Days of Pompeii," a touch of "The Birth of a Nation," but that not one of these touches was at all plagiaristic. Then I will say that this magnificent production has one great merit of its own, not to be found in any part of our screen literature: the magic and dazzling spell of the Southern Sea and greater than even this—the irresistible "eternal feminine."

It is a feature which seems destined to add to the prestige of the screen by exciting new wonder and admiration for the art of the camera—it is a feature which will particularly delight the children.

Candidates to Address Film Men

Governor Whitman and Congressman Calder to Express Views on Censorship at Rialto Theater Meeting

A MEETING of vital importance to the film industry of New York State is scheduled for 10:30 in the morning of Tuesday, October 31, at the Rialto theater, New York City. Governor Charles H. Whitman, a candidate for re-election, and Congressman William M. Calder, Republican candidate for United States Senator from New York, will address the gathering. Governor Whitman in vetoing the Cristman-Wheeler censorship bill at the last legislative session brought himself prominently before the motion picture men of the country. That he had positive views on one of the big questions before the industry was evidenced by his communication to the Legislature on that occasion. Congressman Calder, it is said, also has views on censorship, and it is confidently believed he will on this occasion give utterance to them.

The meeting at the Rialto is the direct result of a conversation between George Kleine, president of the General Film Company, and Congressman Calder. The two men are old friends. President Kleine, while he has refrained heretofore from actively participating in the controversies over the censorship question, nevertheless has strong views on the subject. Congressman Calder agreed to talk to the motion picture men if a meeting could be arranged. It was decided also to ask the Governor to attend. It was not until the evening of Sunday, October 21, that Mr. Kleine was able to secure Governor Whitman's assurance that he would be present.

In the meantime the president of the General Film had been in touch with Lee A. Ochs, president of the Motion Picture Exhibitors' League, and Samuel L. Rothapfel, managing director of the Rialto, who readily agreed to give his theater for the gathering. Mr. Rothapfel also stated he would have musicians in attendance. As at present outlined Mr. Rothapfel will call the meeting to order and introduce as chairman Mr. Ochs, who will present the two distinguished speakers.

Mr. Kleine said at his office in the General Film headquarters this week that he had every reason to believe the meeting would be one that would be truly representative of all divisions of the industry. "I feel every exhibitor who can possibly attend should be present at this reception to Governor Whitman and to Mr. Calder," Mr. Kleine added. "In his vetoing of the oppressive censorship bill that passed the Legislature last winter, the Governor did the industry a distinct service. The influence of that action was not confined to New York State, but was felt in every part of the country where censorship was actually in force or was being agitated. That bill would have imposed a tax of 10 per cent. on all first prints and 5 per cent. on every succeeding print put into use in the state. I am speaking, of course, of what is considered the standard price of film, average film, which sells to the exchange at approximately 10 cents a foot.

"I happen to know that Congressman Calder has decided opinions on censorship and that he will state them. We know what the Governor has done. I hope the gathering will be representative of the industry, that it will reflect the great importance to all of us of the issues involved in the general question of censorship. Primarily it is an exhibitors' meeting, because to the theater men the subject is of the most direct and vital importance."

Mr. Kleine said he intended to send out letters to as many of his friends in the trade as he could reach and was anxious that the word should be passed along to all in any way connected with the motion picture industry.

"While I have been careful in the past not to express publicly what I think of censorship I feel this is a good time for saying that I do object to the many manifestations of censorship that are prevalent. I am as firmly opposed as any other man to pictures that are, to say the least, unwholesome—or, calling them by their right name, bad pictures. But I haven't heard a single argument in favor of censorship which to me seems practical or fair. My chief objection is the enormous power that is given to persons of little intellect and less sense of responsibility. Many of those who are acting as censors are too limited in experience, in education, in knowledge of the world to be fit for their jobs.

"Above all, I feel it is far too much power to place in the hands of comparatively irresponsible people, whose decisions too often leave the manufacturer without further recourse. He must abide by them even if they be outrageous."

Plans of the N. A. of M. P. I.

It Is Proposed to Extend the Corporate Activities Through Formation of Advisory Committee.

THE National Association of the Motion Picture Industry announces its plan to campaign for constructive motion picture legislation and to combat oppressive legislation in every state of the Union. Mrs. Millie R. Trumbull, of Portland, secretary of the Oregon Child Labor Commission and member of the National Advisory Committee of the National Board of Review, has written a letter to the association expressing her admiration for the wonderful civic and educational possibilities of the motion picture.

The chairman of the Committee on Legislation is William M. Seabury. Lawyers who have consented to act in an advisory capacity are Gabriel Hess, Albert H. T. Banzhaf, Nathan Vidaver, Samuel Field, James Cowdin Meyer, Walter N. Seligsberg, Bainbridge Colby, J. Robert Rubin, Arthur S. Friend, Siegfried Hartman and Arthur Butler Graham. Mr. Seabury, speaking of the functions of the Legislative Committee, says that all questions of legislation will be approached not only from the standpoint of the industry itself, but from the standpoint of public welfare as well. Among the objects to be striven for are matters relating to municipal ordinances, fire regulations, building regulations and other matters of this kind.

Another plan of the National Association is the extension of its corporate activities through the establishment of separate advisory committees in the various states or centers of film activity. Plans to form such committees in California and Illinois are already under way. Judge A. P. Tugwell and Walter J. Reynolds, secretary of the Motion Picture Producers' Association of Los Angeles and San Francisco, will work for the formation of such a committee. In Illinois the presidency of the Advisory Committee has been offered to John R. Freuler, president of the Mutual. Mr. Freuler has not accepted, but may accept later. Other names mentioned in the association's literature for membership in the Illinois Advisory Committee are those of George K. Spoor, W. N. Selig, Frederick J. Ireland, Donald J. Bell and Alfred Hamburger. The Advisory Committees are to be representative of each of the five classes composing the directorate of the association. No specification of the number from each class was made and these matters are to be settled wholly by the locals. There are more than fifty membership classifications, even including railroad and insurance companies, and in fact every interest and individual doing business with the industry.

STRONG PART FOR CLAIRE McDOWELL.

Claire McDowell, Universal star, has the strongest part in several months in a forthcoming five-reel feature on which work has just been begun. Miss McDowell has "taken on" immensely at Universal since she went there from Biograph, and the part assigned to her is a measure of the high esteem in which she is held. The picture, which is to be directed by Charles Swickard, is to be called "Mixed Blood."

NEW MAN IN PARAMOUNT'S PITTSBURGH OFFICE.

J. W. Loranger was recently appointed special traveling representative for the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount pictures in that territory. He is spreading the gospel of Paramount throughout Ohio, at the present time showing exhibitors the aids that are being put forth by this organization in their endeavor to present better pictures in better theaters for a better public.

LYONS, MORAN AND DEAN FEATURED IN "THE GREEN-EYED MONSTER."

The Universal Nestor Company, working under the direction of Louis Chaudet, is filming a one-reel comedy, "The Green-Eyed Monster," featuring Eddie Lyons and Lee Moran with Priscilla Dean. The story was written by Bess Meredyth, of the Universal staff.

The Motion Picture Exhibitor

STRONGER ORGANIZATION NEEDED.

Minnesota Exhibitors Have Many Battles to Fight and Reinforcements Are Necessary.

By John L. Johnston.

ALTHOUGH the membership of the Motion Picture Exhibitors' Association of the Northwest has increased rapidly within the last few months the need for a much stronger organization is apparent. The association has begun a big campaign to get new members but those behind the move find it very tedious work trying to convince the exhibitor that by joining the association they are doing the best possible thing—they are helping themselves. As slow as the exhibitors of the territory seem to be in realizing the great good that the association is doing for them the fact remains that if the membership is not increased more rapidly in the future than it has been in the past some of the small exhibitors will soon have to fight against some big obstacles individually with little or no chance to win out.

Minnesota exhibitors will undoubtedly have an uphill fight the coming year and unless their organization is much stronger than at the present time they may possibly find their "meal ticket" missing. According to President James G. Gilosky of the Northwest Association bills providing for a $500 license fee for theaters with seating capacities of 500 or under, $1,000 for theaters seating between 500 and 1,000 and $1,500 for theaters seating from 1,000 to 1,500, will be brought before the legislature at its next session as well as censorship, tax and other measures. These license measures, unless vigorously battled by an organized body, will be passed and as a result will bring about the closing of about 15 per cent. of Minnesota's show houses. The smaller exhibitors now find it difficult to pay city licenses and if these state measures should be put into effect the small theater owners will find themselves out in the cold.

The exhibitors' association headed by Mr. Gilosky is willing to battle unjust legislation to the last ditch, but the association must have more power than just a name. The dues of the association are ridiculously low, the rules of the association just and its purpose to help the small exhibitor as well as the big one.

The association holds weekly meetings at the Bijou-Jitney theater building, Minneapolis, every Monday when applications for membership, grievances and other matters of interest to exhibitors of the territory discussed. Secretary William Koenig has a reputation for being "on the job" early each morning and he welcomes inquiries and visitors to Minneapolis will find Mr. Koenig always ready to receive them with an outstretched palm and some good advice.

At the last meeting of the association Lowell V. Calvert, manager of the New Garrick theater, Minneapolis, was appointed to succeed W. A. Scott, Red Wing, on the executive board.

DR. HESPE DEFINES HIS ATTITUDE.

President of New Jersey Exhibitors Urges Firmness In Stand Against Exactions of Exchanges in Film Service.

THE Moving Picture World takes pleasure in giving space to the subjoined letter from Dr. H. Charles Hespe, a well-known exhibitor, who is specially prominent in organization work and who holds the office of president of the New Jersey State League and the Hudson County, N. J., organization. The text of Mr. Hespe's letter is as follows:

Editor Moving Picture World:

Dear Sir:—An answer to a "social film club" on a pending question: It has not been the custom of the film companies to charge express on return of film, and according to our best information it is not generally done throughout the country. We have no quarrel with those film companies who in defending this new movement claim a return charge from the exhibitor when the charge is on one reel of pictures. That has been advanced as a reason.

The condition as the exhibitor sees it, doesn't involve the express charge incident as much as it does the resistance by the exhibitor of an organized effort to increase the exhibitor's burden by the concentrated purpose of the film agencies who, banding themselves under form of a social club, secretly and against all the spirit of fair play expressed in the recent effort made by the various branches of the industry for a get-together policy. Deliberately attempting to disorganize and break up the Exhibitor's Associations by the short-sighted policy of offering lower prices, stirring up distrust of one exhibitor by the other in the same organization, an open boasting that the exhibitor as an organized body did not amount to anything and would never stick together.

The interests behind the obstinate continuance of this rule have, to my mind, sensed the situation that might arise between the customers and themselves, possibly more fully than I suspect, and therefore I openly question their honesty in their expressed opinions on their desire for organizations, especially exhibitors' organizations, to exist. It is apparent to anyone of moderate intelligence that a line has been defined. The separation of the interests of the film industry as between renter and exhibitor will widen or narrow to just that extent, that each interest by their fairness or their lack of consideration may determine. So this question, actually so trivial, is but a rock in the stream on which we are traveling, that may be the beginning or the end of a serious situation.

The Mutual Film Corporation, under the branch management of Mr. A. F. Beck, has been the openly-advertised leader of this movement. The unfortunate situation that has been developed by the wholesale cancellation of contracts by the exhibitor of the Mutual Film Company's service, is due largely because the action of Mr. Beck in his attitude to the exhibitor was offensively irritating. While holding no personal feeling against this particular concern, and believing that there is none in existence as far as the exhibitor is concerned, it is absolutely necessary as far as the exhibitors interests are affected, to stamp out forever this form of procedure, and to punish in some way any one man, agency or corporation, who by their method or methods create a situation similar to this.

If the exhibitors will realize that by their support of this movement will depend their own immunity from future annoyance, the evils that they now complain of, and which seem so distressingly unfair, can be remedied instantly and effectively by the united understanding that the firm or corporation that practices these methods will have such a volume of business withdrawn, that the disaster to them will be greater than their stockholders and money interests will stand.

I submit this expression of opinion to you, sincerely believing that we merit the support of all trade papers and all exhibitors' organizations. The public, I know, are with us. It is lamentable that there are some trade journals, subsidized of course, who will not present our side of this question fairly. They will come into their own reward. I earnestly desire and hope that the great intelligence in the minds of the men behind the film companies will enable them to quickly grasp the situation and by their co-operation assist in its settlement.

Very sincerely yours,
H. CHARLES HESPE, D.D.S.,
President New Jersey State Exhibitors' League, Hudson County Exhibitors' League.

SPLENDID WORK IN KANSAS.

President of the State Branch M. P. E. L. A. Writes Interestingly to the Moving Picture World.

THE exhibitors of the country with one egregious exception has always been opposed to censorship. Nowhere has this opposition among exhibitors been more unanimous or more vigorous and militant than in the censor-ridden state of Kansas. The president of the Kansas State Branch of the Motion Picture Exhibitors' League of America, C. E. Glamann, has written a letter to the Moving Picture World touching on this subject. We think the letter, both in its contents and its spirit, of far more than passing interest and are herewith printing it in full:

Gentlemen: I was very much interested in the debate which took place in New York in regard to censorship, which you covered in your last edition of the Motion Picture World. It seems very strange to us Kansas exhibitors that there are still manufacturers who seem to think that National censorship would be a step forward in helping us combat the present State censorship. We are at the present time doing all in our power in paving the way to eliminating this awful nightmare which the last Legislature was so kind to wish upon us.

Censorship in this state has proven a big joke, and if nothing unforseen happens I believe I am safe in saying that it will be repealed at the next meeting of the Legislature in January. The Motion Picture Exhibitors League, through its members, is doing personal work with the representatives and senators of this state, we are finding out how each stands in regard to censorship, and are making a list of those who are in favor of its repeal, and those who are against its repeal, in this way we will be in a position to know our friends, for to be our friends they must stand with us for the repeal of the censorship law, and we do not hesitate in telling them that this is what we expect from them.

Another way I am using to eliminate the wrong impressions which some people seem to have in regard to pictures is to work with the schools and put on an Educational program once every week. I am inclosing a clipping from our paper which will explain just what I am doing. On each Thursday immediately after my regular matinee I run an Educational program assisted by the teachers from the schools, the pictures we get from the Kansas University, and are furnished to us free. Last Thursday we showed to 1,000 school children, the teachers showed their appreciation by attending the show in a body the following night. It is my intention to educate the students of my city in educational

pictures, and to then set aside a certain day in each week when I will show nothing but educational pictures. It will give me a clientele which at the present time I do not get, and at the same time it will deal a death blow to censorship.

The clippings of which Mr. Glamann speaks in his letter prove the interest and support of the daily press of Wellington. The papers in Wellington devote no little space to the commendation and the advertising of Mr. Glamann's plan which has proven a great success. A prominent highschool teacher lectured in connection with the program, while the music was provided by the best orchestra in the city.

PATERSON EXHIBITORS ORGANIZE.

Local League of Picturemen Formed and Officers Elected at Meeting Held Tuesday, October 17.

AT a meeting of the exhibitors of Paterson and Passaic, N. J., on Tuesday evening, October 17, an organization was completed and officers were elected. State President Hespe was there and assisted in the details of organization. These exhibitors were present:

Max Gold, Lyric; William Anderson, Grand; Peter Adams, U. S. Playhouse; Henry Fleigh, Royal; David Marks, Garden; Peter Johnson, Washington, and M. Greenman, Colonial, Paterson. Alfred Murry, Montauk and Playhouse; Frank Zimmerman, Pleasant Hour; Heclet & Gold, City; Harry Hecht, Garden, Passaic.

The following officers were elected: President, T. L. Dooley; vice-president, Frank Zimmerman; secretary, David Marks; treasurer, Max Gold.

Membership committee, Fleigh, Johnson, Hecht and Murray. Committee on by-laws, Anderson, Zimmerman and Marks. Committee on campaign, Marks, Greenman and Anderson.

After the meeting a banquet was served at the United States Hotel, at which time Mr. Hespe explained the workings of the state league. All members present voted to join that body.

BOOSTING THE MARITIME LEAGUE.

In order to include as many as possible of the exhibitors in the Maritime Provinces in the new exhibitors' league that has recently been organized, President Walter H. Golding of the Imperial Theater, St. John, has had the minutes of the last meeting printed and put up in pamphlet form and sent to every moving picture theater in this section of Canada. With the minutes he is inclosing a copy of the new rules and by-laws. This will enable both members and non-members to become thoroughly familiar with the issue.

One of the leading law firms in this section has been engaged to represent the league, and any member of the Association may have his differences adjusted by the league's attorneys, without any extra cost over his initial fee and dues.

The shield of the Moving Picture League of America, has been adopted by the Eastern League with the substitution of the Maple Leaf for the American Eagle. In the center of the Maple Leaf is a roll of film.

DISTRIBUTING POLITICAL FILM.

Mortimer D. Metcalfe, in charge of the moving picture bureau connected with the Republican National Campaign Committee, expresses great satisfaction with the success which is being achieved in the distribution of "A Reunited Party," the two-reel picture which has been made for the purpose of helping to elect the Hon. Charles Evans Hughes the next President of the United States. Mr. Metcalfe has been handling the picture as a regular release, offering it to exhibitors throughout the country through the advertising columns of the various trade papers; each print shipped from the various subsidiary agencies of the bureau in New York is accompanied by special one and three-sheet posters.

"A Reunited Party" is a series of views of the big men of the Republican faith taken during the progress of the present campaign. Candidate Hughes is the central figure, but other notables, including Col. Theodore Roosevelt and the Hon. William Howard Taft, have prominent parts in the action. Introductory titles and a number of political cartoons have been added with good effect.

METRO-ROLFE STUDIO PROPERTY MEN TO HAVE BALL.

Property men of the Metro-Rolfe studio will have an old-fashioned minstrel show and ball at Palm Garden, 57th street and Lexington avenue, on Dec. 18. Technical Director Edward Shulter is president of their organization; Patrick Carey is vice-president; Ray Evans, treasurer; Charles Shaffer, sergeant-at-arms; William Bradley, assistant sergeant-at-arms, and Frank Namsey, secretary.

Daniel B. Hogan, once famous in the boxing world as "Kid" Hogan, will act as floor manager of the ball. Hogan is floor manager of the studio. He manages very well. No one ever talks back at him.

Screeners Settled in New House

Five-Floor Structure at 117 West Forty-fifth Street Is a Credit to Club and Industry.

THE five hundred members of the Screen Club are now comfortably settled in their new home, at 117 West Forty-fifth street. It is declared by some who think they are in a position to speak with authority that there is not in the city a finer clubhouse of its size. That is saying much, but there would seem to be justification for the statement. It is not so long ago a previous tenant expended $35,000 in the decoration of the building. These fittings are apparently in as perfect condition as the day on which the big job was finished. The result is that the Screeners have a sumptuous home—and that they are proud of it goes without saying.

The building is of five floors. Not only is this one floor more than was contained in the old house at 165 West Forty-seventh street, but the structure is seven feet wider and twenty feet deeper. The club has made extensive alterations to the ground floor, where a grill has been installed. The floor is of tile. The furnishings are in mission, with a high wainscoting. On this floor also is a cafe in a room by itself at the rear and also a kitchen, with a chef in regular attendance.

The second floor is divided into two rooms, furnished with easy chairs and comfortable lounges. The front room is in pale blue with satin wall decorations. The rear room has a high mahogany wainscoting and a decidedly novel ceiling decoration in the same wood. Here a piano, a large mahogany table and a giant grizzly bear skin add to the attractiveness. The third floor is the billiard room. Two tables already are in position and a third is coming. On this floor, too, is a buffet.

The fourth floor is devoted to the library and the writing room. The library, in front, is finished in mahogany and furnished with leather upholstered chairs and lounge. The rear room is fitted with double writing tables, vis-a-vis. The upper floor is divided into a half dozen rooms, devoted to official purposes—committee rooms, treasurer's office and board of governors' rooms.

The date for the housewarming has not yet been set. The house will be thrown open to the women friends of the members, however, on the day of the Screen Club ball, which will be held at the Hotel Astor on Saturday, November 18.

METRO'S "ROMEO" AT BROOKLYN CUMBERLAND.

The Metro Production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne, will receive its initial Brooklyn presentation at the Cumberland theater, on Thursday, Friday, and Saturday, October 26, 27, and 28. An orchestra of sixteen soloists with the combined effects of the pipe organ will properly render the specially arranged musical score. Manager Francis A. Mangan has tastefully transformed the interior of the theater to harmonize with the period of the action.

EARLE FOX JOINS METRO FORCES.

Earle Fox, who has won fame in the "legitimate" as well as in motion pictures, has joined the Metro forces and is supporting Mme. Petrova in her new production at the Popular Plays and Players Studio. In the play now being produced Fox is seen as weakling who fails in everything he attempts because he is unable to control a craving for drugs.

JAY BELASCO IN "THE RIVALS."

Jay Belasco, whose work in "The Caravan," the highly successful short photoplay produced by the Universal recently, won him many compliments, is supporting Phillips Smalley in another two-reel picture—"The Rivals." Another picture soon to add to Jay's credit is a Bluebird recently produced by Director De Grasse in which Belasco had the juvenile lead. It is to be called "The Price of Silence."

SELIG'S BASEBALL SERIES POPULAR.

The Selig Company's special release, "The World's Baseball Series, 1916," in four reels, is proving very popular, according to reports from the Kleine-Edison-Selig-Essanay branch exchanges. The pictures are strictly exclusive, the Selig Company being given exclusive rights to film the series at Brooklyn and Boston.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

THE TREND OF THE POPULAR MIND.

AS AN index to the trend of the popular mind in this country, perhaps the moving picture serves the purpose best, is the opinion of the "Oakland Enquirer"—Cal. Taking it for granted that the theater managers offer the mental aliment most desired by their patrons, it is significant that the trend of the times is away from fiction and frivolity, toward fact, scientific study and all educational subjects in general. The evidence of the moving pictures in this respect, coincides with that of publishers of books and magazines, both sustaining the conclusion that Americans are essentially a scientific people. Time was in the early days of the pictures when mere creations of the minds of film producers sufficed. The pictures often shown were somewhat buffoonery, coarse comics, and sob stuff of most ordinary mentality. At first the novelty of the moving picture sufficed to draw audiences, merely because the scenes were novel; as the pictures offered lightening like action, lurid pictures of wild life with excitement they were a tremendous success.

Now, however, all this is changed, in ten years the change has been marked, although the last year has seen the greatest and most rapid advances, pictures of ten years ago will not attract today, while the pictures of today would not have been acceptable ten years ago; such is the educational value of present day kinematography. Not only have the class of pictures changed but the audiences have also changed with them, the careless and uncultured have become critical and hard to please with anything short of that which can only be classed as good. The cultured classes also, which at the first despised the picture shows, often treating them with contempt, are now the largest supporters of the higher priced picture houses.

The Educated Trend.

There was a time when the supply and demand were in conflict, the standards of each being at variance, in those days these pages were constant in the call for those conditions which now prevail; today the supply and demand are in agreement. Pictures now must be good, entertaining, enlightening with interest, and withal educational. Pleased with the example set them by some of the leading theaters, audiences now expect a program made up of subjects of sterling value, the drama and the comedy fufill certain conditions which are known but unwritten, the addition of real life, the sciences and the arts must also be included, because it has been proved that these give character to the whole. Classifying these the Oakland Enquirer says: "We have now our 'daily' and 'weekly' news budgets, fresh with pictures of actual happenings. We see conventions in session, noted persons in real life, ships launched, canals operated, great fires, and various scenes from farms and factories. We are shown the marvelous struggle for existence in a drop of water, wherein the microscopic hydra assails with fang and claw his mortal enemy, that he may have life and food with freedom. Tragedies among the insects and flowers are brought home to us. The action of the heart with the rush of the crimson tide within our arteries and veins is pictured as plainly as marching armies. In the preparation of the pictures everything is sought and nothing is neglected, you may find anything from a railway smashup to a gnats hind foot in the course of a day's work, such are the pictures of today."

The Trend Toward the Future.

What will be the standing of the moving pictures twenty-five years hence, imagination fails to grasp? With the possibilities of "Intolerance" now, what great picture will be in the front then? With the educational actualities now, what the possibilities then? Schools and churches will rely upon them as a means of education and the spread of knowledge, the world's fifth industry will be the world's first educator and entertainer. Europe has taken the moving picture more seiously than America, the war has been a great present hindrance, but afterward its impetus may be considerably augmented, for the war itself will have furnished cause to use the pictures more largely, indeed, it may be that their very speed as a teacher will be required to recompense for the lost time, if so, they will prove equal to the task. There are times in the history of a great movement when it needs encouragement and support, later the time seems to come when it seems to grow and advance by its own inward power or outward momentum; so also with a popular movement, until it enters into the trend of the life of the people its progress is hard, but, once in that trend nothing can hinder its progress and advancement; this is the place of the moving picture today, it is in and with the very life of the people, bound up with them in their interests, together they are living, growing and developing in one common education and power, like the boat riding upon the ocean billows, so is that which rides upon the wave of public opinions and tastes becomes popular, and if it fills all expectations and demands it endures. Such is the relation which exists between the public and the moving picture, the trend of the one is the direction of the other, together they will develop and prosper; the pictures belong to the people who will keep and use them and benefit by them; the education resulting being mutual.

Recently the editor of the Pathe News received a request from a large wrecking firm for enlargements from the film showing the sinking of the U. S. collier Hector. They said that with these pictures they could estimate the raising of the ship without going to the spot. The photos were sent them, and by studying them, they were able to get all the information they required in a new and most economical manner; another tribute to the commercial value of the moving picture.

NEW PICTURES.

The leading New York theaters are just now running an unusual number of educational films, doubtless this means that the public is better pleased with a well assorted program and one that appeals to the intellect as the pleasures.

In the Rialto theater some very good Scandinavian pictures are seen which are particularly helpful to any program and give breadth thereto; they are also a valuable asset to distinctly educational work. "Bits of the Yosemite" are good travelogue pictures, the fact that many are of winter scenes lends additional value to those that already exist in their well known summer loveliness; in such a charming region winter has its own beauties often more entrancing than other seasons. In the Strand theater, "Behind the Scenes in Japan," as viewed by Dr. Dorsey, a new and closer view of Japanese life and refinement as found among the better classes is shown with much interest, the pictures being entertaining and interesting in an unusual degree. "The Living Book of Nature," also shown in this theater, is a splendid series of least known animal and nature pictures, with descriptive lecture by Mr. Raymond L. Ditmars, Curator of New York Zoological Park. This very fine, interesting and educational series is given in many parts and will evidently cover a period, the name of Mr. Ditmars is a sufficient guarantee of its value and, no doubt, when this series goes out it will readily and rapidly be seized by the educational authorities. The Topical Reviews are of ever increasing interest, the monotonous stage into which they had fallen a few weeks ago and of which we complained has passed away and the pictures have assumed more than their old interest; from all parts of the world notable events are chronicled, and an alive up-to-date service rewards those who see them, they should be shown everywhere.

PROF. LUCAS NO LONGER WITH M. P. WORLD.

The Moving Picture World wishes its readers to know that Professor Hardin Lucas is no longer connected with this paper, either as a contributor or in any other capacity.

Warde In "King Lear"

Pretentious Shakespearean Production Announced by Thanhouser for Release on Pathe Program.

EDWIN THANHOUSER announces that his mammoth production of Shakespeare's "King Lear," starring Frederick Warde, the eminent Shakespearian actor, will be released through the Pathe Exchanges on December 17. Mr. Warde has played "King Lear" and other Shakespearian productions throughout the United States and is noted as an authority upon the works of the immortal bard.

Scene from "King Lear" (Thanhouser).

The Thanhouser "King Lear" is Shakespeare in every detail, except that, of course, it is produced upon a vastly larger scale than ever was possible on the speaking stage. Mr. Thanhouser believes that Shakespeare knew how to write and made no attempt to improve upon the story. He did improve, however, upon the production itself and never before has "King Lear" had such a mounting as is given Mr. Warde's characterization.

Castles were built and thousands of persons were employed in the making of the play. "King Lear," with its pathetic story of the old father who banishes the daughter who loves him and gives his all to the daughters who despise him, lends itself readily to the screen. The battle between the forces led by Cordelia against the warriors headed by Goneril and Regan, the faithless sisters, is splendidly done with heart wrenching scenes as swords and spears bite into the bodies of the fighters.

Mr. Warde is majestic as the king and portrays with fine feeling his transformation, as his mind weakens, into a dottering, persecuted old man.

The cast supporting Mr. Warde is especially fine. Ernest Warde, son of Frederick Warde, directed the picture and plays the Fool, the same part he played on the speaking stage with his father. J. H. Gilmour, famous for his work with Edmund Booth, is the faithful Earl of Kent. Lorraine Huling is Cordelia and Ina Hammer and Edith Diestel are the faithless daughters. Wayne Arey, as the Duke of Albany, Boyd Marshall as the King of France, Hector Dion as Edmund and Edwin Stanley as Edgar are among the other prominent players in the cast.

Thanhouser Releases for November.

Valkyrien (Baroness Dewitz) in "Hidden Valley" and Jeanne Eagels in "The World and the Women," are the two five reel features that Thanhouser will release through the Pathe exchange in November. "Hidden Valley," a South African drama, was made by Ernest Warde from a story by Emmett Mix. Valkyrien appears as an explorer's daughter who is captured by savages and hailed as their white goddess. The tribe is on the point of sacrificing her to the god of water when a young divinity student, played by Boyd Marshall, appears and by adroit tactics rescues her. Ernest Warde, the director, himself plays the part of the villainous high priest of the African tribe. Arthur Bauer is the feather importer who sends the young man to Africa. "Hidden Valley" is to be released on November 5.

"The World and the Woman" was directed by Eugene Moore from a story by Philip Lonergan. Miss Eagels, famous for her work on the legitimate stage in "Outcast" and "The Great Pursuit," plays the part of a girl of the streets who, through the influence of a child, is spiritually regenerated and becomes a faith healer. It is to be released on November 19. Miss Eagels is supported by Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings and Ethelmary Oakland.

Bluebirds for November

Four Subjects Scheduled That Are Better Than Usually Offered.

FOUR subjects of unusual interest to Bluebird exhibitors and their patrons will be released in November productions of a widely varying nature and of unusual appeal to all classes of moving picture devotees. The announcement is made by Bluebird that there has not been in the eleven months the program will have been by that time in operation a similar period when four such evenly strong features have been released in the series.

The atraction for election week will be "Gloriana," a feature based upon the theory that charity should begin at home. In demonstrating the contention, little Zoe Rae will be the principal player with a strong supporting company of adults, and a numerous assemblage of children. This feature is presented as an unusually potent matinee attraction because of its especial appeal to women and children.

"A Stranger from Somewhere," to be released November 13, will have Franklyn Farnum and Agnes Vernon as features of a company otherwise including Arthur Hoyt, Barney Furey, Helen Wright and Claire MacDowell. Franklyn Farnum plays a dual role. The plot starts off as a gripping drama, but when everything is set for business complications arise and a riotous comedy is the outcome with a "surprise finish" to cap the climax.

J. Warren Kerrigan and Louise Lovely, formerly lone stars in the Bluebird series, will make their second appearance as co-stars in "The Measure of a Man," on November 20. They lately appeared, jointly, as stars of "The Social Buccaneer," but in the November feature they have entirely different opportunities. "The Measure of a Man" is a rugged drama of Western caste, with scenes laid in the Sierra Nevada Mountains.

Bluebird expects that "The Bugler of Algiers," to be offered November 27, will create more comment than any picture they have released, regardless of the vogue of "Undine and Shoes." Of an entirely different nature than those widely discussed features, "The Bugler of Algiers," is a play based on patriotism and loyalty. It is a military drama unusual among its kind. The scenario was written by E. J. Clawson and based on "We Are French," a book by Robert H. Davis, editor of Munsey's Magazine, and Perley Poore Sheehan collaborated in writing. Ella Hall will, after three months, return to Bluebird as the star with Rupert Julian and Kingsley Benedict featured. Mr. Julian made the production.

GAUMONT PROGRAM FOR WEEK OF OCTOBER 29.

The week of October 29 sees three single-reels issued by the Gaumont Company through Mutual. The first one to reach the screen is "Reel Life" No. 26. On it are these magazine articles: "Operating a Submarine Mine-Layer," an animated exposition of the work aboard an undersea boat; "Training a Hunting Dog," "Developing Truant Boys" and "Making Potash from Seaweed." The last article was crowded out of "Reel Life" No. 25.

The second release of the week is "See America First," No. 60, released November 1. It gives beautiful views of the Battlefield of Gettysburg. On the same reel is an animated Gaumont Kartoon Komic by Harry Palmer.

The third single-reel is The Mutual Weekly. As this is made of the latest news to reach the screen, no program can be announced for it even two days in advance of issue.

Gaumont's newest single-reel, "Mutual Tours Around the World," is to be a weekly release also, but it will not have its first issue until November 7. Bookings are coming in very satisfactorily for it, and the Mutual is highly gratified with the manner in which the mere announcement of it has met with a response from exhibitors.

PICTURES INFLUENCE STYLES.

One of the leading trade journals in the field of women's wear contains a long article in its November issue on the influence of the motion pictures on styles. It points out that whereas a short time ago a new style of women's clothing in New York would only be the current "style" in cities and towns of 10,000 and less two years thereafter, today all this has been changed. The change it alleges is due entirely to motion pictures. Much of the article is based on George Kleine's motion picture novel Gloria's Romance which stars Billie Burke and which is running at theaters the country over in cities of large population and in towns scarcely large enough to support a single theater.

Greene Outlines Artcraft's Scope

President of New Distributing Organization Declares Company Is Prepared to Handle All Headliners.

WALTER E. GREENE, president of Artcraft Pictures Corporation, said this week there seemed to be a misunderstanding in some divisions of the trade as to the scope of his company's activities. He said the idea that Artcraft was formed solely for the exploitation of Pickford pictures was erroneous, that his company was prepared to distribute any of the larger subjects possessing unusual merit —"headliners" was the exact expression Mr. Greene used.

"Artcraft was formed with the idea of distributing the headliners of motion pictures, as I would describe them," said Mr. Greene, "pictures that have the right quality to go into big theaters for long runs. We claim, too, that the smaller exhibitor can use these subjects as a stimulus, as a tonic, as an extra attraction for his house. Very often a manufacturer will produce a picture that is too costly to go into a regular program—through ordinary channels he would be unable to get back the money he had invested in the subject. We believe there is an increasing number of theaters which will put on these larger productions for long runs. On the Pacific coast and in the Middle West the movement is in full swing. We believe that for these big pictures there is sooner or later going to be a steady demand, and we are preparing to meet it."

Mr. Greene called attention to the fact that at present there are practically only a half dozen cities where pictures can run for a full week. He cited offhand New York, St. Louis, Detroit, Los Angeles, San Francisco and Boston.

"As an indication of how this movement actually is extending I may call your attention to the fact that we have booked Miss Pickford's 'Less Than the Dust' for a full week's run in no fewer than eighty theaters," went on the president of Artcraft. "In eleven of these houses the runs will be for two weeks and in two of them for three weeks. This shows what we have acomplished for a beginning. At the present time we are negotiating with several manufacturers for extra large productions. We now have fifteen exchanges in the United States for handling this business and one in Canada. We will have three more across the line, too. We intend eventually to furnish at least the larger theaters with all their requirements in the way of big attractions.

"Some exhibitors feel we are trying to get too much money for our pictures. Actually we want from the exhibitor only what the star and the production is worth, based upon the conditions surrounding his house—such as, for instance, seating capacity, population of the city or town and the general exhibiting conditions of the community.

"Artcraft, then, is prepared to give this producer his real incentive, obtain adequate presentation for his work and pay him sufficiently for it. At the same time the motion picture theater is protected. The new big feature houses are able to obtain the kind of pictures that their policy requires and the smaller theater may share in the profits by engagements of big productions that have been successful in the long run houses. Together we can keep our masterpieces out of the opera houses and combination theaters. This is the opportunity Artcraft gives to the exhibitor: To have and to hold the best in motion pictures."

MUTUAL SETTLES WITH BARRY.

The case of Richard Barry against the Mutual Film Corporation has been settled out of court and the suit for damages brought by Mr. Barry has been discontinued by stipulation. The action was brought on account of the production of the serial, "The Secret of the Submarine," which was made by the American Film Manufacturing Company. Mr. Barry claimed authorship and protection of the copyright. The Mutual claimed to have bought the rights to the book from Russell Smith, but Smith afterward admitted that he did not own such rights. When the case came to trial in the New York Supreme Court the defendants offered to settle and an agreement was reached whereby a very considerable sum was paid Mr. Barry, together with an agreement to give him proper credit on the screen and in the advertising as author of the story from which the picture was taken.

BEAUDINE DIRECTING "THE TRAMP CHEF."

Director W. W. Beaudine, of Universal City, is filming a one-reel comedy, "The Tramp Chef," written by himself and C. J. Wilson, Jr. Gale Henry and William Franey take the featured leads with Lillian Peacock, Milburn Moranti and C. Conklin in their support.

Seeing San Francisco's Chinatown

Captain Lewis Holds Forth at Daly's Theater with a Pictured Trip to Famous Golden Gate Resorts.

CAPTAIN H. J. LEWIS, pioneer guide of San Francisco's Chinatown and Barbary Coast, has filmed these famous districts in five reels, and is at present showing the production at Daly's Theater, Broadway near Thirtieth street. As the reels are run Captain Lewis delivers an entertaining and instructive lecture, interjecting many anecdotes of his experiences during the many years that he was official guide of Chinatown and the Barbary Coast.

The production is really a personally conducted tour of San Francisco's Chinatown. The pictures show everything of interest in the Chinatown of today. Captain Lewis has endeavored to film the district so that the spectator of his picture sees just about what he would see if brought through the Oriental quarter of the coast city.

Many of the scenes are instructive as well as interesting. The guide has screened several places of interest in Chinatown that he claims have never before been filmed. These include the interior of the famous Chinese Six Companies building and the Chinese court of arbitration. Capt. Lewis has also secured scenes showing an aged Chinaman smoking opium—showing just how the drug is prepared for smoking, etc. There is nothing sensational or offensive in the film. The production makes an entertaining and instructive travelogue, whose interest is greatly added to by the captain's talk.

William Welsh

NEARLY six years with one motion picture company is an unusual record for a player. William Welsh, who has figured in the casts of the three greatest Universal subjects, has just signed a contract with Herbert Brenon to work for him in the making of the pretentious photoplays to be released on the Selznick program. Mr. Welsh was one of the old-time members of the Imp stock company. It was while at the Eleventh avenue studio he portrayed Father Neptune in "Neptune's Daughter," under the direction of Mr. Brenon. It was there, too, under George L. Tucker he played one of the prominent parts in "Traffic in Souls," one of the screen's strongest melodramas. Mr. Welsh also participated in the making of "Twenty Thousand Leagues Under the Sea," the marine spectacle now "cleaning up" in Chicago.

William Welsh

Mr. Welsh was born in Philadelphia. Possessing a fine baritone voice, in his youth he did much singing in churches. This led to his engagement by H. W. Savage to sing at the Grand Opera House. He remained with the Castle Square company for several years, acquiring a repertoire of fifty-two operas. His first venture in New York was with the original "Way Down East" company. Later he played in Augustin Daly's "The Runaway Girl," "Geisha" and other productions. With Blanche Bates he was a member of Belasco's "Under Two Flags" company; he toured the country in "Quo Vadis," and for two years was with the American Theater stock company in New York. He managed on tour Joseph Santley in "From Rags to Riches" and also managed Laurette Taylor, Richard Byhler and others. He also managed the Manhattan and Circle theaters in their pioneer picture days.

Six years ago Mr. Welsh joined Mr. Laemmle's Imp company. During this connection the player established himself as one of the best character players on the screen. Besides the subjects already mentioned some of his more notable appearances were in "Conscience," "Court-martialed," "His Hour of Triumph," "Peg of the Wilds," "Robespierre" and "Price of Sacrilege."

Scenics by New Process

Pathe Acquires Rights to Series of Subjects by the Combitone Pictures Corporation.

PATHE has acquired the exclusive rights to a series of pictures treated by a new process of combination toning, invented by F. W. Hochstetter and known as the Hochstetter process of combination toning, which, it is confidently expected, will revolutionize present methods.

The pictures to be made under this process will consist of a carefully thought out exposition of the most beautiful scenery in the United States, and will probably be released under the title of "Know America, the Land We Love." Every place of national interest in the country will be visited and photographed. Two touring cars with a crew of six persons under the direction of A. L. Westgard, president of the National Highways Association, has already started from Trinidad, Colorado. The first place visited will be "The Garden of the Gods." The Grand Canyon and other scenic wonders of the Southwest will then be filmed and the winter will be spent in visiting the most scenically beautiful sections of the south. Beginning with the spring the various national parks will be included in the itinerary, as will also be the most interesting sections of every state.

The pictures will be made under the auspices of the National Highway Association with the co-operation of Franklin K. Lane, Secretary of the Interior. Mr. Westgard, who will supervise the taking of all of the pictures will be remembered as the Director of Transcontinental Highways. In connection with those duties he accumulated much map data and an experience which will be of great value to him in this new work. L. E. Taylor is the head cameraman. The National Highways Association, of which Charles H. Davis is the president, and T. Coleman Dupont the chairman of the Board of Governors, is taking great interest in the expedition. C. H. Claudy, publicity director of the association, is now in New York perfecting plans whereby his organization can obtain the benefits of the great amount of publicity which will naturally result from the expedition.

The name of the company making these pictures will be the Combitone Picture Corporation. F. W. Hochstetter and A. L. Westgard are the moving spirits of this organization which has a paid in capital of $200,000.

The new process of toning achieves really marvelous results. An ordinary black and white negative is so treated that from five to ten different tones are given to each inch of film, and yet only one toning bath is necessary. This bath causes the various tones to automatically register in proportion to the varying density of the film. While not color photography the results approximate it and pictures treated by the process show wonderful color effects. It may be described as a "super color process" and permits of all gradations of tone in browns, greens, blues and reds. The finished pictures have wonderful depth, so much that the effect is almost stereoscopic.

Pathe is paying more for these pictures than has ever been paid for pictures of the class. But no one who has seen the results of the new process will deny that the pictures are worth the greater price.

Indian Notes

J. F. MADAN is opening a Bioscope theater at Delhi, under the name of "The Empire Picture Palace," very shortly. A short time ago, a picture theater there was closed, as it did not pay. Mr. Madan now owns three Bioscope theaters in Calcutta, one at Madras, one at Rangoon, one at Darjeeling, and one at Mussaorie. Mr. Madan knows his business from A to Z, and, therefore, his Delhi venture will, I make no doubt, prove a success.

* * *

"The exploits of Elaine," has completed its run in the Elphinstone. We shall shortly see "At Bay," and "Neal of the Navy," and also "Who Pays?" Mr. Madan has the advantage of the choice of Pathe's best productions. It may, therefore, be taken for granted that these two films will be seen by thousands.

* * *

At the Cornwallis theater (Calcutta), Mr. Madan is now showing "Bootle's Baby," and "In the Jaws of Death," which are drawing big audiences. At the Ripon, we have seen "The Wages of Crime"—a really sensational drama, which holds the spectators' attention from first to last. As for the comics, one misses Wiffles and Max Linder. We get a Charlie Chaplin or a Keystone comic frequently, but many long for their old favorites.

Mr. Ducasse continues to maintain his own in spite of hard competition. He has lately shown "Goodness Gracious," "The Romany Rye," and "The Girl From His Town." "The Earl of Pawtucket" was screened some days ago, and was seen by hundreds. The comics were uniformly good, and were highly appreciated.

* * *

The Imperial Cinema of Bombay was the first theater to screen "Neal of the Navy." It is now being shown at Shmedabad. The Imperial has just screened Pathe's "Love's Frailty," in which Mme. Robinne of the Comedie Francaise, plays the leading role.

* * *

The Royal Opera House of Bombay has just screened the first Anglo-Indian drama ever produced, called "The Faith of a Child." It is a splendid thing and I hope it will be shown in Calcutta. I may state, in passing, that the Royal Opera House authorities have given a part of the proceeds to the Lord Roberts Indian Soldiers' Fund.

* * *

Another Bombay theater, which never lacks patronage, is the New Alexandria Cinema. It has shown "Somewhere in France," "The Queen of Diamonds," "Modern Mephisto," and "The Last Ghost Dance"—all very powerful plays.

* * *

Mention should also be made of the Excelsior where we will see very shortly two big Pathe Productions:—"New York," and "The New Adventures of J. Rufus Wallingford." I have hopes that the Calcuttaites will have an opportunity of seeing these two films at an early date. Messrs. Pathe Freres are very energetic in India. Sometimes they offer us pictures before they are seen in England. They advertised "The Exploits of Elaine" on a huge scale and helped to make it one of the greatest successes of the season. "Something New," iis their motto, and they do not belie it. Whoever thought Kipling could be filmed? But Messrs. Pathe have filmed his "Light That Failed" with the greatest success. I trust they will arrange for its exhibition in Calcutta.

* * *

Detective stories attract very large audiences. Why do not some of our film producing companies arrange to treat their Indian patrons to a series of Indian detective stories? Messrs. Gay and Hancock of Henrietta street, London, have published a remarkable volume entitled "Indian Detective Stories." Some of the stories in this series may be filmed with advantage. Here is a tip worth considering perhaps.

* * *

I note from a home paper that, at many places, people have begun to grumble at films of an objectionable character. I was witness to a remarkable scene in Calcutta recently. An exhibition was being held in a well-known club, which is frequented by students mostly. As soon as any objectionable film was being screened, the authorities of the club were taking immediate steps for its removal. The show was not successful, but, for once, the public exercised their right to object—and successfully too. I for one hope that the moral of the action taken in the case referred to above will not be lost on Bioscope proprietors, who, I trust, will exercise greater vigilance in the selection of films, whether for exhibition in their own theaters, or for renting or selling them.

S. S. BANERJEA.

KATZENJAMMER KIDS KOMING.

Among the comic screen novelties for November will be "The Katzies," founded on Rudolph Dirks' drawings of the original "Katzenjammer Kids." The announcement by K-Film Corporation promises a big popular series, to be seen in an unusually wide distribution throughout the United States and Canada. G. Gregory La Cava and other animators of the first rank are putting their best work into this new feature.

"KATE O' THE KITCHEN" SOON TO COMMENCE.

As soon as "Her New York" is finished, Gladys Hulette, the Thanhouser star, will begin work on "Kate o' the Kitchen," by Agnes C. Johnston, who also wrote for Miss Hulette "Her New York," "Prudence, the Pirate," and "The Shine Girl." Miss Hulette will be supported by a notable cast, including Doris Grey, Wayne Arey, George Marlo and Arthur Bauer.

JUANITA HANSEN JOINS TRIANGLE.

Juanita Hansen, who was starred in "The Secret of the Submarine," has joined Triangle. She is to head a Mack Sennett-Keystone company directed by Harry Williams.

Chicago News Letter

By JAS. S. McQUADE

DIVIDING THE PROFITS.

Jones, Linick & Schaefer Share Stock With Employes in New Venture—Recognition of Faithful Service.

THE firm of Jones, Linick & Schaefer, well known Chicago exhibitors, at present operating several downtown playhouses, has divided a large part of the capital stock in the new Rialto Theater project with its employes. A certain amount of shares were given gratis to each employe with the understanding that like amounts would be bought from the company by each individual. As this stock is not on the market, and the venture promises to outdo all previous successes of the firm, it will be readily seen that this is simply an act of sincere generosity.

Speaking in behalf of his firm, Aaron J. Jones said: "I am only repaying, in part, the faithful continued services of my staff, for I consider each and every department head is eager to see the firm of Jones, Linick & Schaefer succeed to its highest ambitions, and I feel that in making them my partners, I have created a spirit of comradeship and trust among our executives."

The new shareholders are Samuel J. Levin, Ralph T. Kettering, John G. Burch, Louis J. Jones, Norman E. Field, Emil Mayer, George H. Moore and Harry E. Earl, all well known in moving picture circles.

The Rialto Theater, which is at present in process of construction, is situated on State street near Van Buren, a few feet away from one of Chicago's busiest corners. The structure is being built along the most modern lines, and when completed will represent an expenditure of about $600,000. It will open with vaudeville about November 1.

Amalgamated Theaters Corporation Buys Cook County Rights to Ince's "Civilization."

The Cook County rights to Thomas H. Ince's "Civilization" were purchased last week by the Amalgamated Theaters Corporation for a reported consideration of $25,000. The deal was closed on Thursday, October 19, Mr. Ince being represented by James Grainer.

It will be recalled that this spectacular production had a lengthy run at Cohan's Grand Opera House last summer at $1.00 prices, and the buyers are greatly elated over the possibilities of the picture this coming winter.

The Amalgamated Theaters Corporation operates a string of twenty-four theaters in the outlying districts of Chicago, among them being the Gold, Shakespeare, Circle, Germania, Crown and California, all with seating capacities of about 1000.

The booking policy for "Civilization" will be announced by the owners shortly.

Chicago Film Brevities.

James S. McQuade, our own colleague, good friend and boss of this column, is at present away on his vacation. He left this city on October 14 to be gone about three weeks.

* * *

Exhibitors are warned to beware of a fellow representing himself as Zack Miller, of the 101 Ranch, Bliss, Okla. He may want to "borrow" your theater for a while, or request a loan of five or ten dollars. He has been operating recently in the vicinity of Galveston, Tex., where it is reported he has swindled several exhibitors out of amounts ranging from $5 to $50. Representing himself as one of the Miller Brothers, owners of the 101 Ranch moving pictures, it appears that he is always just waiting for a check from home. His dimensions are: Six feet one inch tall; weight, 170 to 180 pounds; dark complexion; about 35 years old.

* * *

Since the opening presentation, on October 9, of the Universal production, "20,000 Leagues Under the Sea," the Studebaker Theater has been packed nightly. This remarkable under-sea photodrama has been cordially received by the Chicago public, and present indications point to a long and successful run. Eight hundred school children attended a special showing of the picture on Saturday morning, October 14. The interest and enthusiasm expressed by the children has prompted the management to announce that the special Saturday morning exhibitions will continue throughout the engagement.

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Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, left this city for a trip to the Pacific Coast, on Sunday, October 15. He will visit most of the principal cities, attending to matters concerning "The Yellow Menace" serial, and will return to Chicago on or about October 28. It was announced this week that Mr. Cobe and Frank Zambrino, one of the directors of the Eagle Film Company, this city, have formed a new company to be known as the Unity Photoplay Exchange, occupying offices at 207 South Wabash avenue. The Tweedledum comedies made by the Eagle Company will be released weekly through the Unity Exchange. "The Unlucky Tramp," the latest of the Tweedledum comedies, is now being shown at the Ziegfeld Theater.

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A private showing of "The Garden of Allah," the latest of the Selig super films, was held in the projection rooms of the Selig Polyscope Company's offices last week. Although the production has not yet been completely trimmed and assembled, it is said that there are a number of fine scenic effects, and the pictured story follows very closely to the famous novel by Robert Hichens. A court gown worn by Miss Eugenie Besserer, in the character of Lady Rens, in the production, is an heirloom that has been handed down through Miss Besserer's family for more than a hundred years, and is one of her most valued possessions. Over a thousand people have parts in "The Garden of Allah," the leads being taken by Helen Ware and Thomas Santschi. The date of release has not yet been decided on, but plans are being formulated and will be made public in due time.

Director Al Green, of the Selig Company, assistant to Colin Campbell, arrived in Chicago from Los Angeles to discuss with Mr. Selig the making of some of the forthcoming Selig releases. Mr. Green is one of the youngest directors in the profession, and it is stated that he will begin work soon on a new Selig Red Seal play, a part of which will be filmed in the Chicago studio of the company.

* * *

W. A. Baier, of the Jacobs Film Booking Offices, of Milwaukee, was a Chicago visitor last week. Mr. Baier is negotiating for the purchase of several large features for the state of Wisconsin. In talking to a representative of the World, he stated that business conditions in Milwaukee are exceptionally good just now.

* * *

The Burton Holmes travelogue course, which recently succeeded the regular weekly moving picture programs at Orchestra Hall, is showing to good houses this season. The program consists of five travelogues in colored slides and moving pictures. One travelogue will be presented each week until the close of the engagement November 11. The moving pictures used in the course were produced under the supervision of Oscar B. Depue, director of the Paramount-Burton Holmes laboratory, this city.

* * *

Some of the most recent installations of projection equipment by the Kleine Optical Company, this city have been in Chicago high schools. Manager Walter E. Green has informed us that the Sabin, Austin and Herzl High Schools have all purchased complete equipment from the Kleine Company, including Power 6B machines, generator sets, spotlights and supplies.

* * *

The Rothacker Film Manufacturing Company is issuing a handy and useful notebook for cameramen, in which is

listed a number of good suggestions for securing the best results in motion photography. There are 50 blank pages in the booklet, allowing for the complete description of 50 scenes and subtitles. It is altogether a very useful addition to a cameraman's equipment, and can be had by sending 15 cents in stamps to the Rothacker Film Manufacturing Company.

* * *

The eighth episode of "The Yellow Menace" serial, which is now running in nearly 200 theaters in and around Chicago, will be released on Monday, October 30. Manager Simeon Greiver, of the General Feature Film Company, which controls this production in the states of Illinois, Indiana and southern Wisconsin, reports that keener interest is being shown in this subject with the release of every episode. The General Feature Film Company also controls the bookings of all Ivan film productions and juvenile comedies in the aforementioned territory. The initial release of the juvenile "Katzenjammer Kids" series will be made next week, and will continue one a week thereafter.

* * *

The families of all Chicagoans enlisted in the First Illinois Cavalry were treated, on Monday, October 16, at Orchestra Hall, to an exhibition of moving pictures taken at the border camp in Brownsville, Tex. The picture, entitled "On the Rio Grande," depicts the soldier's life on the border, showing the men in drill, maneuvers, trench digging, etc.

* * *

The latest acquisitions to the Alfred Hamburger circuit of theaters is the Gayety, located at Ninety-second street and Commercial avenue, South Chicago. The Gayety was purchased by Mr. Hamburger from the Allardt Circuit. It is a 1,200-seat house, and has always been devoted to vaudeville and the spoken drama. Under the present management the house will be given over to moving pictures exclusively, with a daily change of program. After being thoroughly renovated and overhauled, the Gayety had its formal opening under the new management on October 21.

* * *

In the future all Greater Vitagraph features will be shown in the Hamburger Circuit of theaters first, two weeks prior to their general release in this territory. Mr. Hamburger has also aranged for the revival of several old Mary Pickford subjects produced by the Famous Players Company, to be booked over his entire circuit. The Clune production, "Ramona," has also been booked over this circuit.

* * *

D. Leo Dennison, formerly manager of the Chicago office of Paramount, and who now holds the position of personal representative for James Steele, general manager of the Famous Players Film Service, Inc., recently left New York for a tour of the Paramount offices under his jurisdiction. After visiting Pittsburgh, Cincinnati, Cleveland and Detroit, he arrived in Chicago on Tuesday, October 17. Mr. Dennison is very enthusiastic over the prospects this winter for Paramount, and advises us that a new Paramount office has just been opened in the Sinecure Building, Cleveland, O.

The following exhibitors were callers at Paramount's Chicago office last week: H. J. Clauer, manager Dreamland Theater, Galena, Ill.; Mr. Wilson, Kai Gee Theater, Rochester, Ind.; C. E. Irvin, manager Irvin Theater, Bloomington, Ill.; J. A. Terman, manager Ideal Theater, Sheridan, Ind., and E. J. Brewer, manager Brewer Opera House, Shabbona, Ill., all of whom are doing good business with the Paramount service. Manager H. J. Clauer, Galena, Ill., was the first exhibitor to book Paramount service out of the Chicago office. He began with the first release, over two years ago, and has been running the service continually ever since. Previous to using the Paramount program he booked nearly all of the old Famous Player subjects.

* * *

Earl J. Ferney, city salesman for the Enterprise Optical Company, reports exceptionally good business for his company within the last month. Some of his most recent sales and installations of Motiograph machines have been two each in the Hub, Ideal, Morris, Vilas, Esthena and Melrose, and one each in the Hermosa, Warsaw and Grand Theaters. The Strand Theater, of Maywood, Ill., has also recently purchased two machines. Mr. Ferney has been given the use of an automobile by his company to help facilitate his transportation in and around Chicago and he is highly enthusiastic over future prospects for the Motiograph.

* * *

Harry Watson, formerly with the George Kleine forces in New York, arrived in Chicago on Tuesday, October 17. Mr. Watson has joined the Essanay Film Manufacturing Company and will begin work soon on a new series of "Musty Suffer" comedies, to be released through the Kleine-Edison-Selig-Essanay service.

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The regular Thursday evening meeting of the Reel Fellows Club of Chicago was held in the Morrison Hotel on October 19. Matters concerning the Reel Fellows ball were brought up and discussed by the members. The date of the ball has been set for November 10.

* * *

J. J. McCarthy, general manager, and Theodore Mitchell, director of publicity for the Epoch Producing Company, arrived in Chicago last week. An effort will be made by them to make permanent the temporary injunction which allows for the exhibition of "The Birth of a Nation" in Chicago. Arrangements are being made for a hearing of the case before Judge Gridley next week.

* * *

On Friday, November 3, the Universal production, "Where Are My Children?" will make its final appearance at the La Salle Theater, completing an unusually successful engagement of fifteen consecutive weeks. It will be succeeded on Saturday, November 4, by "Less Than the Dust," the first Mary Pickford release of the Artcraft Pictures Corporation. This picture is looked forward to with great interest by the trade. Wells Hawkes, representing the Mary Pickford Company, is in Chicago attending to the publicity.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"20,000 Leagues Under the Sea" (Universal) enters its second successful week at this house.

Ziegfeld—"The Chattel" (Vitagraph), featuring E. H. Sothern and Miss Peggy Hyland, is retained for another week.

Colonial—"The Birth of a Nation" (D. W. Griffith), begins another successful week of its return engagement.

PAUL C. HINZ.

Nell Shipman Returns East

NELL SHIPMAN has returned to New York after two years of activities upon the Pacific Coast. She will be here to see the first metropolitan presentation of "The Black Wolf," the Lasky photoplay starring Lou-Tellegen, in which she played the leading feminine role. This production will be released shortly on the Paramount Program. Miss Shipman's connection with the Lasky Company was the crowning success in a series of important engagements among the western studios, she having reached this eminence after playing opposite William Farnum and being featured in the Vitagraph releases, "God's Country and the Woman," and "Through the Wall."

Nell Shipman.

Miss Shipman, although a star in her own right, accepted the assignment of the Lasky Co. in support of Lou-Tellegen because she realized, she said, the artistic promotion that a connection with the Lasky Company contained. Prominent connections mean more to Nell Shipman than the size of the weekly check, as her income from photoplays, books, etc., annually, is a considerable one. On two different occasions, she had an opportunity to star at the head of her own company. The first was to be featured as "The Mermaid," in the photoplay of the same name by Captain Peacock, author of "Neptune's Daughter," but she declined on account of the fact that "The Daughter of the Gods" was under way, and the market was then being surfeited with other water pictures. Later, she obtained a release from the Palo Alto Co., which had given her a contract to star in plays from her own pen, in order to play "the woman" in "God's County and the Woman."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FRED J. BALSHOFER FILMING "PIDGIN ISLAND."

Picturesque and Elaborate Photoplay Is Now Being Produced at Yorke Studios.

PRODUCTION has been started this week at the Yorke Metro studios of a five-reel photo drama, "Pidgin Island," an elaborate motion picture play from Harold MacGrath's novel. General Manager Fred J. Balshofer and Richard V. Spencer colaborated in preparing the scenario. The popular Metro stars, Harold Lockwood and May Allison are playing the leading parts supported by a carefully selected cast. Part of the action is laid in San Francisco's

Talking Over a Comedy Scene in "Pidgin Island"
Left to right: Harold Lockwood, May Allison and Fred J. Balshofer.

Chinatown and in order to secure a real Oriental atmosphere, Mr. Balshofer and his stars will journey this week to San Francisco to film some of the scenes with this picturesque background. In the meantime a complete street set and exact replica of the San Francisco Chinatown is being reproduced at the Metro studios by technical director Irving Martin. Phillip Gastrock, who created the part of Tomasso Benda, the heroic Italian in Thomas Dixon's "Fall of a Nation," and who was a prominent member of David Wark Griffith's forces and is well remembered in "The Birth of a Nation" has been engaged by producer Fred J. Balshofer to play an important part with Harold Lockwood and May Allison. In "Pidgin Island," Gastrock figures in the underworld scenes and plays a slum type. Lester Cuneo and Lillian Hayward are also included in the cast, and so is Elisa Zerr, who played with Ida Schnarr in the Universal production, "Undine."

The last scenes of "Big Tremaine," were filmed last week and Director Henry Otto is now busily engaged in the process of assembling and titling the production. "Big Tremaine," is booked for early release on the Metro programme. It follows Harold Lockwood's and May Allison's recent Yorke production "Mister 44."

KEYSTONE ACTIVITIES.

Mack Sennett is Back on the Job and Proceeds to Make Things Hum.

Mack Sennett's arrival to Los Angeles during the past week and the renewal of his personal supervision of productions was a cue for the return of the usual dynamic activities at the Keystone studios.

Since his return, Mr. Sennett has been in constant consultation with his assistant directors.

Director William Campbell and Harry Williams have completed the final scenes and a few "retakes," on Chester Conlin's farce, "A Tugboat Romeo." This was the first production to occupy Mr. Sennett's attention. He spent several hours in the cutting room with the directors putting the finishing touches upon this new picture.

Considerable attention is being given by the Keystone chief to a new Mace comedy now being filmed. The picture is entitled, "His Last Scent," and contains no end of funny situations for Fred Mace.

Roscoe Arbuckle has not yet "found himself," since his return to the Keystone "lot," from Fort Lee, New Jersey. Though he is not actively engaged in manufacturing laughs he is at the Keystone mirth center each day in consultation with the scenario department. It is expected that Sennett's scribes will have a new comedy ready for "Fatty" some time during the forthcoming week.

Frank Griffith, has commenced work on a new production featuring Charley Murray and Louise Fazenda. The title will be announced later. Supporting Murray and Miss Fazenda are Wayland Trask, Harry Booker, Ed Kennedy, Mary Thurman and others.

The star cast selected by Mr. Sennett for "The Police Chief," now being directed by Victor Heerman, justifies the prediction that this new picture will prove one of the greatest comedies ever turned out by the Keystone fun factory. Ford Sterling, Harry Gribbon, Hugh Fay, Gene Rogers, May Emory and other notables constitute the cast.

Variety and eccentricity have always been predominant factors in the Sennett comedies. This is strongly evidenced in Walter Wright's new production dealing with circus life. In this picture, "The Circus Girl," the real atmosphere of the sawdust ring and the big white top forms the basis of the story. Several of the scenes in this comedy show an aeroplane in flight. In order to put realism in these scenes the Kyestone company secured the right to make a picture of Joe Boquel, the aviator who holds the world's record for looping the loop. Boquel has been the center of interest for several weeks at Seal Beach, California, where he has been making exhibition flights. It was at Seal Beach that Boquel made a thrilling flight to supply real sensation for this new Keystone. Ora Carew, "Baldy" Belmont, Joseph Callahan and Blanche Payson are favorite Keystone players, who will appear in the circus comedy.

DRIVES AUTOMOBILE INTO BAY.

Thursday noon the people of Seal Beach had an opportunity to witness the leap of a man in an auto off the bank west of the city into Altamitos Bay. The trick was performed by a daredevil actor for a moving picture corporation.

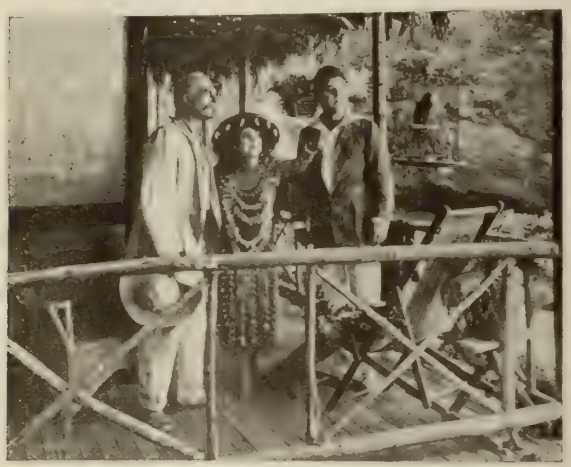
The scene was supposed to represent an accident, the auto leaving the road, falls over the cliff, killing the occupants. A frail fence was set up a few feet back from the bank and the big car came thundering along, smashing the fence and running right into the bay.

A trial run was made first and then the daring driver went back about three blocks and with a full head of gas went through the fence at the rate of 40 miles an hour. A small incline was built at the edge of the cliff in the plank road that had been constructed for the purpose, hurling the machine about fifty feet from the shore.

It was a great sight and the driver stayed right with the car until after it went under the water. A dummy was placed in the back seat, which in the picture will make it appear that there were two persons in the machine. The auto was an old machine and is being taken out of the bay today. The engine and running gear will be overhauled and used again. Morosco made this picture, with Bill Taylor directing.

Los Angeles Film Brevities.

The Pollard Picture Players in San Diego, have recently completed "The Pearl of Paradise," a muliple reel feature production soon to be released on the Mutual program. The company is now working on "Miss Jackie of the Navy," and when in San Diego, a while back, we were invited to attend a fancy dress costume ball to be held at the Hotel del Coronado, which many of the Pollard players were going to attend



Scene from "The Pearl of Paradise" (Mutual)

The main attraction of the evening was the staging of a scene at the masquerade ball in which the Pollard Players were supported by the guests of the big hotel. Many of the prominent society people asked to meet the star of the feature, Miss Marguerita Fischer, very charming and cute in her sailor boy costume. The ball was the most brilliant affair of the season, and the society people enjoyed the staging of the moving picture scenes immensely.

Lasky's general director, Cecil B. De Mille has started for New York, with the first print of the Farrar production, the story of which is based on the life of Joan of Arc. Mr. De Mille will be accompanied by the author, Jeanie MacPherson, and her mother, Alvin Wyckoff, director of photography, and Howard Ewing, director of lighting will also go. These three people toiled with the Lasky chief on an average of eighteen hours a day during the entire time required in the making of the gigantic production, and Mr. De Mille is taking them east with him for a brief vacation, while he is superintending the presentation of the picture in New York.

E. D. and I. L. Yost, of Santa Anna, have bought the Myrtle theater, are remodeling it and expect to re-open it with some of the higher grade pictures. The interior of the theater is being re-arranged so that the screen will be at the back of house, and a stage on which vaudeville acts may be presented or on which local entertainments may be given will be built.

"It will change to the name "Colonial," said E. D. Yost, "the name of the theater I. L. Yost operated in Kansas City. It is our intention to show the higher class pictures believing there is an opening here for such a theater. Within ten days or two weeks we expect to get going."

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Neptune Theater at Venice will soon pass into new hands, the M. & M. Amusement Company having secured a long lease dating January 1st, of the coming year. The company will equip the theater with all the latest and most up-to-date appliances. C. C. McClentack, a former manager will probably take charge for the new company.

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Juanita Hansen has deserted Fox, and has made up with the Keystone, to do pictures in her own way under the direction of Harry Williams.

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Bessie Barriscale, Ince Star, returned to the coast this week to resume work at the big plant. She had a fine vacation.

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E. D. Horkeheimer, secretary and treasurer of the Balboa company, says that financing a motion picture concern is a different proposition from the financing of any other kind of business, especially when no stock is to be sold. Balboa company has grown from $7,000 to $350,000 in less than three years. and the problems to be solved were many and puzzling, but not a single share of Balboa stock was ever offered in the market.

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Fred J. Balshofer of the Yorke-Metro studio soon will move into a new and greater studio.

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The M. P. soldiers of Lasky Company of Coast Artillery Federal Reserve, held their first drill recently under the command of Captain T. E. Duncan and Second Lieutenant Walter Long. The entire drill was practiced with a big dummy gun under the direction of a Federal army officer. The company is composed of members of the Lasky organization and other picture companies. The army officers gave them a talk on big gun firing, explaining the low visibility, range firing, calling of the directions of aiming, plotting the harbor, and firing the gun and then left them for a few moment. The army school of instructions was promptly dismissed as being too technical, and the officer returned, he heard the observer who was watching the army's vessel come into the harbor, giving the following directions: "Raise your foreground two turns—pan right two turns—props." A mythical shell was placed in the breech—"Smoke pot." A powder bag was shoved to them—"Action."—The breech block was locked—the Company stepped aside—"Camera"—the lanyard was pulled and the mythical shell sped seaward.

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Tom Forman, the Nimrod of the Lasky Company, upon being presented with a week's vacation, promptly fastened on his fire arms and started on a hunting trip. He ransacked every nook and corner of Southern California in search of wild animals, but did not see anything worthy of his gun, and discarding his collection of fine rifles, he rigged up a fishing pole and gathered in a bunch of fish. Before he could bring them to the studio for an alibi, he was snowed in and had to throw them away.

An all-day Board meeting of the Y. W. C. A., took place at the Hollywood Studio Club, when the members of the Los Angeles Board and the Hollywood committees were in attendance and partook of a delectable luncheon.

Marcus P. McClure, pastor of the First Presbyterian church, opened the meeting with a short, inspiring talk, after which special reports on each department were given. Each department presented a new idea or plan.

The two most important pieces of branch work now being carried on by the Y. W. C. A. International Institute is the Hollywood Studio Club and the Club for the foreign girls in the city.

The Hollywood club is the third of the Studio clubs ever organized and the only one in existence for the motion picture girls. The other clubs are in Paris and New York City. At present there are 80 paid-up members, with more joining every day.

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We are advised that the Triudential Film Company, a new concern, is opening an office in the Elks Bldg., at San Pedro. H. Lloyd Brown will be general manager of the new company and with him will be associated several local Elks. It is the plan of the new company to produce films for rent to Elk's lodges.

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Vivian Rich has contracted to play with William Farnum, at the Fox studio. She was for a long time with the Flying "A."

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Bill Keefe who is Griffith's publicity man says, "Winifred Westover, daughter of Clyde Westover, the well known magazine writer and president of the San Francisco Press Club, is making her debut on the screen in the Triangle Fine-Arts production, "Bugs."

Miss Westover, in her character of the little queen of the kitchen whose love affairs go astray, is said to have unusual opportunities to display real suppressed emotional acting in the Triangle drama, "Bugs," by the way, is being directed by Paul Powell from a scenario by W. E. Wing.

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A derelict believed to be the scow schooner Ruby, which sailed from San Francisco for Catalina on March 21, and which was never heard from again, was encountered in the high seas by the steamer Enterprise, bound for Honolulu.

Four men, Capt. Harry Lynch and a crew of three, are believed to have perished in the wreck of the schooner.

The Enterprise reported by wireless that the derelict was encountered 160 miles off shore.

The Ruby was sold by John Erickson to the Fox Company for use in producing a shipwork film off Catalina island.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Romeo and Juliet"

Metro's Eight-Part Adaptation of the Shakespearean Classic, Featuring Bushman and Bayne and Directed by John W. Noble, Is a Great Production.

Reviewed by George Blaisdell.

METRO Pictures Corporation has produced for the screen Shakespeare's "Romeo and Juliet." It is a great production, one that easily will rank with the best kinematographic efforts that have gone before. It is a subject that should appeal alike to the Shakespearean student and the man to whom the linked names of Romeo and Juliet have only the remotest significance. Plainly, it has been the aim of the producers to visualize the story of the world's greatest love tragedy just as it was penned by the hand of the master. They have neither subtracted from it in any essential detail nor have they added to it.

Best of all, the textual accompaniment to the photographed action is the language of Shakespeare. Right here is a good place to say that the leaders constitute of this picture a thing apart. We have all heard it said that the works of the Bard of Avon are not for the screen—that the "upright stage" robs them of their matchless dialogue. The Metro production measurably disproves the assertion. Elaborate use has been made of the text. Artistically and clearly presented are these gems of the world's best literature; there is no possibility that their majesty will be marred by those who are "capable of nothing but inexplicable dumb-shows and noise."

To the making of the picture Director John W. Noble has contributed his best work for the screen. The scenario was prepared by John Arthur, Rudolph De Cordova and Mr. Noble. The director was assisted in the staging by Edward Elsner and Mr. De Cordova. There is no need to tell us these men were given carte blanche. The result speaks for itself.

Francis X. Bushman and Beverly Bayne head the cast. It is an ideal combination. Mr. Bushman, above all else, possesses the physique of a "well-governed youth," of "a man to encounter Tybalt"; he appears to unusual advantage in the scanted garb of the period—in the language of Juliet's Nurse, "his leg excels all men's." He fits the part, and he plays it. Miss Bayne is a rare Juliet. Kindly endowed by nature in figure and feature, she has entered into the interpretation of the role of the heroine with marked sympathy and feeling.

Supporting these two is a splendid cast—and also perhaps the longest in the history of motion pictures. There are exactly one hundred names in the list furnished by the company. Space forbids mention of more than a few. Robert Cummings is Friar Laurence, a fine performance. Adella Barker is the

Scene from "Romeo and Juliet" (Metro).

portly Nurse to Juliet. Joseph Dailey is Peter, the Nurse's servant. These two contribute to the somber story the sole touches of lighter color. W. Lawson Butt is Tybalt, a heroic figure; Edmund Elton and Helen Dunbar are the Capulets, Eric Hudson and Genevieve Reynolds the Montagues; Horace Vinton is the Prince.

"Romeo and Juliet" will appeal to picture lovers as an all-around productions. It will possess a distinct double appeal—to the eye and to the mind—that of the action and that of the text. At the Broadway theater on the initial presentation, October 19, nearly two hours and a quarter were devoted to the running of the eight thousand feet of film; yet the movement at this normal speed is sharp, the best of evidence the scenes have been trimmed to a hair. Approximately a full reel

Scene from "Romeo and Juliet" (Metro).

is devoted to the single scene of the balcony—that where Romeo climbs the Capulet wall following the "accustomed feast" of the Capulets and from the ground underneath Juliet's window converses with his new-found love. Of the twelve thousand inches of film devoted to the portrayal of this great epic of the stage not a single one is superfluous. It is the dramatic height of the play as we see it on the screen. The remainder of the story holds, but this particular scene markedly moves.

As has been said, the story runs with fidelity to the text. It is told so clearly that lack of knowledge of the book is no bar to full enjoyment of the production. Pictorially the subject is notable. The studio interiors and exteriors—especially those of the streets of Verona—are unusually elaborate. For the home of the Capulets Director Noble has employed a great castle which he discovered in the neighborhood of the metropolis, a setting which most happily fits the requirements of the story.

Metro has done the screen a distinct service. Not only has it lavished its best on the adaptation of a great tragedy; not only has it brought it out in all its strength and beauty, its glamor and romance, for the education as well as entertainment of countless thousands who heretofore may have had slight acquaintance with it or concern about it. It has demonstrated that Shakespeare dead three hundred years penned in his youth lines that stamp him the greatest title builder in the world of to-day.

"The Isle of Life"

Five-Reel Red Feather Production, Based on Novel by Stephen F. Whitman, Proves Exceptionally Pleasing.

Reviewed by Robert C. McElravy.

IN ADDITION to having an original and convincing plot, this production has a strong pictorial lure. The director, Burton George, has apparently gone out of his way to procure attractive settings, and is to be congratulated on his success in obtaining them. There are occasional scenic flashes which bring exclamations of pleasure to the lips of observers and do much to maintain the enjoyment of the number.

The plot, however, needs no particular bracing in a scenic way. It is of itself a splendid example of the semi-adventurous type of story, and is enacted by a good cast. Frank Whitson makes the character of Sebastian stand out notably. He gets strong feeling into this role of the man whose love for a girl led him to wrongdoing in order to win her. The gradual change in his character is nicely worked out, and there

is quite an emotional appeal about the closing scenes especially. Roberta Wilson is attractive as the girl and makes the most of her opportunities. Hayward Mack is also appealing in the role of next importance.

The story in brief. Sebastian Moore, a resident of Rome, is famous for his elaborate entertainments. At one of his affairs he discovers a newly-engaged couple, the girl being exceptionally attractive. He holds the theory, which he has openly expressed, that no human virtue is incorruptible. Desiring

Scene from "The Isle of Life" (Universal).

the girl for himself, he boards a steamer on which she is sailing with her aunt, and in mid-ocean throws her overboard. He plunges after her and they are picked up by some nearby fishermen and taken to the "Isle of Life," described as the last resting place of the gods on earth. What follows is in no wise as obvious as the observer anticipates. Sebastian's regeneration and the girl's final acceptance of his love are led up to in an eventful, entertaining manner.

There is perhaps a little slowness in the opening scenes of this production, but once under way it well repays watching.

"A Lass of the Lumberlands"

Helen Holmes the Star of a Spectacular Chapter-Play Produced by the Signal Film Corporation.

Reviewed by Edward Weitzel.

"The Lumber Pirate."

THE opening chapter of the Signal Film Corporation's new serial, "A Lass of the Lumberlands," gives the story an excellent start. The two reels that compose the chapter are entitled "The Lumber Pirate," and E. Alexander Powell, the author of the screen play, has selected an interesting theme. The big timber country of the Northwest is the scene of action, an authentic picture of the vast lumber industry being shown. The method by which the logs are carried to the mill is given in detail, and real logrunners have been employed in the making

Scene from "The Lass of the Lumberlands" (Signal).

of the films. The human interest of the drama is compelling and consistent with its surroundings. In "The Lumber Pirate" Helen Holmes takes only a small part. When first introduced, she has just opened her eyes on life, and most of the events in the chapter take place before her birth. "Dollar" Holmes, Helen's father, has two ambitions: First, to become a lumber baron; second, to have a son to inherit his wealth. He manages to trick a tribe of Indians out of a huge tract of standing timber, but is bitterly disappointed when he learns that his wife has given birth to a girl. He bitterly reproaches the poor woman and leaves her at the camp, while he hastens to meet the men that will help him to develop his lands. Broken-hearted, Mrs. Holmes determines to quit her husband. She is injured while crossing a log jam with her baby, is taken home by a stranger and dies without revealing her name. The baby is brought up by her foster parents; in the meantime, Helen's father marries again. The new wife is the daughter of a man of wealth and position, and Holmes feels that he has had every wish gratified when she presents him with a son. This introductory chapter contains no superfluous matter, and is competently acted and directed. J. P. McGowan is in charge of the production, and Thomas C. Lingham has been intrusted with the character of "Dollar" Holmes. Aside from a tendency to overact, his impersonation is meritorious. Katherine Goodrich, William Behren, Will M. Chapman and Paul C. Hurst have other important roles.

"The Wreck in the Fog."

Chapter second moves the action forward about eighteen years. Helen is now known as Helen Dawson. Her half-brother, Stephen Holmes, is the pride of his parents. The young man, after finishing at school, starts for home on a coast steamship. The boat is wrecked and Helen saves Stephens life. The two young people become greatly interested in each other, and the elder Holmes gives the girl a position on his railroad, in gratitude for saving Stephen. One or two minor defects detract slightly from the shipwreck scenes, but, in the main, it is impressive, an actual shipwreck having been utilized. The chapter closes with Helen using one of her beloved engines to beat her father in having a claim filed on some lumber land.

Miss Holmes' likable personality and knowledge of the art of acting serve her in good stead in this new serial. Leo D. Maloney has a congenial role as Tom Dawson, Helen's foster-brother. A number of the scenes in this chapter are of great pictorial beauty.

"The End of the Rainbow"

Story Laid Among the Redwoods of California Features Myrtle Gonzales and Val Paul for Bluebird Program.

Reviewed by Margaret I. MacDonald.

THE story on which this five-part production is based is of a pleasing and more or less red-blooded type, working up to a fitting climax which possibly loses some of its snap by the prolonging of the tale into the usual reconciliations, explanations, etc. However, there is much to be enjoyed about "The

Scene from "The End of the Rainbow (Bluebird).

End of the Rainbow." The title as applied to the story has little significance. The perpetration of a blue and white rainbow on the innocent spectator is made palatable only by the wonderful glimpses of the redwood country, and San Francisco Bay with which it appears.

Myrtle Gonzalez and Val Paul as the leads of the play are pleasing; and the fighting propensities of the latter as displayed in the last reel are exceedingly admirable. George Hernandez as Elihu Bennett, father of the heroine and viciously opposed to paying the owners of the lumber land a fair price for their property, acquits himself in a natural and delightful manner. A bit of comedy, however far fetched it may be, creeps into the otherwise melodramatic atmosphere of the production, with Sheriff Connelly's difficulties of transportation.

The plot of the story concerns itself with an effort of the lumber monopoly headed by Elihu Bennett to obtain possession of the standing timber in the redwood forests of California and the villainy of Bennett's representative at the lumber land, and his foreman, in trying to make away with the company's money, and also to under-estimate the offer of Bennett to the owners of the land. Bennett's daughter impersonating a stenographer who is being sent from San Francisco, goes to the lumber woods and is the means of discovering the plot by which her father is to be robbed.

The story of the production was written and produced by Lynn Reynolds.

"The Man Who Stood Still"

Paragon Five-Reel Screen Version of the Jules Eckart Goodman Play, in Which Louis Mann Is Starred—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

LOUIS MANN'S pleasantly remembered stage vehicle, "The Man Who Stood Still," a five-reel screen version of which has been produced by the Paragon, is as far removed from the realistic school of playmaking as it is possible to go in this day and age. Simplicity is the keynote of plot and characterization, and the story has been built with an eye to giving the star the best of the situation. The characters are all from the humbler walks of life, and the main motive is the conventional one of the betrayed maiden who returns to the shelter of her father's house, with a nameless child in her arms. The author has handled his theme with real feeling and sound judgment, however, and the human quality of his work insures it a wide appeal.

The part played by Mr. Fields is that of a gentle old German, the owner of a small jewelry store. He is satisfied to plod along at his usual rate of speed and accumulate more friends than dollars. His one pride is his daughter. Marie is loved by the son of his best friend, Otto Spiegel, but the girl listens to the promises of young MacPherson, whose father is the business rival of the old jeweler, and becomes a mother without becoming a wife. Deserted by the man in whom she trusted, Marie is taken in by the Spiegels, a reconciliation with her father follows, and young Spiegel makes her his wife.

Something of the simplicity of the theme seems to have found its way into Frank Crane's direction of the photoplay—Marie's escape from the picnic is an example in point; the way in which she eludes observation could not possible be

Scene from "The Man Who Stood Still" (World).

more artless. Obvious but kindly humor lightens the atmosphere all through, and the general effect of the production is pleasing.

Lew Fields plays Krauss with his customary understanding and liking for character work. To an actor of his methods, the loss of his amusing struggle with the English language deprives him of a large portion of his stock in trade. Nevertheless, Mr. Fields is able to put over his points clearly, without undue effort. Doris Kenyon lends her charm of person and skill as an actress to the character of Marie and George Trimble is seen in his capital impersonation of Otto Spiegel. Other well considered bits of acting are contributed by Edward O'Connor, Dave Ferguson, Viola Trent, Harry Fraser, John Powers and Auguste Bermester.

"The Crimson Stain Mystery"

Episodes Five, Six and Seven of the Consolidated Serial Teem With Interesting Action.

Reviewed by Margaret I. MacDonald.

"The Figure in Black."

CHARACTERIZED by the rapid and old time spirit of melodrama that marked the first two episodes of "The Crimson Stain Mystery," the fifth episode, "The Figure in Black," is distinctly absorbing. The effort to discover the murderer of Truxton Lambert forms the main pivot of the action of this number, and the kidnapping of Florence Montrose with the incidents leading up to it along with the cleverly staged rescue provide plenty of suspense and moments of real thrill. Interspersed with these incidents are weird glimpses of what transpires in the laboratory of Dr. Montrose. Again we see the victims of Pierre La Rue, master criminal, begging for application of the dread discovery of Dr. Montrose, which in place of developing genius stimulates criminality. The close of this episode shows the thrilling escape from justice of the murderer of Lambert. Maurice Costello and Ethel Grandin both continue to interpret their respective roles satisfactorily.

"The Phantom Image."

The sixth episode concerns itself with Stanley's determination to gain from Vanya Tosca, a victim of Pierre's, the truth about the Crimson Stain Mystery. He is about to win his point when the face of Pierre appears in a suddenly opened panel in the wall, and Vanya immediately succumbs to his hypnotic influence. Later a photograph taken of Vanya's

Scene from "The Phantom Image" (Consolidated).

face by Stanley reveals the picture of her tormentor in her eyes. Parrish, a supposed detective acting in Florence's interests, shows his colors by accidentally dropping and breaking the photographic plate, forming thereby another link in the mystery.

"The Devil's Symphony."

Episode six gives an account of a thrilling circumstance which occurs at a masked ball at which the Crimson Stain gang are instructed by their master to steal the Clayton fifty thousand dollar necklace. At eleven o'clock one masked figure finds its way to the basement of the house and turns off the electric light, while another possesses itself of the necklace. Florence faints and is carried to an upper room where from a box evidently containing flowers creeps a snake which is almost upon the young woman when Stanley in the guise of a Pierre steps from a closet and flings the snake from the window.

"Essanay-Chaplin Revue of 1916"

From Three of the Comedian's Successes Five Reels of Typical Chaplin Mirth Have Been Drawn.

Reviewed by George Blaisdell.

THE followers of Charles Chaplin will enjoy the "Essanay-Chaplin Revue of 1916," released through the General Film Company on October 21. The Essanay studio has from three of the comedian's old-time successes taken five reels of action. Through the five thousand feet several things happen

Scene from First Essanay-Chaplin Revue, 1916.

every minute. It is literally a Chaplin riot. Supporting the comedian are Ben Turpin, Leo White and Edna Purviance. Turpin cuts some figure himself in the way of funmaking; ably he supplements the efforts of his chief to make the millions laugh.

The three subjects chosen by the Essanay company are "The Tramp," "His New Job" and "A Night Out." By the insertion of a few sub-titles the action of the three is welded into a running farce. We see the tramp-farmhand "fired" and seek a new job. After a strenuous day as a motion picture actor Charlie and Ben go out to celebrate. Perfectly simple, as you may see.

The five parts are filled with characteristic Chaplin stuff, the stuff which solidified a reputation already world wide It is of the sort of material perhaps best described by Heywood Broun, who declared in effect that it caused him to blush for shame for his fellow-Americans and—to laugh his head off. And so it is with the Revue. We sympathize with those who find in it abundant matter for laughter; and we express that sympathy by laughing with them. We can't help it.

Undoubtedly the Revue will have a wide vogue. It ought to be well worth the while of any exhibitor to take a look at it, to see what the Essanay company has accomplished with "water that is past."

"The Shielding Shadow"

No. 7 of the Pathe Serial, Entitled "The Awakening," Shows Ravengar and Leontine in a Thrilling Balloon Ascension.

Reviewed by Edward Weitzel.

MOST of the thrilling incidents in "The Awakening," the seventh episode of the Pathe serial, "The Shielding Shadow," take place in the air. One Lamp Louie learns that Leontine has accepted an invitation from Bob Hamilton to be his passenger in a balloon race and, with the help of Sebastian, plans to take her life. Hamilton is drugged just before the race, and Avery, his assistant, is told to take his place. Knowing Avery to be an ex-jail bird, Louie bribes him to set fire to the balloon and escape by a parachute. The plan is carried out, except, that when the balloon bursts

Scene from "The Shielding Shadow" (Pathe)

into flames Avery helps Leontine to descend with the parachute and then makes his way, hand over hand, down the anchor rope and drops into the sea. When Leontine meets him at the edge of the water she discovers that her protector is Ravengar, the mysterious one having disguised himself as Avery and made the ascension in his place. Such an array of incidents cannot fail to grip the attention of the spectator with a liking for melodrama, especially as the illusions are skillfully handled.

"The Kiss"

Owen Moore and Marguerite Courtot Featured in Famous Players Dramatic Comedy of Society.

Reviewed by George Blaisdell.

AN INTERESTING dramatic comedy of polite society is "The Kiss," released by the Famous Players on October 19. Featured are Owen Moore and Marguerite Courtot, Mr. Moore as an American aviator on furlough from foreign service, Miss Courtot as Louise, the companion of the hero's grandmother and along with a dozen other girls very much in love with the lion of the hour. Dell Henderson produces the story from the pen of Elizabeth Frazer. The result will be especially liked by the feminine division of a house.

As the title indicates, a kiss figures largely in the working out of the story—not one, indeed, but several of them. This is due to the efforts of the hero to identify the young woman who in the dark had favored him with a definite token of her regard and promptly disappeared from the landscape. The situation resolves itself into a study of the psychology of the kiss; it affords opportunity for speculation on the part of the observer whether there was in the brief contact sufficient of the tangible, recognizable or definable to set apart the particular young woman from her fellows. The evidence seemed to favor the affirmative.

There is a sterner side to the story, however—wherein the daughter of the employer of the heroine loves unwisely if well a man who seeks to profit financially through her affection for him; who hesitates not to "trim" her at cards and to insist upon prompt payment of the obligation, even being so insistent as to cause the weak-willed woman to rifle her mother's safe. There was hardly justification for the accusation that Luise was the thief, but the denunciation led to a train of exciting incidents.

Virginia Hammond was Mrs. Van Vechton and Adolph Men-

Scene from "The Kiss" (Famous Players).

jou was Pennington, the two who caused trouble for the heroine. Gus Weinberg was Castigne, the grandfather of Luise. The work of the cast is good. "The Kiss" will make an acceptable release.

"The Ragged Princess"

June Caprice Has Lead in Fox Picture—Light-Heartedness and Capricious Youth Are the Film's Long Suit.

Reviewed by Hanford C. Judson.

IF ITS story was the chief reliance of this picture by the Fox players it might hold an audience; but I am not sure of it. There is little or no real plot construction in it; but it plays up other things. In the early scenes, which are laid in an orphan asylum, it has besides June Caprice, who leads all through and is here as a slavey, the often perfect acting of the kiddies—they please the audience as did the leading woman from the start.

June has to run away from the Home and seeks for work in

Scene from "The Ragged Princess" (Fox).

a boy's suit. She is taken on by a farmer with whom Harry Hilliard works. Here the not very dramatic love story begins after Harry has seen her with her hat off and "knows"; we catch a glimpse of June taking a morning dip in the swimming pool; but it is in the distance. The other hired man has glanced across the fields and Harry has to fight him. The girl escapes, hides in an automobile and is taken to the city where she falls into the hands of a not at all melodramatic bad club man.

Harry comes to the city, too, and finds June and rescues her "in time." It is a likable picture, has many pretty scenes, some humor and a good deal of capricious youthfulness. The audience at the Academy of Music seemed to enjoy it.

"Common Sense Brackett"

Six-Reel Adaptation of Stage Drama of Same Title Presented by Monarch Photo Play Company, Inc.

Reviewed by Ben H. Grimm.

"COMMON Sense Brackett," a six-reel motion picture version of the rural stage drama of the same title and the first release offered on a state right basis by the Monarch Photo Play Co., Inc., is hardly an average production. Much of the strength of the story has been lost in its visual-

Scene from "Common Sense Brackett" (Monarch).

ization, and at intervals the action is allowed to drag considerably. Often during the unreeling of the celluloid spools, however, a human note is struck, and a few touches of wholesome humor are found. The leading character in the picture is Bruce Brackett (William Frederick) who, through his common-sense philosophy, smoothes out the rough spots in the lives of various residents of a small New Hampshire village.

The story proper is preceded by a prologue in which Brackett, the proprietor of the village hotel, marries a girl member of a stranded theatrical troupe. A child is born, and the mother, tired of drudgery, goes to the city with the child. The mother dies, and the child is put in an orphan asylum. Sixteen years later the daughter gives up her stage work to become a teacher in the village in which she was born. Brackett does not know the girl is his daughter. Through all the following episodes we see Brackett, grown older, dispense his philosophy in a manner that unites broken ties. His is a lovable character, and is done justice to by Mr. Frederick.

The interior settings in the picture are not all that could be asked. The cast includes William J. Sorelle, John E. Mackin, Barbara Gilroy, Mildred Gregory, Bradley Barker, Dallas M. Fitzgerald, Adele George, Mrs. Fitzgerald, Walter Hiers and baby Joan.

"The Last Man"

Five-Reel Photoplay of Military Life, Written by James Oliver Curwood and Released on the V-L-S-E Program.

Reviewed by Edward Weitzel.

THE opening scenes of "The Last Man," the five-reel Vitagraph Blue Ribbon feature, released October 30, have the merit of giving the spectator an insight into the plot without loss of time. Major Harvy, a regimental surgeon of the Sixth Cavalry, U. S. Army, is shown leaving his post in the Philippine Islands for a station in Montana. The next episode shows the Major's wife, in New York, consoling herself for the absence of her husband by permitting two men of her acquaintance to make love to her. The Major, who believes his wife is everything she should be, has her join him at his new post. She has been there but a short time when she starts a flirtation with Lieutenant Horne, one of Harvey's brother officers. The next move in the drama brings into view a highwayman named Sandy MacDonald, and his daughter Jeanne. The girl is young, beautiful and unsophisticated. She discovers the love affair between Mrs. Harvey and Horne. She also attracted the attention of the Lieutenant, and, during a struggle with him, learns the truth about her father. Sandy promises never to commit another robbery. He does not keep his promise, however, and is killed during a hold-up. Before this, Jeanne, who has made friends with Major Harvey, becomes a nurse in the post hospital. The surgeon discovers the true state of affairs between Horne and his wife, and tells Lorna he will help her get a divorce. He returns to the Philippines, and Jeanne goes with him as a nurse. Horne and Lorna are married, and events again bring them across Harvey's path. The three find themselves at Fort Gordo in the Philippines. The fort is attacked by a superior number of Moros, and Harvey, as the commanding officer, directs Horne to take his wife and escape, while he covers the retreat. He is the last man to leave the fort, and his conduct awakens Lorna's old love for him. She estranges Horne in trying to bring Harvey back to her side—only to learn that the Major and Jeanne are soon to be married.

The telling of the story makes this somewhat familiar plot take on a new lease of life. The incidents are well knit together, and events move forward at a brisk pace. The variety and color of the scenes, the glimpses of military life, and the able direction of William Wolbert all contribute to the de-

Scene from "The Last Man" (Vitagraph).

served success of the photoplay. The fight on the rope footbridge is a novel and exciting feature of the production.

It goes without saying that it is impossible to make good pictures and not have the assistance of good actors. "The Last Man" is acted by a cast that maintains its artistic level at a gratifying height. Mary Anderson is the Jeanne, William Duncan the Major, and Corrinne Griffith plays the unfaithful wife. Jack Mower is the Lieutenant Horne, and Otto Lederer the highwayman.

"The Rainbow Princess"

Ann Pennington Scores in Famous Players Story of a Circus Dancer.

Reviewed by George Blaisdell.

THE Famous Players released on October 23 "The Rainbow Princess," a five-part subject featuring Ann Pennington, the little dancer of the Follies. For Miss Pennington Shannon Fife has written a good story which J. Searle Dawley directs. It carries the atmosphere of the circus. In securing this Mr. Dawley has employed a sure-enough show, with all its paraphernalia and its people, freaks and all. The picture has

Scene from "The Rainbow Princess" (Famous Players).

its thrills due to the putting over of stunts, and it has its dramatic suspense, too.

Miss Pennington is seen as a girl who has known no other home but the showman's tent and who through a family resemblance is foisted upon a town dignitary as his granddaughter. As a departure from the usual rule it turns out she is of no relation to the judge. Hope is not returned to the circus, however. The friendships she has established are too strong. She finds a home and a husband in the nephew of the judge. It is a pretty story.

Grant Stewart is Judge Daingerfield, a strong character well portrayed. Charles Sutton is the unscrupulous Pop Blodgett, the manager of the circus and the chief of the swindlers who lead the judge to believe Hope is his granddaughter. William Courtleigh, Jr., is Reynolds, the nephew of the judge, who falls in love with the little performer.

There are some spectacular acts, such, for instance, as the parachute ascension and the unexpected drop of the diminutive dancer into the stream and her rescue by Reynolds. There are dramatic situations, as in the arrest of Hope for pocketpicking and her examination by the judge; the uncovering of the swindlers by the judge's friends; and the burglary frustrated by Hope and the stiff fight that resulted. There is comedy and there is heart interest, too, when the freaks descend on the home of the judge and are entertained by the little dancer. There is also real entertainment in the hula-hula dance put on by the Follies company. It is a many-sided picture.

Two Single Reel Kalems

"The Pencil Clue," Third Episode in the "Grant, Police Reporter," Series, and "The Merry Motor Menders," a Ham and Bud Comedy.

Reviewed by Ben H. Grimm.

"The Pencil Clue."

IN "The Pencil Clue," third episode in the "Grant, Police Reporter" newspaper series by Robert Welles Ritchie, George Larkin, as Grant, unravels a puzzling murder mystery and furnishes a thrill when he jumps from a canopy on a level with the first floor of a building into an automobile that has just started to move. This is a daring feat, and the camera has recorded it faithfully. The jump is followed by a fight in the automobile.

The screened mystery story moves fast in this film, and tells of the unaccountable death of an aged lawyer. Suspicion points

Scene from "The Pencil Clue" (Kalem).

toward his partner, however, when the stenographer tells the reporter what she saw. With a heavily penciled line as the clue, Grant proves that the old man died from the effects of poison on the point of a pencil, the pencil-point having been prepared by the junior partner. Ollie Kirkby plays the part of the stenographer. The junior law partner is played by Director Robert Ellis. Others in the cast are Arthur Albertson, William McKey and G. Chira.

"The Merry Motor Menders."

This number of the Ham and Bud comedies is not up to the standard set in preceding releases. The action is rather slow. Ham and Bud become the owners of a garage, and to increase their business use all sorts of methods to cause punctures so that autoists will come to them. Business is slow, nevertheless, and the pair are glad when they get a telephone message. Here Ethel Teare and Henry Murdoch enter the action—in a broken auto. Ethel smiles on Ham, and Henry becomes jealous. But his wrath is somewhat cooled when an auto with Helen and Bud is sent to the skies by an explosion.

"The Land Just Over Yonder"

Six-Reel Adaptation of Peter B. Kyne's Story Is Virile Photodrama—Distributed by Unity Sales Corporation.

Reviewed by Ben H. Grimm.

THE Land Just Over Yonder," a six-reel adaptation of the story by Peter B. Kyne, is a virile motion picture drama of the West—the mining West—and is a picture of considerable merit. It is a visualization of the story that appeared in the Saturday Evening Post, and was produced by the Dudley Motion Picture Manufacturing Company for distribution by Unity Sales Corporation.

Two strong characters dominate the action throughout the six reels, and these characters have been delineated with a fine sense of understanding by George N. Chesebro and Arthur N.

Scene from "The Land Just Over Yonder" (Unity)

Millett. The latter, as Toyiable Tom Jennings, "desert rat" and later sheriff, is a lovable old man whose devotion to his young comrade and partner (Mr. Chesebro) is touching. The work of Jane Vernon as the quarterbreed wife is also good.

Mr. Kyne's story has lost little interest in the filming, and it is to the credit of the director that none of the Western mining-town scenes are overdone. Continuity throughout is fair, although considerable footage is used before the real story is gotten to. Photography could have been better. The story is rife with dramatic situations. After Toyiable and "Billy Boy" have struck it rich, the youth becomes enamored of a quarterbreed maiden. This leads to a breach between the two. Toyiable goes back to the hills, and "Billy Boy" after his marriage to the quarterbreed, discovers that she married him only for his money, and that she has been carrying on an affair with another man. The husband intercepts his wife and the other man as they are about to run away, and turns the man loose on the desert. The man dies and the husband, through the duplicity of his wife, is held for first degree murder. Toyiable comes back from the hills and becomes sheriff. He is to take his former pal to the county seat to be hanged. They spend several weeks in the hills, and, returning to the prison, the sheriff obtains a pardon for his young comrade.

Besides those mentioned, the cast includes George Best, Elsa Fox, Charles Eichman, Julius Frankenberg and Sidney Lang.

"The Voice of Love"

Five-Part Mutual Masterpicture Presents Unusual Romance With Winnifred Greenwood in the Stellar Role.

Reviewed by Margaret I. MacDonald.

IT IS a notable fact that moving picture stories that cannot stand the pressure of the fifth reel without crumbling, are legion. And indeed frequently when by careful treatment they might be made to stand the strain, they fail to reach the

Scene from "The Voice of Love" (Mutual).

last notch with honor. The latter seems to be the case with the production under discussion; the theme while not an altogether pleasant one, under the development given it descends rather to the commonplace toward the close of the picture, in

an almost-finished-anything-will-do-now' sort of manner. Up to a certain point the production is artistic. Winnifred Greenwood, George Field, Edward Coxen, Laura Sears, and other popular American players do their best to make it so with the help of Rea Berger, who directed it.

The story treats of the career of a wife living under the delusion that she has murdered her husband, who was an army officer, with the real murderer extracting money from her at intervals under a pretense of keeping her secret. Making her living by astrology she supports and educates her daughter in the east, who is kept in ignorance of her mother's mode of earning a livelihood. Mother and daughter, one in the east and one in the west, meet and fall in love with the same man. Here it is that a weakness of development is noticed. A few paltry subtitles do little if anything to help matters along at this juncture. The affair ends by the mother, after having unknowingly plotted against her own daughter, marrying a man of mature age who has been devoted to her for some time; but not before she has mended the breach which she caused between the young people. The characterization, especially as regards the older woman is not always consistent.

Triangle Program

"American Aristocracy," Five-Reel Fine Arts, Featuring Douglas Fairbanks, and "The Criminal," with Clara Williams and William Despond, Five-Reel Ince.

Reviewed by Louis Reeves Harrison.

AMERICAN Aristocracy" not only aims to be a real story, but it starts out bravely enough as a satire. The author soon after takes off his hat to the audience and explains that Mr. Fairbanks will do the rest. The reputation of Mr. Fairbanks, and his intense personality added, puts a high selling value on almost any picture in which he appears, so this release will sell and will please many who welcome the star on his own account, but it drivels out into a mere vehicle. The producer of to-day is continually urged on by the necessity of filling a program, and he is practically compelled to give the public a view of stars without plays. It is generally claimed that a poor play with a big star brings in a larger profit for all concerned than a well-told, interesting story, strongly typed, performed with skill, beautifully treated and a gem from the audience point of view inside a theater.

Would it not be possible to give Mr. Fairbanks more opportunity as an actor and less as an acrobat. We all enjoy seeing him jump fences and scale walls for a while, not that these feats are novel or particularly interesting in themselves, but it becomes inane after frequent repetition, unless the vehicle is converted by Keystone ingenuity and intensity into a roaring farce. The intention of "American Aristocracy" is not that of farce, into which it is painfully forced, but of satire, and it would have made a corking good satire if followed out consistently, giving Fairbanks better opportunity and adding to his reputation instead of forcing him to carry a heavy burden.

"The Criminal" is a story of pretty motif, but it is painfully attenuated, drawn out over a long number of scenes which contribute to footage rather than to live interest. The author has taken up a vital situation and built around it as best he could under stress of hurried play making, and the director has done some skilled picturing of what is provided, but not enough material has really been provided to more than fill two or three reels. Those of us who thoroughly appreciate Mr.

Scene from "The Criminal" (Triangle).

Sullivan's fine work in the past, and those of us who highly commend the progressive policy of Mr. Ince, who realize that he has made some beautiful and thoroughly artistic contributions to this growing young art, feel that we must exercise consideration for hard-working authors and directors who have demonstrated their high value. We have a great deal to thank them for, and so has the whole world. But the plain truth is that "The Criminal" is not up to Ince standards.

A young Italian emigrant girl, very ignorant and superstitious, finds an abandoned baby on the stairs of her tenement home and takes care of it. She asks a young writer on whom she has waited at the restaurant to read the note explaining that the baby is illegitimate. The girl is arrested on no evidence whatever for kidnapping. The refuses to tell that the babe is fatherless, because she is so herself, confessing that she stole it in order to save the child's name. The young writer goes to the jail and elicits the truth. He thereupon proposes to marry the girl and adopt the baby. To disregard consistency, plausibility, the necessity for suspense, adequate preparation and the principles involved in creating a strong drama is, as a rule, to create something that is not a drama.

"The Brand of Cowardice"

Military Life on the Mexican Border Shown in a Five-Reel Screendrama Produced by Rolfe Photoplays, Inc., and Released by Metro Pictures Corporation.

Reviewed by Edward Weitzel.

THE Rolfe photoplay, "The Brand of Cowardice," story and scenario by Charles Maigne, is a worthy contribution to the screen. Its sole aim is to entertain and, as a consequence, it is not burdened with any didactic thesis or moral

Scene from "The Brand of Cowardice" (Metro).

uplift. The story of the play belongs to the order of fiction that is frequently referred to as "a rattling good yarn." No matter if the hero is perfection and the heroine also and everything comes out just as it should! No one expects such a tale to be a reflex of life, and it accomplishes its mission, in its humble way, just as surely as do those immortal classic, "Robinson Crusoe" and "Mother Goose."

The time of the play is the present. Cyril Hamilton, a wealthy young New Yorker, is engaged to marry Marcia West, whose father is a Colonel in the regular army. Hamilton, an officer in a militia regiment, resigns his commission when the National Guard is ordered to the Mexican border, regard for his physical comfort having influenced his act. Marcia denounces him as a coward, returns his ring and goes to Texas with her father. Cyril determines to show the girl that her estimate of himself is not correct. He enlists as a private in another regiment, and gets into trouble with his corporal, a bully named Mallin. The exciting events that follow Hamilton's arrival on the border keep the interest at high pressure. In trying to aid the child of a Mexican Indian, he disobeys orders and is accused of assisting in the theft of a machine gun. Mallin is the guilty person, but attempts to fasten the crime on Cyril. The young fellow is arrested, but escapes and accompanies the Indian across the Rio Grande. Navarete, a Mexican bandit chief, who has met Marcia in New York and is in love with her, takes possession of the stolen machine gun and captures the Colonel's daughter at the same time. The girl is held a prisoner in Navarete's house, and is freed by Cyril, after an encounter with the Mexican in which the bandit is killed. The two Americans escape from the town, but are overtaken the next morning. Cyril puts up a good fight, but the enemy is too strong for him. At the request of Marcia, he saves his last cartridge that he may prevent her from falling into the hands of the Mexicans. As he presses his gun against her breast, a Mexican bullet reaches him. The arrival of Colonel West and a detachment of troops make "the happy ending" easy to accomplishment.

John W. Noble has directed "The Brand of Cowardice" with excellent judgment, and received valuable assistance from the cast. Lionel Barrymore and Grace Valentine as Cyril Hamilton and Marcia West are the featured names. They both merit the distinction. Robert Cummings, Kate Blancke, John Davidson, Frank Montgomery and L. Wolheim are other names that deserve their meed of praise. A special line must be given little Tula Belle for her acting of the Mexican's daughter. The young lady is a credit to her profession.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE WHITE ROSE OF THE WILDS (Biograph), Oct. 16.—Blanche Sweet is featured in this reissued "Western" reel, which was directed by David W. Griffith. The cast and the production of the film are what make it worth while. In the cast are found Wilfred Lucas, Robert Harron and Joseph Graybell. The story tells of an outlaw who comes into a girl's life as such, and who leaves with the "White Rose of the Wilds" as an indication that he may come back as a suitor. Reviewed in the issue of October 7, page 62.

THE SELIG-TRIBUNE, NO. 83, 1916 (Selig), Oct. 16.—Steamship Kansan, which was held up by U-53, reaches Boston; San Francisco's "Path of Gold" celebration; President and Mrs. Wilson attend Omaha Centennial celebration; Seven hundred children take part in Golden Harvest Festival, San Mateo, Cal.; Fire prevention day in Chicago; Old frigate Franklin is burned at Eastport, Me.; Charles W. Fairbanks attends G. O. P. luncheon in San Francisco; Views of Fort Bliss taken from the basket of war balloon, El Paso; Survivors of torpedoed steamers arrive in Newport, R. I.

A SAUERKRAUT SYMPHONY (Kalem), Oct. 17.—A funny number of the Ham and Bud comedies. In this reel Ham, Bud and Ethel Teare are assisted in the funmaking by Henry Murdoch. He adds a number of laughs to the reel, the background of which is a sauerkraut factory. This comedy was reviewed in the issue of October 21, page 378.

DREAMY DUD IN THE AFRICAN WAR ZONE (Essanay), Oct. 18.—A split-reel sharing animated cartoons and scenic. The novelty cartoons by Carlson are funny, and they embrace some good double exposure work which brings into the action a human character—Harry Dunkinson. Dud, Dunk and the dog put out to sea, and their adventures are numerous and humorous. The scenic is good.

A PERSISTENT WOOING (Vim), Oct. 18.—Harry Myers and Rosemary Theby are featured in this number of the Vim Feature Comedies. The care that the picture has received in its production make it acceptable. Many of the sub-titles are mirthful, as is much of the action. The story hardly gives the two leading characters an opportunity to display their laugh-provoking capabilities. It tells of a young woman's persistent wooing of the man she wants.

THE SELIG-TRIBUNE, NO. 84, 1916 (Selig), Oct. 19.—Fire destroys dome of Main Hall, University of Wisconsin, Madison, Wis.; National Guard of several States in maneuvers, Las Cruces, N. M.; Crowds watch baseball bulletin in Denver; Ambassador Gerard arrives in New York from Germany; Fire destroys large Chicago plant; "Machine Gun Board" meets, Washington, D. C.; Lina Cavalieri and Sarah Bernhardt among arrivals from Europe, New York; Champion goat roper at work, Brownwood, Texas; Mrs. Sharpless celebrates 106th birthday, Los Angeles, Cal.; Miss Nancy Power arrives in New York to go on stage—sold $6,000 worth of Red Cross tags in London; Earthquake makes ruin of town of Pesaro, Italy; President and Mrs. Wilson attend Indianapolis centennial.

A PRECIOUS PARCEL (Vim), Oct. 19.—A quite humorous reel with Plump and Runt as the chief laughmakers. The story burlesques in an entertaining manner the old plot of the shipment of gold to a lonely express office and the conspiracy to steal it. Runt is the bad man and Plump the hero. Plump (Babe Hardy) and Runt (Billy Ruge) are assisted by Edna Reynolds and Florence McLoughlin.

THE CODE LETTER (Kalem), Oct. 20.—This is the first of Kalem's new "Grant, Police Reporter" series, and it is a winner. It is a fast reel and thrills as well as entertains. George Larkin, does several stunts in this number—he travels hand over hand an iron pipe suspended between two skyscrapers; he walks along a narrow ledge from one window to another high above the street, and he crawls down a rope to a scaffold only to have the rope cut by the villainess. George Larkin and Ollie Kirkby play the leads. They are supported by Director Robert Ellis, Arthur Albertson, William McKay and G. Chira. Reviewed at length on page 410 of the issue of October 21.

HERE AND THERE (Vim), Oct. 20.—Pokes and Jabbs do considerable fast knockabout work in this reel. The film is a fair comedy. Pokes lands in a Western town where the sheriff, Jabbs, has advertised for a wife. The ad is answered by a showgirl and Pokes makes a play for her favor. He gets rid of Jabbs for a while, but the latter comes back in the guise of a bad man, and to add to Pokes's worries his wife appears on the scene. Robert Burns and Walter Stull are supported by Ethel Burton.

A DARING CHANCE (Kalem), Oct. 21.—A good number of the "Hazards of Helen" railroad series. Billy Boy, a youngster of tender years, takes as much chance on his young life in this film as does Helen Gibson. He is traveling alone on a runaway gasoline handcar and is saved from colliding with a stalled car when Helen reaches down from the cab of a speeding locomotive and pulls him to safety. An exciting reel. Reviewed in the issue of October 21, page 379.

AN EVENTFUL EVENING (Selig), Oct. 21.—This comedy reel cannot compare with some preceding Tom Mix productions. The reel is lacking in cowboy feats and the action drags. The story was written by Victoria Forde, who is a member of the cast with Tom Mix, the producer; Betty Keller and Pat Chrisman. It tells of the happenings when a young man elopes with one of the daughters of a ranchman, believing her to be the other sister. However, the youth learns that the girl he loves—the drudge—is at home, and he goes there and gets her.

General Film Company Specials

FROM THE DEEP (Knickerbocker Star Feature), Oct. 13.—A strong but rather morbid story of the underworld screened in three reels. In the picture have been used almost all of the ingredients that go toward the making of thrilling melodrama. Techincal details are good, and the cast able. The story has for its background repellant phases of life, and tells of the happenings to the sister of a girl ruined by a man who becomes a grafting detective, and of the detective who reaps the wages of sin. The cast is composed of Joyce Moore, Phyllis Grey, Thomas A. Rector, Philo McCollough, Daniel Gilfeather, Florence Horkheimer, Jay Herman, Henry Stanley and Bruce Smith.

ONLY A ROSE (Selig), Oct. 26.—A three-reel drama quite evidently made some time ago. It does not rank as high as some of Selig's later productions. The story is absurd, although at intervals appealing. It tells of an aged employer of a broker who saves the latter's life. Another employe, who is in love with the old man's daughter, takes credit for saving the broker's life, and the broker does not learn his real savior's identity until the old man dies, when he gives the daughter a check, which she tears up. On the last reel is a rustic comedy of several hundred feet which is rather good. The cast of "Only a Rose" includes Robyn Adair, Virginia Kirtley, Leo Pierson, E. J. Brady, Eugenie Forde and Luella Maxam.

THE FABLE OF "THE KITTENISH SUPERANNS AND THE WORLD WEARY SNIPES (Essanay), Oct. 17.—This two-reel number of the George Ade fables is pleasingly mirthful. The film is an adaptation of a fable printed in the Cosmopolitan magazine, and has lost none of its piquancy and delightfulness in the filming. The sub-titles are funny, too, and the slangy philosophy of the author is borne out in the picture. The moral is "Youth is the time for gravity," and the visualized fable certainly makes one believes so.

CLASSMATES (Biograph), Oct. 18.—A virile three-reel drama of West Point and the jungles of South America. The cast is headed by Henry B. Walthall and Blanche Sweet. In their support are Marshall Nielan, Gertrude Robinson and Lionel Barrymore. The picture has a strong dramatic appeal. It tells of a poor storekeeper's son who wins the hand of the girl over a wealthy but unscrupulous youth. Henry Walthall has an especially difficult piece of character delineation to do, and he does it in the manner that has made him famous. An acceptable reissue.

THE YELLOW HAND (Kalem), Oct. 18.—Oriental mystery and melodramatic thrills make this a strong two-reel number of Robert Welles Ritchie's "The Girl from 'Frisco" series. A review printed on page 378, of the issue of October 21, says "plenty of fighting occurs during the action of the plot, and its element of mystery centers attentoin on the screen throughout." The leads in the cast are Marin Sais and True Boardman. They are assisted by Ronald Bradbury, Frank Jonasson and Edward Clisbee.

TREADING PEARLS (Knickerbocker Star Feature), Oct. 20.—A quite acceptable drama with several bits of good character delineation. The four main roles are well played. The story concerns two sisters and two brothers—the sisters poor and the brothers sons of a wealthy merchant. One of the girls is rather backward, and the dying mother advances the fear that she will never get anywhere. Later, however, it is the backward girl who is responsible for the more flighty sister's salvation. The element of romance helps this picture.

Bluebird Photoplays, Inc.

THE END OF THE RAINBOW (Oct. 30).—A five-part production made among the redwoods of California, and featuring Myrtle Gonzalez and Val Paul. The picture is an enjoyable one, takes the form of melodrama and savors delightfully of the great out-of-doors. A full review of the production will be found elsewhere.

Greater Vitagraph V-L-S-E-Inc

THE LAST MAN (Vitagraph), Oct. 30.—The atmosphere of this five-reel photoplay is colored by military life in Montana and the Philippines. The plot is an absorbing one, and the incidents are varied and skilfully joined together. The picture takes its title from a desperate attack on Fort Gordo by a party of Moros, and the heroic conduct of an American officer, who is the last man to leave the fort. The drama is reviewed at length in the present issue.

International Film Service.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 83, 1916, (Oct. 17.)—Despite submarine danger, many ships leave New York for Europe; Lewis machine gun tested for accuracy, Utica, N. Y.; Eight millionaires depart on 250-mile coaching trip, New York; U. S. coast guard rescues drowning National Guardsman, Brownsville, Texas; Gun crew of U. S. S. Pennsylvania make target record, Brooklyn Navy Yard; Aeroplane stabilizing instrument tested at Hempstead Plains by President Wilson's cousin; Footlights and Fashions; Old U. S. submarine Holland is dismantled, Philadelphia; Delegation of Pennsylvania Democrats visit President Wilson at Shadow Lawn; "Cheese Day" is celebrated by thousands in Monroe, Wis.; New Japanese ambassador visits State department, Washington; Rutgers College students celebrate 150th anniversary of the institution, New Brunswick, N. J.; scenes in the strike zone of Bayonne, N. J.

Kleine-Edison-Selig-Essanay.

THE HEART OF THE HILLS (Edison), Oct. 30.—A five-part subject containing an excellent motion picture cast, among whom are Mabel Trunnelle, Conway Tearle, Bigelow Cooper, Herbert Prior, George Wright, Robert Conness, Charles Sutton and Crawford Kent. The picture is well staged and will interest. It is reviewed in another column.

Metro Pictures Corporation.

THE BRAND OF COWARDICE (Rolfe), Oct. 23.—Lionel Barrymore and Grace Valentine are the stars of this five-reel photo-play which has most of its scenes laid on the Mexican border. It is a well-told story of today and shows how a wealthy young chap proves to his sweetheart and his friends that he is not the coward they think him. The picture is reviewed at length on another page of this issue.

THEIR DIVORCE (Drew-Metro), Oct. 30.—Mr. and Mrs. Sidney Drew are the married couple in this one-reel comedy who "agree to disagree." After bickering over trifles during the first years of their married life, they come to the conclusion that they cannot get along together. Once the wife is started on her way to Reno, they discover their mistake and settle their differences for good. In the hands of such able comedians as the Drews, the reel is bound to yield fifteen minutes of clean-cut amusement.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 58 (Gaumont), Oct. 18.—"James River Country, Virginia," is the subject of this number. Old historic spots such as the home of Pocahontas, the battlefield of the Seven Pines, the house in which General Lee's mother was born, form an interesting part of the film. It is finished with a clever cartoon by Harry Palmer entitled "Inspiration."

MUTUAL WEEKLY NO. 94 (Mutual), Oct. 18.—Interesting items of this number are the landing of the Russian troops at Salonica, a million dollars in gold on view at San Francisco, a view of the U-53 at Newport, R. I., Ambassador Gerard arriving from Germany, the "Dodgers" and the Red Sox battling for supremacy at Brooklyn, N. Y., and the fall race meet at the Latonia, N. Y. tracks.

REEL LIFE NO. 25 (Gaumont), Oct. 22.—An interesting number showing "French Women Munition Workers," at work making rifles, bayonets, flying machine motors, shells, etc. Women at work in the Gaumont factories making munitions is also a part of this subject. "Ferrying Trains Across the Sacramento River" is another interesting subject, "Eastern and Western Barbecues" showing a mutton barbecue in the east, and a venison barbecue in the west forms an appetizing subject.

SEE AMERICA FIRST, NO. 59 (Gaumont), Oct. 25.—This opens with some entertaining and comprehensive views of Hot Springs, Va. The surroundings are picturesque, showing Fort Dinwiddie, the home of Daniel Boone, an old grist mill, and various cascades.

I'M INSURED (Gaumont), Oct. 25.—An animated cartoon by Harry Palmer, showing the efforts of a man carrying insurance to meet with an injury. Fairly amusing. On same reel with above.

SPARTAN SPLEEN (Beauty), Oct. 31.—Orral Humphrey is presented in this farce comedy as a soldier of his majesty sent to protect a lone family who are surrounded by natives of the country where they live. These natives are reported to be about to make a raid on the wine-cellar, and the lone soldier is expected to fight them single handed. This he does and finally proves himself a hero by rescuing a pet rat from a fire.

Mutual Film Corporation Specials.

A WOMAN'S DARING (American), Oct. 00.—This five-reel subject, by W. H. Lippert, features Winifred Greenwood, Edward Coxen and George Field. It tells the story of a country girl, raised in poverty by her miserly uncle. She falls prey to a mining promoter, who pretends to marry her and thus wins her love. George Field, who is always interesting as the debonair villain, does splendid work in this number. The girl is seen in the city five years later, with her child, living under an assumed name. She wins the love of an honest man, but the villain again appears. There is good drama in this production, particularly in the closing scenes. The plot material, though not entirely new, is excellently handled.

THE VOICE OF LOVE (Mutual Masterpiece de Luxe), Oct. 19.—A five-part production in which Winnifred Greenwood plays the feminine lead. The story which weakens about the middle of the fourth reel is otherwise interesting, and deals with the career of a woman who lives under the shadow of believing she has murdered her husband. The real murderer uses her delusion as a means of extracting money from her. The conclusion of the story shows her marrying an older man whom she has refused many times, while her daughter marries a young man with whom the mother had believed herself in love.

HER PAINTED PEDIGREE (Vogue), Oct. 22.—A two-reel comedy number, featuring Paddy McGuire, Gypsy Abbott and Arthur Moon. The English lord marries an educated Indian girl. His rival, an Indian, induces the lord to invite the girl's parents and relatives to England for a visit. The lord consents and the atrocious manners of the red skins shock his relatives. This is quite well presented, but the incidents do not develop a very strong humor. Paddy McGuire is pleasing in the role of the English lord. A fair subject.

PROF. JEREMEY'S EXPERIMENT (American), Oct. 23.—An amusing two-part comedy with Orral Humphrey, Vivian Rich and A. Vosburgh in the cast. Prof. Jeremey discovers a powder that when inhaled will cause people to tell the truth. Through a newspaper article concerning the discovery he is so deluged with orders that in desperation he destroys the formula. The remaining box of powder is stolen by a burglar.

HE DIED AND HE DIDN'T (Vogue), Oct. 29.—Quite an entertaining two-part comedy (barring a few vulgar touches) in which the meeting of two sworn enemies atfer years of separation results in one of them being carried away for dead, while the other barely misses being lynched. The latter is saved from death by a recitation of his grievance against the other.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS (Pathe), Oct. 30.—The title of this chapter is "Betty Entertains an Out-of-Town Guest." The guest is taken around the shops and closely follows the showing off of many bits of feminine finery.

Luke, Chauffeur (Pathe), Oct. 30.—This single reel Rolin comedy contains much speedy action of the ultra-slapstick type.

Pathe Exchange, Inc. Specials

THE SHIELDING SHADOW, NO. 5 (Astra), Oct. 29.—This is a thrilling episode of the serial in which the mystery increases. Some excellent scenes take place in the hidden apartment of Bianca where the Shielding Shadow again protects Leontine. A full review will be found elsewhere.

THE SULTANA (Gold Rooster Play), Oct. 30.—A five-part subject in Pathe-color. The subject is one containing many settings of unusual picturesqueness. On the dramatic side the story increases in interest, the last half containing the situations of strength. The picture is reviewed in another column.

Signal Film Corporation

A LASS OF THE LUMBERLANDS, NO. 1 (Signal), Oct. 23.—"The Lumber Pirate" is the title of the first chapter of this promising serial featuring Helen Holmes. It concerns itself chiefly with outlining the character of "Dollar" Holmes, and showing under what unhappy circumstances his unwelcome little daughter came into the world. The scene of the story is laid in the forests of the Northwest. The story is a pleasing one thus far with a promise of strength and interesting developments. This serial is divided into fifteen two-part episodes, one of which will be released each week.

A LASS OF THE LUMBERLANDS, NO. 2 (Signal), Oct. 30.—"The Wreck in the Fog" is the title of the second chapter of this serial, which introduces the grown-up edition of "Dollar" Holmes' daughter. Herein she rescues her own half brother whom she knows nothing of from drowning, and is rewarded by her father also unknown to her, by being installed as assistant agent at one of the way stations on the railroad in which he is a stock owner. One of the thrills of this chapter shows an automobile falling from a bridge into the water a distance below.

Triangle Film Corporation.

A SOCIAL CUB (Keystone), July 16.—An attempt to depart from the Keystone method which does not register a success, lacking nearly all the elements which make farce bearable.

SKIRTS (Fine Arts), July 30.—A two-reel comedy with Fay Tincher and Tull Marshall in the cast, working hard to be amusing.

SHE LOVED A SAILOR (Keystone), Sept. 10.—One of the most amusing Keystone comedies shown in a long time, replete with old time ingenuity and melodramatic thrill.

SOMEWHERE IN FRANCE (Ince), Oct. 29.—A spirited story of adventure and struggle between two military secret-service agents in the European War, with Louise Glaum in a fascinating role.

A SISTER OF SIX (Fine Arts), Oct. 29.—A drama of early California life with Bessie Love in the title role. A stirring story of action.

Universal Film Mfg. Company

LUCILLE, THE WAITRESS (Special Laemmle), Oct. 25.—A comic number featuring Jennie Nelson and Paul Panzer. The waitress substitutes herself for the artist's broken statue. The deception is discovered and a wild chase follows. This will amuse persons who have never seen this before, but the substitution of a live person for a statue is a very familiar comedy situation.

LOVE AND A LIAR (Nestor), Oct. 30.—A farcical number, by Tom Gibson, featuring Eddie Lyons, Priscilla Dean and Lee Moran. It is the familiar situation of the nephew and niece fooling their uncle and aunt in matrimonial affairs. The old folks come and take a liking to each other and all ends happily. While this is familiar in many situations, it is done in a fresh, breezy style which will please many observers.

FELIX ON THE JOB (Special Victor), Oct. 31.—A fair slapstick num-

ber in which the story amounts to little and the laughs depend upon the antics of George Felix, who has all sorts of adventures in and around a dilapidated house. Finally the framework gives way and Felix is deposited in a nearby pond.

HER VANISHED YOUTH (Rex), Nov. 5.—This story, by Mae Havey, tells of a married woman, who, having passed her youthful years, unjustly charges her husband with unfaithfulness. Later she changes her mind and a reconciliation follows. The husband's affair with La Paloma, a fast woman, is pictured rather broadly. The story has no particular dramatic merit, though quite well constructed.

A SHADOWED SHADOW (Joker), Nov. 4.—This is a spook comedy, by Jack Byrne. The Joker company appears in its usual burlesque style and the appearance of two ghosts brings much laughter in certain scenes. This will amuse children without unduly alarming them, and adults will also enjoy it.

Universal Film Mfg. Co. Specials

THE ISLE OF LIFE (Red Feather), Oct. 30.—An excellent five-reel subject, based on a novel by Stephen F. Whitman and directed by Burton George. The cast is very pleasing and includes Frank Whitson, Roberta Wilson and Hayward Mack. The story is semi-adventurous in type. Sebastian, a resident of Rome, desires a girl who is engaged to another. Holding the theory that no human virtue is incorruptible, he boards the vessel on which she is sailing and casts her overboard in midocean. He follows and they are rowed by fishermen to an island. Here follows his own regeneration, wrought out in a convincing, effective way, and the girl's final acceptance of his love. The story is in every way above the average and some fine pictorial effects are also achieved.

THE MASKED WOMAN (Gold Seal), Oct. 31.—A three-reel number, by Tom Gibson, featuring Gretchen Lederer, Lloyd Whitlock, Wm. Quinn, Jessie Arnold and George C. Pearce. This is a crook story and has a better plot than most of the type, though the close is not very strong. A vampire woman, well portrayed by Gretchen Lederer, has in her toils a wealthy young man. Her home is headquarters of a gang. A doctor, in love with the young man's sister, is brought into the story. The construction and presentation are good and the offering, as a whole, has considerable strength.

THE TERRORS OF A TURKISH BATH (L-KO), Nov. 1.—A two-reel knockabout comedy, featuring Dan Russell as flunkey in a bath house. He manages to extract many laughs from this part. The middle part of the offering slows up a little, but the opening and close are both very funny. Dan smuggles his wife into the bath house and gets her employed as manicurist. The proprietor takes a fancy to her and trouble begins. The action contains nothing offensive, and closes with a general mixup and a chase.

HER WEDDING DAY (Laemmle), Nov. 2.—A two-reel subject, by E. M. Ingleton, featuring Francelia Billington, Douglas Gerrard and Ruth Clifford. The opening scenes pique the interest, being less obvious than frequently happens. One girl marries a man who has just wrecked the life of another. The latter is confined in a sanitarium, but escapes, tells her story to the bride, and then kills the man who wronged her. This is not a powerful subject, but it well handled and contains several dramatic moments.

STUMBLING (Imp), Nov. 3.—A two-reel story of the underworld, by Max Ginaski, featuring Jack Livingston, Malcolm Blevins, Agnes Vernon, Ray Hanford and others. The young man, about to be married, is lured into the underworld on his first expedition by his rival. Here he meets a crook and his girl pal, who gain a hold upon him. The scenes toward the close are dramatic, where Jim's father is shot and the hero blamed. The type of story is melodramatic and not particularly new; at the same time this is well handled and has good action.

FOR LOVE AND GOLD (Bison), Nov. 4.—A two-reel subject, featuring Edith Johnson, L. C. Shumway and Edward Hearn. The story concerns a young mining engineer who becomes engaged to the daughter of a mining king. He takes charge of an important mine for the father and the rival plots to bring about his death. The opening scenes in the city have a good social atmosphere and are attractive. The Western scenes are full of dramatic action. The number, on the whole, is one that carries the interest very well. It is stronger than the average.

World-Pictures.

THE MAN WHO STOOD STILL (Paragon), Oct. 30.—This picture is a five-reel screen version of the stage play in which Louis Mann starred for several seasons. The part played by Mr. Fields is that of a lovable old German, whose daughter is lead astray. The story is a simple one, but contains true feeling. The comedy touches are many and of excellent quality. A longer review will be found in this issue.

Miscellaneous.

COMMON SENSE BRACKETT (Monarch), Oct. 17.—A rural drama in six reels, picturized from the stage play of the same title. The story is laid in a New Hampshire village, and is mostly used as a means of delineating the character of Brackett, who, by his common sense phisosophy, is instrumental in smoothing out the bumps in the lives of various residents. Details of production are not what they could be. A full review is printed in another column of this issue.

TOM MIX DIRECTS "TWISTED TRAILS."

Tom Mix, who has been out of the directorial harness while playing a leading role in the Selig Western feature, "The Light of Western Stars," has again assumed command, beginning work on the three reel Western drama "Twisted Trails," which is being produced at the Los Angeles studios. Bessie Eyton and Tom Mix will once more be seen as co-stars, this winning team being supported by a company that includes Eugenie Besserer, Al W. Filson, Vivian Reed, Will Machin, and others.

Changes in Vogue Comedy

Al Ray and Robin E. Williamson Are New Members—New Casting Arrangements.

TWO additions of unusual interest to the comedy photoplay world have been made to the directing and scenario staff of the Vogue Comedy Company at Los Angeles. Al Ray, the well-known magazine writer, actor and director, has become scenario editor for this company, whose output is released through the Mutual. Robin E. Williamson, formerly director with the Vim Company at Jacksonville, Fla., has just agreed to give his services exclusively to the making of Vogue's "slapstick with a reason."

During the last two weeks there have been several changes in the casting at the Vogue studios. Ben Turpin, who has been playing for the past few months in comedies with Rube Miller, will appear with "Bungling Bill," as Paddy McQuire is known, in a series of world-beaters. Robin Williamson will direct this company.

Rube Miller will head his company alone. He will direct as formerly, with the assistance of Henry Kernan.

In the studio supporting cast, members of which are chosen to play with either Paddy McQuire and Ben Turpin or with Rube Miller, as occasion demands, are Lillian Hamilton, the charming blonde; Gypsy Abbott, the black-haired beauty; Linna Templeton, Arthur Moon, Owen Evans, the company's dare devil, and the two fat men whom everbody loves, Larry Bowes and E. J. Laurie.

Aside from the players a trained dog belonging to Paddy McQuire is gaining many honors for his work as an intelligent actor.

Paddy, with a company consisting of Gypsy Abbott and Arthur Moon, is now at work on Al Ray's first scenario, which finds its setting in a restaurant. Paddy himself is cast as the restaurant keeper.

The Vogue studios are situated in the center of the beautiful grounds that formerly surrounded the mansion of ex-Senator Cole of California. J. R. Cole is the general manager of the company.

Essanay Subjects Popular

"Return of Eve" Made Hit—More Just as Good on K-E-S-E Service.

ESSANAY reports that the reception of its feature, "The Return of Eve," second Kleine-Edison-Selig-Essanay release, by exhibitors and public has been most gratifying, and that the film is now experiencing strong first runs in practically every large city of the country. The play, unique in plot and setting, has proven a powerful attraction, due, it is believed, to the large amount of advertising and publicity which preceded its release.

This certain hit, followed by another sure winner, "The Prince of Graustark," will get the new distributing agency away to an excellent start. Kleine-Edison-Selig-Essanay Service reports to Essanay that its branch offices are deluged with inquiries concerning "The Prince of Graustark," exhibitors believing this an attraction of superior grade if for no other reason than because it is a sequel to "Graustark," one of the most popular photoplays ever produced.

This play will be obtainable November 6. It featured Bryant Washburn and Marguerite Clayton with Ernest Maupain and Sydney Ainsworth. Reviewers pronounce it greater than its original, and President George K. Spoor believes it a high comedy of decidedly unusual merit and attractiveness. It possesses box-office possibilities from more than one angle. The book is a sequel to a great novel and a highly successful photoplay. It has sold upward of ten million copies. The author is a popular one. The stars are extremely well known.

It is such stories as "The Prince of Graustark" that exhibitors and public may expect from Essanay henceforth, according to Mr. Spoor. Only stage plays of superior grade and successful novels will be adapted by that company.

"The Chaperon," from the stage hit by Marion Fairfax, and "The Breaker," from Arthur Stringer's story in the Saturday Evening Post, are examples of this policy. These will follow "The Prince of Graustark" on the Kleine-Edison-Selig-Essanay Service.

BATTLEFIELD OF GETTYSBURG IN "SEE AMERICA FIRST."

The Battle of Gettysburg was one of the ten decisive battles of the world fought before the great conflict now raging in Europe. Over half a century has elapsed since the battle, and in that time so many monuments have been raised by federal and state authorities that it ranks as the best marked battlefield in the world. Hence, it is of great interest to learn that the field will be pictured in "See America First" No. 60, issued November 1.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

From T. N.

TOM NORTH sends in a big buget of samples that have come to the Seattle V-L-S-E office. The first time he hits Broadway, we are going to fill him so full of firemen he can fight a conflagration single handed.

The top sample is from the Ray, Olympia, a neat four page printed, with a nice, clean, self respecting make up. One of those pieces that you know has been done by a printer, only they put the program anywhere they feel like it. Sunday is on column one of page two with Monday and Tuesday over in the corner. Wednesday and Thursday is in the center of page three, hiding behind some advertising, and Friday and Saturday is on the back page. The idea is to get the program on the same page with the write up, but it looks disorderly if not drunken. It would be better to run a complete program all in one place; preferably the front page, though in this issue the front page splurges the fact that they have taken the Big Four service for their town. E. H. Zable is the manager and he runs a "Kick Box," a convenient receptacle in which the patron may suggest changes in house or subjects. This is a good scheme. People might hesitate to mail a letter or to speak to the manager personally who would drop a hint into the box.

The Crystal, Blaine, Wash., uses a fake telegraph blank, but does not hold to the telegraphic form, which is the only excuse for the use of a blank. A glance shows this to be a fake, but the copy is well worded to advertise "The Girl from 'Frisco."

Ralph Ruffner, who used to write his letters, is represented by a lack of uniformity that detracts from the effectiveness of this. A more neat quarter page display advertisement. It would take too much space if reproduced, but the essential is the reproduction of an envelope addressed to "The Suspect, Spokane, Wash., U. S. A.," and in the corner the name of the Liberty Theatre. It is postmarked Petrograd and bears a rough suggestion of the Russian Imperial Coat of Arms. This is set diagonally across the space. Above and below are type sections that do not detract from the effect of the envelope. It is even more effective than a full page would be. A full page *might* be passed over. This cannot be overlooked while the reader glances at the type matter. For a quarter of the cost you can get a better display than a full page, if you do not try to tell too much. It is not the space you take that counts—it's the use you make of it, and Ruffner knows how even if he is saving of his postage stamps.

Jensen and Von Herberg, of the Coliseum, Seattle, have a cut out that is odd and therefore curiosity rousing. It is a greenish four-page folder on heavy paper stock. The front page shows the numerals 10 with the naught larger than the one. The outline of this cipher is cut out, giving the unfolded page a sort of condensed dumb bell effect. Inside the oval is "Parts. Read about it inside." Inside it tells of "Whispering Smith" and at the bottom of each page is a six-point ("read on"). Another sample is a folder 3 by 9½ inches, rather unwieldy as to length, giving announcement of "The Spell of the Yukon," with the poem from which the story is taken. The back page talks for the house, and talks convincingly.

The Orpheum, Moscow, Idaho, uses a straight four-page program, brown on white, mostly display, with undated days. There is a certain orderly layout would make for better results, perhaps the program all in display on the first three pages and the other announcements on the back. Now they are on page three, which makes a break in the appearance of the sheet.

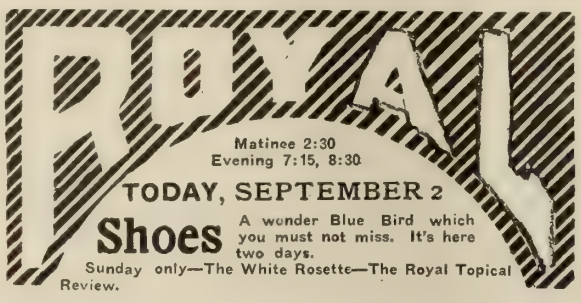
Another Crystal stunt is the wall paper handbill, but to advertise a new serial they give out free tickets to the first installment; not at the house, but through various merchants, possibly dividing the expense with the latter in return for the advertising received, for in the list of stores where tickets may be had there is a mention of the merchant and his wares, as "the home of finest groceries" ror Holtzheimer and "painless fillings" for the Blaine Cafe. Seats are on sale at the regular prices at the box office.

The Tivoli, "somewhere" in that territory, offers three admissions for ten cents at matinees.

The Helig, Portland, offers something new in permitting patrons to dance to the music accompanying the comedy films. The stage is unusually large and you can dance or look at the pictures, as you elect; no uncommon thing at Coney Island, but new to real theatres. Several special nights, charitable and otherwise, have marked these dances.

For Shoes.

Geoffrey Jefferson, of the Royal, Calumet, Mich., writes that when he had "Shoes" he got all the old shoes he could find to decorate the lobby with and one patron wants to know if he had been newly married. The scheme might be enlarged by offering a free admission to the matinees the previous week for a pair of old shoes. The kiddies will tell their parents and spread the word, and help advertise in advance, while many will come just to see how many shoes were brought in. Mr. Jefferson adds "I've cut out changing every day and am glad I did. I've been getting better subjects this way." And he might have added that when he has a good subject, the first day he sends out a crowd of personal press agents to recommend the show to others. Exhibitors were a long time finding this out. Mr. Jefferson has a new trade mark cut, a white letter on a black and white background. It


Matinee 2:30
Evening 7:15, 8:30
TODAY, SEPTEMBER 2
Shoes
A wonder Blue Bird which you must not miss. It's here two days.
Sunday only—The White Rosette—The Royal Topical Review.

looks unfinished, for there is no definite form to the letters. He will note that with a pencil we have roughly sketched in the outline of the final letters, giving a more definite form. As the original stands, the white of the shading weakens the letter. He should have the artist draw in the letter on the original design, making a decided black line. The cut will but faintly give the idea, but will at least suggest the change.

Most Certainly Not.

W. E. L. Reger, of the Theatorium, Mt. Carmel, Pa., expresses the hope that he does not "annoy" us by his frequent butting in. The way to annoy us is not to send in your good ideas. His letter covers an anniversary program and newspaper advertisement. It is the ninth anniversary, at that, a ripe old age for a picture theater. This birthday they are also celebrating the eating of the canary and the swiping of the cage. In other words, the opposition sold out and quit the town so that they now own all three houses. The newspaper advertisement is

Theatorium :: Anniversary Week
Celebrating Our Ninth Anniversary
Monday, September 18th—Equitable Day
Alice Brady,
"THE WOMAN IN 47"
"THE CONNECTING BATH"
Thursday, September 21st—Paramount Day
The Lasky Company offers
Charlotte Walker
—one of the most talented actresses in filmdom—in a clever drama of the times in 5 interesting acts, entitled
"Out of the Darkness"
"OTTO, THE SALESMAN"
Lubin comedy
Tuesday, September 19th—Paramount Day
Daniel Frohman Feature presenting the Famous Players Co headed by
Mary Pickford
Friday, September 22nd—Triangle Day
Presenting talented Dorothy Gish with OWEN MOORE & GEO. FAWCETTE
in a 5 act fine art production
"BETTY OF GREYSTONE"

four twelves and is very simply planned. The cut shows a little less than half, displaying two of the six boxes and parts of two more. In a program the display should have been uniform, but in a newspaper advertisement, a change in the composition gives the effect of six advertisements held together and is better where so large a space is used. The program is a Hennegan cover with the program on the inside columns of the middle pages and chat outside that with the underline on the back page. There is a brief but friendly greeting and announcement of an improved feature service which reads well in connection with the fact that they now have a monopoly. That is just the time to do one's best and then the monopoly continues. We felicitate the birthday keepers and hope to be around to write up the nineteenth anniversary presently.

Doing Well.

For a new chum John Koetting, of the Lyric, St. Genevieve, Mo., is doing pretty well. He has only lately started his program, but it is a nice little sheet, though a bit too open in its make up, specially on the

back page. In one recent issue he gives Dave Udell a run on the fake letters that Dave is most happy in, and in another issue he has this, which might be useful to you if your film service is new stuff:

"KEEPING UP WITH THE JONESES."

The Jones family bought a brand new 1917 model Welie automobile, and now everybody looks up to them. The Smiths are tired of seeing them at the head of the procession, so they've decided to sell their old 1912 model Gord and get a new and better car. But nobody wants the old one—the tires are worn almost to shreds, the top is torn, one of the headlights is all bunged up, the gears are stripped very nearly toothless, and what is worst of all, it has an old type of engine—one of those pioneers that run on three cylinders four-fifths of the time. You can't blame anybody for not wanting that old "ice-wagon."

The same way with pictures. Nobody wants to buy "ice-wagon" entertainment, because, besides being a poor investment, it puts them "behind the procession." True enough, old pictures have no shredded tires, but "rain-scratches" are just as bad; their lamps are not bunged up, but the film is dingy with age; their gears are not toothless, but wear and tear have torn out many a scene that is essential; they have not a "three-cylinder" engine, but what is woefully worse, they have an old 1912 model story that is nothing more than a succession of scenes without artistry, and without any engaging sequence. You can't blame any one for not wanting to pay for "three-cylinder" entertainment.

The motion picture industry is the fastest-growing industry in America, and every day achieves new success built upon the experience of yesterday. The pictures of a twelve-month ago are virtually an experiment in the light of the up-to-date photoplays, and beyond that age they are only the A-B-C's of this art of arts. Since those times, each day has brought a higher degree of perfection, has taught new points of artistry, new ways of appealing to popular taste; and the result is found in the latest photoplays.

These latest pictures are to be seen only at the Lyric, as those who are familiar with release dates will attest. We earnestly wish that in every family there were some picture magazine, so that you might keep in touch with the newer and the better things in the motion picture world. We should then have no difficulty in proving our contention.

Steve Improves.

Steve uses the Hunting License, recently reproduced from the George Kleine Denver Exchange, but Steve adds a kink so brand new that we love him for it. The licenses are marked in pairs; in this case numbered in duplicate. If you can find the holder of the mate to your card, you can come in free—both of you. Steve has the whole town of Eldorado (for, of course, "Steve" is Steve Farrar, of the Casino, Eldorado, Ill.) engaged in comparing cards, and now and then a chap breezes in with some other fellow's wife or some other chap's best girl and the entire town is enjoying the joke. It's mighty good stuff for small towns where everyone knows everyone else, and the talk the matching up makes is worth many times the cost of the free admission. Steve never does sleep very soundly, but this idea is an inspiration. He sagely suggests that the better plan is to change the wording to place the name of your house where the copy (in the issue of Sept. 23d) uses the words "United States." That may make trouble somewhere. And, of course, the text must be added to explain the new kink.

Get This Line.

Many states now require the use of individual drinking cups. If you have to invest in the paper article, make capital of it, as shown by the Famous Players Exchange, Philadelphia. They invented the line: "We use sanitary, not cemetery, cups." A bit gruesome, but forceful and to the point. Some other suggestions from the same batch are:

Teach your cashier to say "Thank You."

The winter is coming. Tell your ushers to help patrons on with their coats.

Be the first one to have the snow shoveled off the walk in front of the theater. You have no idea how the townspeople will notice these little things.

Devote your spare time to finding out something to do around your own theater, and not worrying about your competitor. Let him do his own worrying.

Get out a house organ and mail it to your proospective patrons as well as regular patrons. If you don't know how to go about getting one up, ask the Publicity Manager, who will be only too glad to assist you.

Don't stand out in front of your theater on the sidewalk with a cigar stuck in your mouth, and your hat on the back of your head. You can be a better manager.

Some morning have your electrician switch on the house lights, then sit in different parts of the house to see if any of them interfere with the vision to the screen. A light in someone's eyes oftentimes sends them away with a bad impression.

That last item is a borrow from Picture Theater Advertising, and it is a mighty good hint. Every seat in your house should give a good view of the screen. If it does not, you are sending dissatisfied patrons out of your house at every performance and some of them will stay away.

Some Service.

Service to Exhibitors is becoming more and more the slogan, but the Paramount exchange in Seattle has something brand new in its proposition to address lists for its patrons. The theater sends in its list of names with the cost of making the stencils (which is only two cents each). Then all envelopes sent in are addressed on the machine without charge, or the exchange will arrange to have envelopes printed in lots and delivered in addressed sets, charging only cost price for the envelopes and nothing for the service. This exchange is now getting out a house weekly that is well done, though it still lacks the touch of intimacy that it needs. Make part of it a sort of a letter amout "the boys" to the same and they will read the whole sheet. It's a good start, though, and that addressing stunt sets a new pace, and should help to increase the number of theater house organs.

Wrongly Folded.

William A. Lochren, of Minneapolis, is handling the Inferno picture and sends out a little folder. The front page carries his business card and begins with "Speaking of Hell" and goes on to say that Dante divided his Inferno into 25 parts, but that the writer, "Mephistopheles," has brought hell up to date. This is in imitation typewriting. The third page carries a striking device in red and black. It would have been better to have folded the sheet in reverse so that this design formed the front page and the letter the third. But either way gives two runs through the press for each color. A more competent arrangement still would have been to have printed both these two-color impressions on one side of the paper, using the design for the title and the letter for the back. Then the matter appearing upon the enclosure slip could have been run on the inside pages instead of on an insert, saving paper, holding the advertisement together and saving the cost of two impressions. The advertisement is a good one, but economy is lacking.

Two Colors.

We are not particularly strong for the average two color run, for as a rule the cost of the second color is partly wasted because the effect does not repay the cost, but we think that Ed. G. Gidley, of the Strand and Elite theaters, Athens, Ga., supplies his own excuse in a recent program, for his green and black on white paper is good enough to return a profit on the extra printing. It does not show in the reproduction, but on the front and back pages the heading and cuts are in green with the rest in black. Inside the type is all black with the

trade mark in green. They hurt the display to some extent, but it makes a striking effect. Where the same brands are used the same day of each week, these programs can be printed up on one side in advance at a saving, unless they are printed two at a time, making only one impression for each color. The pages are 2½ by 4¼ inches. All four are shown.

Bettered.

The Regent, Philadelphia, seems to have changed printers and comes out with the well-done, two-color programs, purple and green on a sort of non-committal green stock. It is a poor combination unless done just about right, but they hit it the first try. And they are trying program chat, too, which is a good sign. This is from a late issue.

A CURE FOR THE BLUES.

Do you enjoy the blues? No. Well, if a case should come on next week, make your way to THE REGENT THEATER at once. Most people regard the blues as something like a cold in the head—or evil that must attack once in so often, and then, when it occurs, must be patiently endured rather than sensibly cured. I think that absurd.

Unless you really like to be in that state of mind in which you are sure everything is wrong again, that nobody loves you, and that life is not worth while living, I think there are plenty of things you can do to help yourself when you feel the spasm coming on.

So if they start to hit you, come at once to THE REGENT THEATER and see a wonderful program of perfect photo plays, hear a selected orchestra of talented musicians—and the organ with the human voice.

You'll be so pleased that you will forget the blues. Try it, you'll win out.

Maybe, after a time, they'll get so they send their programs over themselves.

Resumes.

The Crescent theater, the Bronx, has resumed publication of its house program for the winter. It is in a new form, just envelope size, without text, and is very nicely put together. If it would reproduce you should see it, but blue on cream will not photograph, though it looks well. With the initial winter issue is sent a discount ticket good for a ten cent seat when accompanied by a nickel, and on the reverse is a blank form for addresses. The tickets are good only

for the dull day matinees and are unlimited, otherwise, for the season. It is better to make a thirty or sixty day limitation on discount stuff, and reissue, if thought desirable.

More About the M. M.

Charles L. Decker writes that his second Merchant's Matinee was a far greater success than the one for 1915. As explained lately, he gives one each year at the Majestic, Grand Junction, Col. This year they played to 3,518 people between ten in the morning and six o'clock, and eight reel program with a seating capacity of 721. The original merchant's matinee was a scheme for getting the country people to town on Saturday on some other day of the week instead of Saturday, if preferred, but the Decker scheme does not limit the admissions to the merchant's rural patrons. The merchants combine to buy out the house, send advertising broadcast and make a quasi holiday of it, with special bargains and free tickets to all who purchase goods to a certain value.

Saves Envelopes.

The Diamond, Oakland, Cal., springs a new one. They use a throwaway program, 5 by 11 inches, and fold it to about envelope size, sealing with a bit of gummed tape, addressing the back and mailing out under the one cent rate. It is simple and serves every purpose. The tape is the same as that used for sealing packages to save string, but passepartout tape will serve, and a ten cent roll will seal a thousand circulars or more. The tiny red legal seals would do as well. The main point is that the cost of envelopes is avoided. The drawback is that the list cannot be addressed in advance.

Use Flat Paint.

H. A. Chenoweth, of the Opera House, Westfield, Mass., in reply to recent comment on his "paint" program, says that a flat color will dry quickly enough to make painting the posters practicable. If you use his idea get the "flat" paint, which dries by the evaporation of the dryer instead of the slower oxidization of the oil. He sends in a card 2¾ by 12½, so out of proportion that it comes into size again. It is folded twice to get it into the envelope and we would suggest that by folding these as the Diamond, in Oakland, does, he can use them for mailing cards without envelopes. The prime use of the extra length is to use the Triangle one column ready-set advertising blocks. He also gets good results with a throwaway 8 by 12, using two of these cuts. More still, he promised a photograph soon of the new house the Goldstein Brothers are building in Westfield.

Neatly Done.

H. E. Jameyson, of the Pathe Exchange, Kansas City, sends in a card put out by F. A. Wesley, at Holyrood, Kan. It is a fabric finished card, 2½ by 4 inches, printed in six point for body with an eight point bold "'tonight" line. It reads:

SPECIAL ANNOUNCEMENT

KIND FRIEND:—

I have been fortunate in booking an extra fine photo play entitled "LITTLE MARY SUNSHINE." It is a Masterpiece from every standpoint. Space here is too small to tell you all about it. I want you to see it, not because I want your admission price so much, but because I believe it is one of the finest pictures I have shown in my eight years of show business and I want you to enjoy it. This fine picture will be shown

TO-NIGHT AT THE ELECTRIC GARDEN

Yours, F. A. WESLEY.

Sometimes, for a change, this quiet, assured style will beat the biggest herald ever printed in getting them in. Try it some time when you are specially certain of a subject, but we would suggest that "Kind friend" is a bit too servile. "Dear Patron" would be better.

In Brief.

Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., is a true woman. She writes that she knows the form letter recently commented upon was too long and then she adds:

> P. S. This is the P. S. that *wasn't* in the circular letter, and it is just to tell you that that long letter DID get a lot of business even though I'm *sure* people did not read half of it.

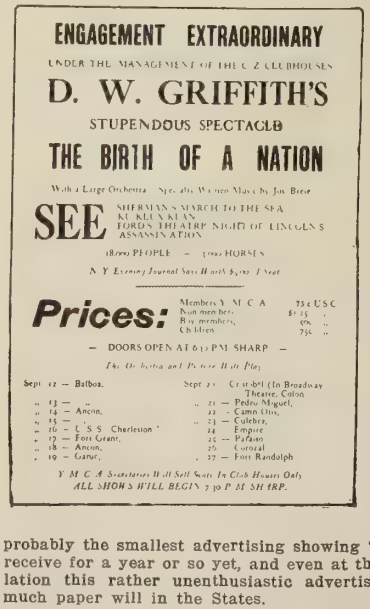
You cannot get the last word on them, try as you will. Perhaps it was not the long letter that brought the business, but the show about which she was so enthusiastic. Anyhow, she did another (on a Hennegan cover) that falls within the page. It was exposition week, and she tells what a good show she is going to have. And taking the fight into the enemy's camp, she took space in the exposition for a projection machine, a miniature stage, and some running films. Triangle, Paramount, and Kleine loaned the films, and Paramount sent a lecturer. Miss Spurr writes some capital editorials, but she does them like she does her letters. Being her own editor, she does not have to condense. It is good stuff, but it is too good to cut and too long to run. A lot of men in the exhibition end have the same trouble. They talk too long. If Miss Spurr would get her two pages into a page—just boil it down—she would have more punch. It is the short, snappy article that goes home. You need always to remember, in writing to the public, that your hobby may not be their own and give an exhibition canter rather than a long-distance ride. Miss Spurr is doing good work in educating her public, but they have not her personal and intimate interest in film exchange methods, for example.

More About the Stillman.

C. L. Madden sends in the opening program and souvenir of the Stillman theater, Cleveland. The souvenir is a heavy white card folder with the house cipher as the only decorative material. It carries five frames of film, but, doing it just right, it is not an old reel cut up, but a clipping from one of the scenes shown the opening performance, something that the recipient can compare with what he has just seen on the screen. The opening attraction was Vitagraph's, "The Chattel," with E. H. Sothern, and new cuts were obtained from the company. It was attached to the card with bits of orange colored silk. The opening was a real social success, and was treated as a social function by the papers. The house program is neatly done in black and green, but the first issue was rather hurriedly prepared. Most of the matter is devoted to the house, and there is a running story of eight and a half pages that is kept readable to the end. Some of the special schemes were taken from Picture Theatre Advertising, including a time clock considerably elaborated over our own suggestion. Here there are three signs giving the running feature and the time of showing of the next. These are operated electrically from the projection room by the chief operator, the clock faces being of the master clock type. One of these clocks is in the reception room which adjoins the entrance lobby, and a person may drop into this room and wait until time for the next subject to start. A check room, ladies room, with maid, writing desks, and other conveniences are provided, and the room is opened at nine in the morning for the convenience of shoppers, though the performance does not start until eleven. Short film is used until one o'clock when the feature starts and runs again at half past four, seven and nine. There is a spedometer for the projection machine that repeats at the leader's desk, which is a novelty, and the whole house is so full of tomorrow's ideas that some day we are going out there just to look it over. The house has its own camera man for local stuff, and at the first performance the men who made the Stillman were introduced via film.

From the Zone.

This reproduction shows the advertisement of "The Birth of a Nation" down on the Canal Zone. It was taken down by the Y. M. C. A., and if you strain your eyes a little you will see that it costs only six bits if you belong to the Y. M. C. A., or $1.25 if you do not, but a majority of those in the "gold list" do belong to the Association, and it will work out on an average of a dollar a head. A man was taken down to run things, and it was made quite an event. Most of the films are a bit old by the time they get to the Zone, and a man who was up the summer of last year writes that he is still getting stuff now that he saw then, but they like the pictures, and both the Y. M. C. A. and independent houses use many reels. No special advertising has to be done for the big pictures. The towns are hungry for amusement out of the ordinary, and money is not scarce, for a paternal government is liberal to its employees, and they have the cash to spend for amusement and not overmuch chance to spend it. It is probably the smallest advertising showing "The Birth of a Nation" will receive for a year or so yet, and even at that, in proportion to the population this rather unenthusiastic advertisement will draw more than much paper will in the States.


ENGAGEMENT EXTRAORDINARY

UNDER THE MANAGEMENT OF THE C. Z. CLUBHOUSES

D. W. GRIFFITH'S

STUPENDOUS SPECTACLE

THE BIRTH OF A NATION

With a Large Orchestra Specially Written Music by Joe Breil

SEE SHERMAN'S MARCH TO THE SEA
KU KLUX KLAN
FORD'S THEATRE NIGHT OF LINCOLN'S ASSASSINATION

18000 PEOPLE — 3000 HORSES

N. Y. Evening Journal Says It Is Worth $5.00 A Seat

Prices: Members Y. M. C. A. 75c U.S.C.
Non-members $1.25 "
Boy members 50c "
Children 25c "

— DOORS OPEN AT 6:15 PM SHARP —

The Orchestra and Picture Will Play

Sept 12 — Balboa.
" 13 — "
" 14 — Ancon.
" 15 — "
" 16 — U. S. S. Charleston
" 17 — Fort Grant.
" 18 — Ancon.
" 19 — Gatun.

Sept 21 — Cristobal (In Broadway Theatre, Colon
" 21 — Pedro Miguel.
" 22 — Camp Otis.
" 23 — Culebra.
" 24 — Empire
" 25 — Pirkins
" 26 — Corozal
" 27 — Fort Randolph

Y. M. C. A. Secretaries Will Sell Seats In Club Houses Only
ALL SHOWS WILL BEGIN 7:30 P. M. SHARP.

Another Birthday.

The Clansman, the Kansas City organ of the Vitagraph Exchange, celebrates its first anniversary by dropping the old V-L-S-E for the new title. Also it comes out in twenty-eight page form; more than three times the size of the initial issue. Between E. R. Pearson and L. J. Scott they have done a great deal to educate their clients in the use of advertising as an aid in paying exchange rentals, and they are still at it. One stunt in the recent issue is not to be recommended. An Exhibitor booked "What Will Happen to Father," and then got married. If it has that effect generally the film should be avoided. Between a convention and the change in the lineup of the exchange there is not the usual space for stunt write-ups.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Comedy Synopses.

WHEN you write the synopsis for your comedy, try to suggest *in the* synopsis the business you have written into the action. Of course the synopsis should tell the story and not detail the business, but in comedy it is a good plan to write in some hint of the better bits of business instead of merely reciting the plot. You do not say that John elopes by mistake with his mother-in-law-to-be. You tell how John rushes her into the auto in spite of her protests, how he presses her to his loving heart and gets a box on the ear that throws him out of the car. The editor wants comedy business as well as comedy idea, and it will help to make a sale if you prove to him in the synopsis that both business and idea are to be found in your script.

Kiddies in Comedy.

"Can you suggest how children might be used to advantage in comedies where they are not required to carry the heavy work?" Naturally this inquiry comes from a comparatively new writer, for old hands know that children are best left out of comedies. The rule-proving exception, of course, is the comedy planned for all child players on the lines of work done by Lubin, Mutual and Universal, but evidently this correspondent means to casually introduce kiddies into comedies to get the benefit of their presence.

The trouble is that most comedies are too rough to permit the use of children. In knockabout they have no place whatever, no matter how much they may appear to enjoy their work. Audiences do not like to see children thrown about and such comedies react. Coming higher in the scale, what is properly farce comedy does not permit the extended use of children. They have been and probably always will be employed now and then in farces of the Peck's Bad Boy type, but here they are apt to be bothersome, for a "fresh kid" is never pleasant, and by the very nature of their work they must assume a smartness if they do not possess it and generaly they have too much self-esteem.

Only in the true light comedy may children be used, and then casually in those scenes in which there is the least comedy. Two little children stumbling upon Henry proposing to their Aunt Jane might bring a laugh and their diffidence would give charm to the scene, but they are out of place in any scene of marked comedy activity. The child and comedy business seldom go together well. Few comedy directors care to work children, since this makes for waste of time in trying to teach the youngsters to do the required work, but where they must be used or where it is desired to employ them, they must, as a general rule, appear only in scenes remote from rough work or at least be held free from any effects of knockabout.

Things that read humorously may not be humorous when done into picture. The idea of a father and mother taking a child for an outing at which all but the child enjoy themselves may be humorous as a story, but graphically depict the child being yanked about in the fiction that it is having a good time, and the stronger appeal made by the graphic showing will bring sympathy for the kiddie instead of laughs. So fixed is this rule that a couple of years ago the Lubin company abandoned an attempt to utilize the services of a dwarf in rough comedy. The ideas might be amusing, but the sympathy went to the little fellow and overbalanced the laughs.

Ripening Ideas.

The best idea file lists only fragments of plots, these to be assembled later on into more complete form. These semi-finished plots should take the form of a rough synopsis, and unless the impression is so vivid that the complete play is fully realized in the mind, it is better to let the ideas lie in this form for several weeks, taking them up as time permits, revising or reworking until it seems that the best possible development has been arrived at. As Louis Reeves Harrison lately said, it takes several months to write a really good play, but he should have added that several plays should be in hand at the same time.

Don't Get Sore.

Just the moment you get soreheaded you stop writing good stuff. You cannot do your best work while you mutter cuss words under your breath, you cannot work with enthusiasm at a task you know to be useless, and if you are soreheaded you know the game is on the blink. Van Buren Powell's Optimist's Club seems to have surrendered its charter, but you can be an optimist all by yourself and some day it will get you somewhere if you live long enough, but if you write stories or try to write them knowing that they will be stolen, or that they will not be bought or that they will be butchered, you'll write junk that will neither be stolen nor purchased. If you know they steal stuff and still you want to write, at least have enough pride to send in stuff so good that it will be worth stealing. There will be some small comfort in that if you are built right mentally.

Same Thing.

A deadly paralleler sends in a poem by Walt Mason that runs in part: "My trifling boil will gall me more than big carbuncles three or four which may adorn my neighbor's neck, and make his life a gruesome wreck." Then he points out that we first said that your own sore toe interests you more than another man's broken leg. We would like to think that we were good enough for Walt Mason to swipe from, but we do not suppose he ever heard of us, and we assuredly are not going to accuse him of plagiarism. In the same way the story you wrote last year may be written by some one else this year who never heard or you or your story.

Getting Plots.

Ideas are everywhere, but you must know them when you see them. Last night, going home in the street car, an elevator runner just getting over a week's drunk and still communicative, insisted on telling about it. Before he came to his street corner he had supplied the basic ideas for two farces and a drama, and in another moment the conductor's apt comment had raised the farce score to three. Possibly the next ten drunks will be unproductive, but there is always the chance for a plot in the people you speak to and the people who will not speak to you. Keep your eyes open and see what you get.

The Difference.

Here is an extract from a letter from one of the brainiest men in America, the leader in his particular line and a man who is known the world over:

> As I am always most satisfied not by praise but by criticism from which I can learn, I appreciated especially your introductory paragraph.

And the same week brought a scathing letter from a person to whom we ventured to suggest that only original ideas were wanted by the studios. He wrote:

> I did not ask you what I could do. I asked you could I take a copyrighted story for an idea for a play.

He did not want the additional information that ran counter to his conceit. He did not want to be told that he must think his own ideas before he could become an author. He resented even implied criticism.

The man who gets ahead is he who can be taught and who is not only willing to be advised but who eagerly seeks advice.

Two Blurbs.

Al Santell, of the American's comedy department, sends in a couple of really rich blurbs, though the only thing that will do justice to them is photo reproduction. One of them is on a note size sheet with a heavy indent and reads:

> you can have this Play for a $1.50c. I woodnlet it go but it as no sub-title so I hope you will by it.

A dollar and a half for a play, even though it lacks leaders is a ruinous rate and we do not blame the authors' league for joining the American Federation of Labor in an effort to keep up prices and be able to call upon its blacksmith brothers for "entertainment committees" for the scabs. Exhibit B is guiltless of the greeting and starts right in to business with a preliminary "Submitted to (!) the usual rates" in the corner. The author remarks:

> Please do the Best you can for me I am out for Big game and noteriety. In the feuture I Will give you Something That Will tickle you from the nose to the toes. and more that will Raise your hair & pull your Boots off of your feet. A hair Spliter. Now old Socks do your best & help a Weary Wandering Brother.
>
> P. S. This is my first: I have several diferant kindes & Styles. Border. Precepts. of Early days Wild and Wooly & full of flees.

Possibly that last statement refers to hairbreadth escapes, as the spelling leaves the matter in doubt. Mr. Santell also has a letter from "the author of a thousand plays," which is going some.

Perhaps.

If you do not sell your stuff, perhaps it's because it is you and not the editor who is a fool.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department is less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now reads and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 161.

Could two 30 ampere rectifiers be used in multiple to supply 60 amperes at the arc?

Roll of Honor on Question No. 150.

I hardly think it would be proper to have any Roll of Honor on a question of this kind, which does not involve any question of practice or theory, but merely calls for an expression of individual opinion, therefore the Roll of Honor is dispensed with.

All of the answers except one favored the publication of the questions and answers in book form, and I am not prepared to say that it won't be done. A good while ago I called for an expression of opinion on the matter, and while many favored it, very few opposed. If those who oppose publication do not think it worth while to inform us as to their views, why I don't see that their views are deserving of much consideration.

As a matter of fact the questions and answers would make a book very similar to the Hawkins' Electrical Guide, and I have yet to find an electrician who has voiced objection to the publication of that work. If the questions and answers are published in book form the answers will, of course, be carefully revised.

I am publishing the replies of both Brothers Charles S. Stuckey, and W. B. Allen.

Reply to Question No. 150.

By Charles S. Stuckey, Niagara Falls, Ont.

The Question:

How much do you feel you have benefited by this series of questions, and do you think the questions and answers ought to be published in book form?

The Answer:

In order to properly answer Question 150 one must take a great many things into consideration, since a person who has answered the entire list of questions by digging the necessary information up for himself has derived far more benefit than has another person who was already well advanced and well up in the knowledge of the subjects covered in the questions. But even such a one would to a considerable extent benefit, even though he already knew the answer to the question, since the mere act of exercising his brain to set the answer forth in writing, even though he might copy it from a book, would help to "brighten him up" on that particular subject. It is difficult for me to say to just what extent I have benefited from the questions, as I did not keep at them consistently at first—that is, as to the answering part of it. I did, nevertheless, take great interest in all the answers, and feel that, taking everything together, I might class myself as being benefited about 90 per cent. I think had I answered them all I would perhaps have derived the other 10 per cent. of benefit. I believe the publication of the questions and answers would make one of the greatest technical books ever put forth, and I am in favor of its publication. It should be a well bound book, to be sold at a respectable price.

Reply to Question No. 150.

By W. B. Allen, Edmonton, Canada.

To set forth on paper the precise extent to which I have been benefited by the questions would be quite an undertaking. But, to make a long story short, they have been very beneficial to me. I have followed them since the beginning, but have only answered a few. However, failure to answer does not stop a fellow from studying them does it? I wonder how many men followed the questions who never have, and probably never will, correspond with the department. How many "men" are there who knock the department and its editor, but purchase a copy of the Moving Picture World from their local newsdealer, carry it home in their *inside* pocket, and there devour the projection department, and, incidentally, study the questions? all of which goes to show that one cannot form any idea as to how many are following the questions, or how much good is being done merely by looking at the Roll of Honor.

As to the second part of the questions, yes, if the questions and answers can be put into book form and make a book that would be beneficial to the operator I certainly would like to see it done.

Important.

With Regard to the Coming Trip.

There seems to be a misunderstanding, in some quarters, with regard to my coming trip through the south, west and north. First let it be clearly understood that *there is no kick-back of any kind whatsoever.* I am NOT coming among you soliciting subscriptions for the Moving Picture World, sales for the Handbook or anything else. Second: So far as the towns in the itinerary be concerned, *the Moving Picture World bears absolutely all the expense,* except such as may be incurred in making the local arrangements. You don't have to pay me anything, nor would I accept anything if you offered it. Third: The only thing I do is give you an illustrated lecture on practical projection, which same has been universally commended by all operators' unions and exhibitors' leagues who have heard it. Some have even been kind enough to say that the lecture was of huge value, both to the individual operator and manager, and to the local industry at large. Fourth: You can make my visit the occasion for a general "get together" meeting in the form of a banquet, a smoker, or anything else you desire; or you may simply secure the loan of one of the theaters, after the shows close at night, and get the operators and managers together therein. This latter should be a very easy matter to do, since we only need from four to five lights burning, therefore the expense to the theater will be practically nothing, and the only expense will be sending out invitations to those you desire to be present.

I name these things because, as I said in the beginning, some of the smaller locals and leagues have expressed a desire to have me come, but have hesitated on the score of expense. Let me say right now, that it is utter nonsense for a small, weak exhibitors' league, or operators' union to try to put up a big, elaborate entertainment. I don't want it. It is not necessary. On the other hand, where it is practical, I do believe that a greater amount of good is accomplished by giving a nice supper, or buffet luncheon, preferably, however, a supper, with the lecture at the end of it. My experience has been that this works out best, and it need not be expensive, either; also each participant can pay his small share by ticket.

There, that ought to be plain enough so that you can all understand it. The only reservation is that this applies only to towns which are included in the itinerary. Those cities which lie off the route will have to stand the round trip railroad fare and pullman from the nearest point on the main route. For the benefit of all concerned the main route is again set forth, a stop in those cities followed by a question mark not yet being definitely settled upon. If anyone has been overlooked let us hear from them at once:

Richmond, Va. (?); Norfolk, Va. (?); Raleigh, N. C. (?); Durham, N. C.; Charlotte, N. C. (?); Columbia, S. C. (?); Augusta, Ga.; Charleston, S. C. Savannah, Ga.; Jacksonville, Fla. (?); Miami, Fla.; Tampa, Fla.; Macon, Ga.; Atlanta, Ga.; Chattanooga, Tenn.; Knoxville, Tenn.; Cincinnati, Ohio (?); Louisville, Ky.; Evansville, Ind.; Paducah, Ky (?) Nashville, Tenn; Birmingham, Ala. (?); Montgomery, Ala.; Mobile, Ala.; New Orleans, La.; Jackson, Miss (?); Memphis, Tenn.. Little Rock, Ark. (?); Springfield, Mo. (?); Fort Smith, Ark. (?); Oklahoma City, Okla.; Sherman, Texas.; Ft. Worth, Texas; Dallas, Texas; Waco, Texas; Palestine, Texas; Houston, Texas; Galveston, Texas (?); San Antonio, Texas; Austin, Texas; El Paso, Texas; Tucson, Arizona; Los Angeles, Santa Anna, San Diego, Fresno (?), Stockton, Sacramento, San Francisco, Oakland and San Jose, California; Portland, Oregon; Tacoma, Wash.; Seattle, Wash; Bellingham, Wash. (?); Aberdeen, Wash. (?); Spokane, Wash.; Walla Walla, Wash. (?); Everett, Wash. (?) North Yakima, Wash. (?) Boise City, Idaho; Butte, Mont. (?); Great Falls, Mont. (?); Helena, Mont. (?); Missoula, Mont. (?); Anaconda, Mont. (?); Billings, Mont. (?); Ogden, Utah (?); Salt Lake City, Leadville, Col. (?); Pueblo, Col.; Colorado Springs Col.; Cripple Creek, Col. (?); Denver, Col.; Wichita, Kansas; Topeka, Kansas; Fort Scott, Kansas (?); Kansas City, Mo.; Leavenworth, Kansas (?); St. Joseph, Mo.; Omaha, Neb.; Sioux City, Iowa; Des Moines, Iowa; Ottumwa, Iowa (?); The Tri-Cities (Davenport, Iowa; Rock Island, Ills., and Moline, Ills.); Winona, Minn. (?); La Crosse, Wis.; Minneapolis, Minn.; St. Paul, Minn.; Duluth, Minn.; Racine, Wis. (?); Oshkosh, Wis. (?); Sheboygan, Wis (?), and Milwaukee, Wis. (?).

In this connection I wish to add that during the past sixty days I have

written several unions in the South concerning the coming trip through that territory, but, up to this date, I have not heard from a number of them. As it is important to the success of the trip that some response should be had from all, I give here a list of those who have not replied with the request that they let me hear from them as soon as possible:

Richmond, Va. Secretary, Chas. L. Weston, Local, 305 N. 22d street.

Columbia, S. C. R. W. Beatty, secretary, Local Union, No. 347, 1000 Main street.

Augusta, Ga. J. H. Sanderin, secretary, Local Union, No. 547, Box 558.

Charleston, S. C. F. E. Condon, secretary, Local Union, No. 333, 217 St. Phillip street.

Savannah, Ga. Secretary local Union, No. 320. Box 30.

Macon, Ga. Charles L. Leonard, president, Local Union, No. 594, Princess theater.

Atlanta, Ga. Secretary Local Union, No. 225, Box 365.

Louisville, Ky., H. P. Nicoulin, secretary, Local Union, No. 163, Box 317.

Birmingham, Ala. L. D. Mitchell, secretary, Local Union, No. 263, Box 247.

Montgomery, Ala. L. L. Liston, secretary, Local Union, No. 92, Box 203.

In most cases unions or exhibitors' leagues on the main route wrote voluntarily and promptly, on the publication of the itinerary, and some unions lying off the route expressed willingness to bear what, in some instances, amounts to pretty heavy expense, if I would make a side trip and visit them. The organizations named are the only ones, up to date, who have failed to reply.

Is in Trouble.

I. Rosenberg, Brooklyn, N. Y., writes:

> Am a constant reader of the department, and am in deep water just now, therefore come to you for advice with regard to the following: Am using two Simplex projectors on 110 volt D. C., with a meter direct through to the operating room cut-out. In the basement there are 60 ampere fuses, and in operating room 50 ampere ones. We are pulling 35 amperes through each rheostat. On coming to work I put in a trim, struck my arc at 12.30, and after burning for about five minutes the 60-ampere neutral fuse in the basement blew. I replaced it, and it blew again in about ten minutes. The next fuse lasted until six o'clock when it too blew, and I had three more blow-outs at 7, 9, and 10.45, always on the neutral fuse. It blew five times on one machine and one on the other. Three days ago I had all the connections on machines, switches, lamphouse, leads, etc., cleaned; also tested lamphouse, rheostats and main line for ground, but have not found any. On calling up the Edison people I was assured there was no overload.

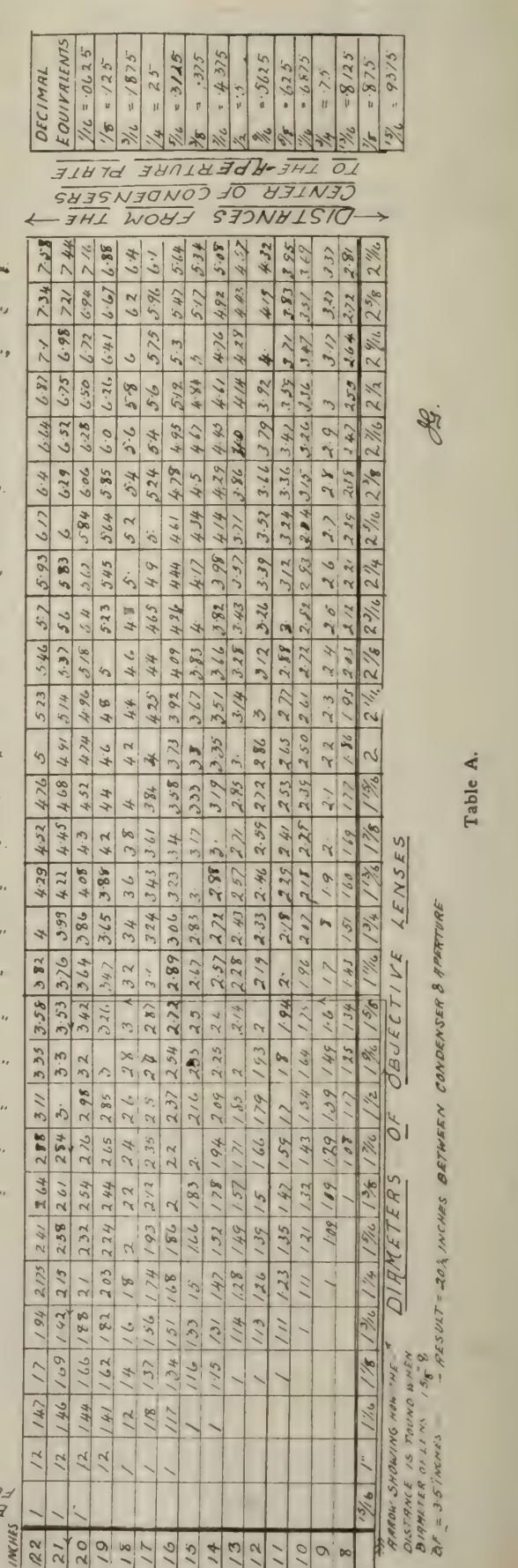
According to your statement, plus the report of the Edison Company, the fault apparently lies in the fuse itself; that is to say, in the fuse contacts not being tight enough. On the other hand, this is the case either there is a considerable difference in the amperage of the two arcs, or the fuse ought to blow the same with both machines. You say you have tested the lamp, lamphouse and rheostats for grounds, but have found none. You also say you have tested the main line and have found no ground. Now if this is true, then it seems to me you certainly must look in the fuse block itself for the trouble, or, rather, in the contacts, because if the trouble was due to a ground in the rheostat or between the rheostat and the arc, then the 50-ampere fuse would blow and not the 60; also, of course, there might be a ground on the line between the 50-ampere fuses and the 60?amperes fuses, but you say you have tested and found none. Are you sure you made the right kind of test, remembering it is an Edison three-wire system, which means that the neutral is grounded, probably at the transformer. And, by the way, I wonder how many of you can tell me how to test an Edison three-wire system for ground where the neutral is already grounded. Let us hear from the wiseacres on this particular proposition.

From Oklahoma City.

Bert Bell, recording secretary of Motion Picture Machine Operators' Local Union No. 380, Oklahoma City, says:

> I noticed in the department a report from Oklahoma City which if allowed to stand unchallenged would tend to discredit the work of some of the members of our local. I would, therefore, ask space to answer the correspondent, who came from a small town in this state, who says that he visited certain theaters while in Oklahoma City. In the first place, we have a strike in progress, and if the gentleman carries a card in the I. A. I would like to inquire why he went into the theaters named at all? This strike involves the operators, musicians, stage employes and actors, and any report he made with regard to projection, with the exception of the Metropolitan and Dreamland theaters, would be a report of the work done by the strikebreakers imported here to take the place of union operators who walked out. This statement is made in order that an injustice may not be done the operators of Local 380, and I hope to see it in the next issue of the World.

It is a physical impossibility to get an article of this kind in the "next issue." I am, however, very glad to publish your letter. It is due the members of Local 380 that the matter be given equal publicity with the criticism. It is furthest from the intention of this department to do any injustice to anyone, much less to the members of a local which I have always understood were progressive and up to date.



AMPS A.C	AMPS D.C	USING PLANO CONVEX	USING MENISCUS BI-CONVEX
45	30	3 3/4	4"
60	40	4"	4 1/4"
	45	4 1/8	4 3/8
	50	4 1/4	4 1/2
	55	4 3/8	4 5/8
	60	4 1/2	4 3/4
	65	4 5/8	4 7/8
	70	4 3/4	5"
	75	4 7/8	5 1/8
	80	5"	5 1/4
	85	5 1/8	5 3/8

DISTANCES BETWEEN THE CENTER OF CONDENSERS AND THE CRATER

DISTANCES BETWEEN THE OPTICAL CENTER OF THE MENISCUS BICONVEX CONDENSERS AND THE CRATER

Table B.

Valuable Tables.*

From John Griffiths, Ansonia, Conn., comes an article which has very distinct value. I regard it as a long step in advance in the matter of matching up lens systems. The first tables, which were published in the issues of October 16 and 23, 1915, were a big jump in the right direction, and the present table is a perfection of those that have gone before. In Figure 1, we see Table 1, page 141 of the Handbook, in a somewhat different form. Table A is followed by Tables B, C and D, the modus operandi of using these tables is as follows:

First: Using Table A, find the distance from condenser to film according to the diameter and back focus of the objective lens. For instance: Supposing the lens to be 2 inches in diameter, and to have a 4-inch back focus. First find the figure 2 in the lower horizontal column, then look up the column of figures immediately above until you find 4, then following out horizontally to the left hand column you find the figure 17, which means that with a 2-inch lens working at 4 inches back focus there should be 17 inches between the apex of the front condenser lens and the aperture. Now consulting Table B, we choose the distance from crater to rear lens according to the amperage. Supposing you are using 60 amperes D. C., and plano-convex condensing lenses. You should then have 4½ inches between the center of the condensers and the crater, assuming the condensers to be close together—say with 1/16 of an inch between the apex of the lenses. If the current is A. C. and the amperage 60, then the distance should be 4 inches. If the lenses be meniscus-bi-convex, then the distance should be 4¾ inches for D.C. or 4¼ inches for A.C. Having determined this we then consult Table C to find where the X and Y values meet. (In these matters we consider the distance from the crater to the center of the condenser as being represented by "X," and the distance from the center of the condenser to the aperture as being represented by "Y") and choose the curve passing nearest that point, which in this instance (plano-convex condensers), would be the horizontal line half way between 3 and 4 and in the vertical column of figures at the left and the vertical line passing up from 17 in the horizontal row of figures. This indicates curve No. 1, and referring to Table D we find that the condition will best be met by one 5½ and one 6½ inch plano-convex condenser.

This is the only point in this I would question. A 5½ inch lens has pretty heavy curvature, and will, I think, set up some added spherical aberration, though whether this will be serious enough to amount to anything in practice I don't know. *I WOULD LIKE TO HAVE OPERATORS CAREFULLY TEST OUT THESE TABLES AND REPORT RESULTS.* Study the tables carefully and I think you will have no trouble in understanding how to use them.

Conjugate Foci Points of the Condenser.

W. B. Allen, Edmonton, Canada, writes:

Many thanks for answering my questions in August 26th issue. I think, however, you misunderstood me on one point, viz: question E, the last one. We will say, for example, the arc is 3 1-2 inches from the rear condenser, and where the light comes to a focus is 22 inches from the front condenser. These two points are what I understand to be the conjugate foci points of the condenser combination. Am I right? Well, if your slide, for example, is 2 inches from the front condenser, and your stereo lens is 2 inches ahead of the point where the condenser rays come to a focus, then by moving the slide 2 inches closer to the condenser you will bring the stereo lens 2 inches closer to the slide, or, in other words, nearer to one of the conjugate foci points of the condenser beam. In this you are altering the conjugate foci point of the stereo lens, and not that of the condenser combination. And now with regard to the color. The shorter the E. F. of the condenser combination the greater the angle of the refracted rays, and if the condensers are very short it will actually cut the corners of the slide, which is the reason I suggest keeping the slide as close as possible to the front condenser. Now, Brother Richardson, you say the stereo does cross the rays. Well, maybe so, but I cannot see it. You put the slide in the carrier inverted, and the condensers reverse it, don't they? Then if the lens crossed them again the slide would be upside down on the screen. I would like to say that the idea of operators sending in questions and their version of the answers is good, and I am sure will meet with approval. In closing, I wish both yourself and our department the greatest of success.

*Copyright 1916 by John Griffiths, Ansonia, Conn.

CURVES SHOWING CRATER POSITION UNDER VARYING CONDITIONS

CURVE NUMBER	CONDENSER COMBINATION
1	5½" | 6½"
2	5½" | 7½"
3	6½" | 6½"
4	6½" | 7½"
5	6½" | 8½"
6	7½" | 7½"
7	7½" | 8½"
8	7½" | 9½"

Table D.

All right where are your questions? As to the conjugate foci points, why read over the article "Conjugate Distances," in which John Solar answers you very completely on another page of this issue's Projection Department. As to the crossing of the rays, don't overlook the fact that with the stereopticon lens the front conjugate foci point of the condenser is presumed to be at or about the center of the stereopticon objective, so that you may say that the condenser crosses, or the objective crosses the rays. The stereopticon of the motion picture lens system presents very different problems.

Address Wanted.

On page 464 of the Handbook I published an illustration of a film waxer. I have had several inquiries for this machine, but the address of its manufacturer seems to have been entirely lost. Will the manufacturer of this particular device kindly communicate with the Projection Department, so that I may be in a position to refer to him the inquiries received to date?

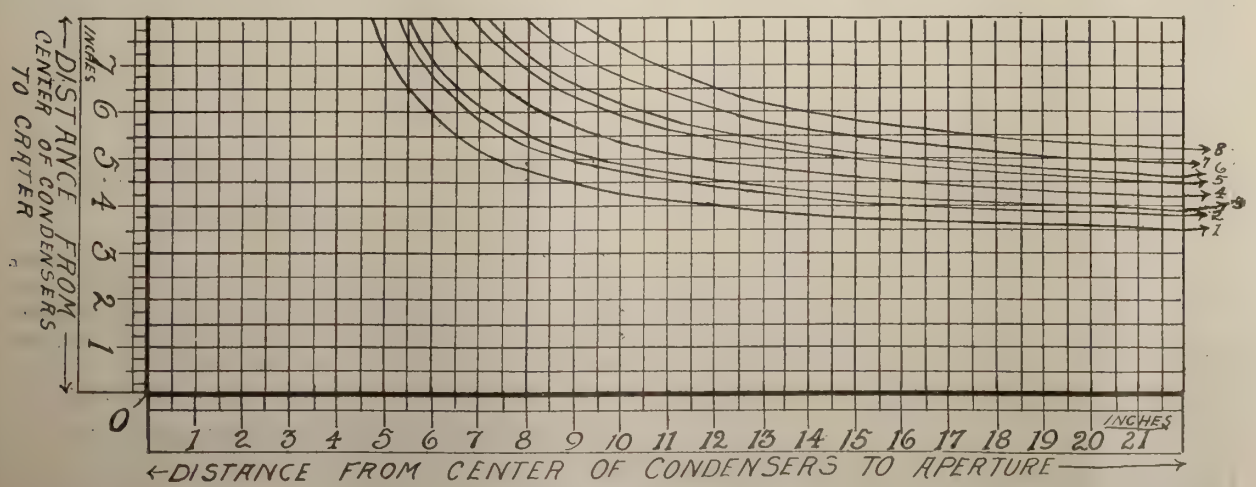

←DISTANCE FROM CENTER OF CONDENSERS TO CRATER
INCHES
7 6 5 4 3 2 1 0
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21
INCHES
8 7 6 5 4 3 2 1
←DISTANCE FROM CENTER OF CONDENSERS TO APERTURE

Table C.

Conjugate Distances.

John Solar, Watertown, N. Y., comes in with the following:

I am replying to the call for enlightenment on Mr. W. B. Allen's questions. First I will explain conjugate distances. If an object such as the film or slide is placed at a given distance from the lens, this distance is the first conjugate distance, and, always providing it be greater than the focal length of the lens, an

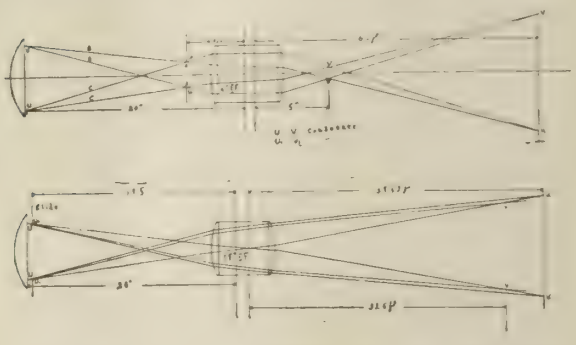


image will be formed on the opposite side of the lens, and the distance from the lens to this image will be the second conjugate distance. The sum of the reciprocal of these distances will always equal the reciprocal of the focal length of the lens, just the same as the sum of the reciprocal of two lenses equals the reciprocal of the focal length, E. F. for instance, if we represent the two conjugate distances by the symbols U and V, then $\frac{1}{U} + \frac{1}{V} = \frac{1}{F}$ and, as we have seen, the formula for the focal length of two lenses or E. F. is, $\frac{1}{f_1} + \frac{1}{f_2} = \frac{1}{F}$. Mr. Richardson's formula, the sum of two focal lengths divided by four, will be true only for two lenses of equal focal lengths. Taking the distance U, as 20 in, the same being the distance from the condenser to the lens, and V, the distance from the lens to the condenser image or dissolving point, referred to by Mr. Richardson, as 5 in., we then have $\frac{20 \times 5}{20 + 5} = 4$. The focal length of the lens. If we take the focal length of one combination of this lens as 10 in. and the other as 6.666 in., we have $\frac{10 \times 6.666}{10 + 6.666} = 4$. The same result we had from the conjugate distances. If we shift the position of the object (first conjugate point), the position of the image (second conjugate point), will always change, so that the sum of the reciprocal will be equal to the reciprocal of the focal length of the lens. Therefore, if we have a given lens and one conjugate point, we can always locate the other conjugate point. $\frac{1}{F} - \frac{1}{U} = \frac{1}{V}$ or $\frac{1}{F} - \frac{1}{V} = \frac{1}{U}$. For instance if we take the values for F and U, as given above, we have $\frac{1}{4} - \frac{1}{20} = \frac{1}{5}$. Then 5 is the value for V, or $\frac{1}{4} - \frac{1}{5} = \frac{1}{20}$ and 20 is the value for U.

Referring to Fig. 1, which represents a 4 inch E. F. lens, this shows two pencils of light proceeding from U U at the condenser. If we trace these through the lens we see that they focus at V V, at a distance of 5 inches as calculated above. A A represents the aperture position. Again we have two pencils proceeding from A A, but these pencils are made up from a B and C ray, whereas in the first case one was made up from two B rays and the other from two C rays. If we trace these pairs of B C rays through the lens we see that they pass, one through each V, and must focus at some point farther than V, from the lens. This distance may be calculated the same as in the case of the condenser image $\frac{1}{4} - \frac{1}{4.022} = \frac{1}{720}$. In this case V equals 720 in. or 60 ft. if we shift the lens from this position, × 4.022, say to 4.25, we then have $\frac{1}{4} - \frac{1}{4.25} = \frac{1}{666}$, and in this case V equals 666 in. or 55.5 ft.

Fig. 2 represents a 19 in. stero lens. In order to focus a real image the slide must be placed at some point farther than the focal length of the lens from it.

Taking U as 20 inches, the same as in Fig 1, we then have, by the same formula, $\frac{1}{19} - \frac{1}{20} = \frac{1}{384.61}$, so that V equals 384.61 inches, or 32.5 feet, which is the point in question, and corresponds with position V in Fig. 1. The distance of the slide image, assuming the slide to be ½ inch, in front of the condenser, would be $\frac{1}{19} - \frac{1}{19.5} = \frac{1}{714.21}$, or 59.52 feet. The distance from the lens to the slide image. These examples are stated briefly, but I will work out the last one in explanation: $1 \div 19 = .526$, and $1 \div 20 = .5$; then $.526 - .5 = .026$. This remainder is the value for the first side of the equation, and is equal to the second side of the equation, $\frac{1}{V}$.

Then if 1 divided by V equals .026, 1 divided by .026 must equal V. $1 \div .026 = 714.21$ in., or 57.52 feet.

In comparing the points V in Fig. 1 with Fig. 2 we must remember that conditions are not the same in both cases, and we must not expect similar results. Taking Fig. 2, if we trace one of the pencils of light from U, we see that in passing through the slide the pencil carries only a small part of the whole picture, consequently only a small part of the picture passes through each V. If we trace these same pencils in Fig. 2 we see that they have spread out to such size that they cover the whole object, or aperture, and each pencil carries a complete image of the aperture, consequently a complete image passes through each point V.

Referring to the position of the slide with relation to the condenser, changing the position of the slide will not effect the focusing of an image more than refocusing the lens. Moving the slide up to the condenser as near as possible will eliminate some, if not all, of friend Allen's color trouble.

I hesitate about giving space to some of Brother Solar's articles, because I very much doubt the ability of many of our readers to understand them. This particular article, however, seems to contain matter which may tend to give operators a very much clearer idea of conjugate foci points. Solar's letters have large value, but I would caution him to avoid the use of technical terms, complicated formulas and reciprocals as much as possible, since a large number of the men do not understand them.

EXPLANATION OF RECIPROCALS.

Reciprocals are used very extensively in optical formulas. The reciprocal of a number is one divided by the number in question, for instance $\frac{1}{2} = .5$ and $\frac{1}{.5} = 2$, so that, 2 and .5 are reciprocals, and one divided by either will equal the other. A form that is frequently used is the sum of reciprocals equals the reciprocal of a number, as $\frac{1}{f_1} + \frac{1}{f_2} = \frac{1}{F}$, in this case f_1 is the focal length of one lens and f_2 the focal length of another, and F the equivalent focus of the two, if we represent f_1 f_2 by 2 and 3 respectively, we have $\frac{1}{2} + \frac{1}{3} = \frac{2+3}{2 \times 3} = \frac{5}{6} = .833$, just the same as simple fractions, the equation indicates that $.833 = \frac{1}{F}$.

Then if .833 equals one divided by F, one divided by .833 must equal F, which it does, and gives 1.2 as the value for F. A simple and the usual way of calculating the sum of two reciprocals is to put them in the form of the first result in the above fractions, $\frac{2+3}{2 \times 3}$, then invert this fraction, and we have $\frac{2 \times 3}{2+3} = 1.2$, the same value we had for F, in the first case.

Why we must use reciprocals to obtain the equivalent focus of two lenses. The greater the power a lens has to deflect or bend a light ray, the less its value will be numerically, for instance, a 2-inch lens is more powerful than a 4-inch lens, and we see that 2 is less numerically than 4. So that in adding the power of two lenses, it must be in such a way as to reduce the value numerically, as we saw above a two and three inch lens combined has a power 1.2 inches much greater than either of the lenses, but less numerically.

Richardson's

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A Criticism.

The article by Mr. P. D. Hugon published in the issue for October 14th has called forth a very interesting letter in regard to certain points made by Mr. Hugon. Unfortunately for the clarification of all of the points brought up, Mr. Hugon is at present in England, and until he can be heard from, certain of the questions cannot be answered.

Mr. Hugon's article differs in several instances from the views held by myself, but as it is by means of discussion and not by dogmatically adhering to certain doctrines that we arrive at the truth. Mr. Hugon's article was published as submitted. We are pleased to publish Mr. A. C. Abadie's letter.

I have read in the issue of October 14th an article on "Soft Focus and the Angle of the Lens."

As an active participant in motion photography for twelve years past, having circled the globe making agencies several times for a well known firm, and since becoming a producer myself having employed some of the brainiest cameramen in the business, and having bought and sold and imported motion picture cameras of every known make from the time when cameras first became procurable, I believe some criticisms which I have to make concerning the before mentioned article are entitled to consideration.

The author enshrouds the important points in his article in a certain ambiguity which causes me to state that nothing is proved. I should like to know what lens (among all of the lenses sold for use in making cinematographic pictures) is referred to as "giving a soft focus." While it is known to some of the more expert cameramen that lenses of like make and focal length frequently vary greatly in their defining powers (in the case of imported lenses this being frequently due to lack of precision work in the mounting operation done here), still it is a fact—and has been so demonstrated to me in the testing laboratories of the most famous photographic lens makers of Germany and England—that all of the lenses supplied for cinematography are tested, corrected and adjusted to produce a *perfectly sharp* reproduction of test charts and also of natural objects.

According to the makers of the various cinema lenses, and according to tests made by the writer of every procurable lens of such type, no cinematographic objective which produces a soft (or unsharp) image is intentionally issued by any of the well known optical firms producing lenses for use in motion photography. I base this assertion on statements made by experts of various lens factories (mostly European) and by the demonstrations which they have made in my presence, as well as on personal tests of an exhaustive nature.

Furthermore, I would like to know what "leading French camera outfit" the writer of that article refers to as "including a lens of one and one-half inch focus." I have imported all makes and models of French cinematograph cameras, both from London and direct from Paris, and while I am aware that the Pathe and one or two others sometimes include both a Zeiss "Tessar" and Voigtlander "Heliar" (of two inch focus), and that in a few instances Pathe outfits have been equipped with a 45 mm. Special Cinema Objective (Heliar). This comes quite a ways from being a one and one-half inch focus lens.

This 45 mm. Heliar just barely covers the standard film image, and experienced camera men are aware that lenses of shorter focal length than this will not cover to the corners.

While on the subject of covering power I would also like to inquire if the author of that article can show any photographic results to prove his assertion that a 2-inch cine objective will cover a plate 1½x1.3 in., even with small stops. If he can do this he sure must have "some lens." I have tested (during the last ten years) hundreds of 2-inch cinematographic lenses as to covering power, and I find that the average 2-inch lens *just about* covers the average size camera aperture, the best performance in this respect being generally exhibited by the German lenses. When testing on an aperture filled out to the full ¾x1 inch, I find that the best lenses will just cover this satisfactorily "wide open," and stopping down does not increase their covering power appreciably, at least in no instance which has come under my observation. This is probably attributable to the construction (type) of the lenses used in cinematographic work.

In passing through Mr. Hugon's attempted description of image formation, it seems that he means to convey that when a lens is stopped down the improvement in definition is due to the fact that the oblique pencils (of light) have been cut off by the diaphragm. Can it be that the author of the article under discussion does not know that stopping a lens down decreases the diameter of the pencils of light, and consequently decreases the diameter of the "circles of confusion," thus improving the sharpness of the image?

Again, I notice the statement of "depth of focus is *entirely* due to focal strength and iris aperture." I am not sure (and it seems the author is also some confused) as to whether "depth of focus" or "depth of field" is meant here. Which is it, please?

I am assured by prominent lens makers that depth (either of focus or of field) is *not* entirely dependent on focal length, and "effective aperture." Type construction is also a factor in securing depth in the results produced by an objective.

Pursuing Mr. Hugon's test I again come to remark: "Why is it, then, that a certain 2-inch lens gives 'soft focus'?" I am so curious about this mysterious "certain 2-inch lens" that I again ask: What lens does the writer of that article refer to? It is important that this be known in order that the accuracy (or inaccuracy) of his statement can be verified. As the matter stands nothing has been proven. As I have previously remarked no maker of cinematographic objectives intentionally issues lenses for such work which are "intentionally imperfect in their optical corrections," but, rather, every energy has been bent by the several makers of cinematographic taking lenses toward producing objectives which, when properly focussed, give microscopically sharp definition.

I find it to be appreciated by all expert cameramen that one particular make and type of lens (presumably the one Mr. Hugon calls a soft focus lens) shows much greater depth of field than any of the others. Tests have established the fact that this particular lens is equal (if not superior) to any other lens in the sharpness of results which it produces, while it leads all others in depth of field at a given stop.

An extensive experience in producing pictures in England and an acquaintance with all of the "honest to God" cameramen in London, England, and vicinity has not revealed a preference for the lens which is termed (in the article) a soft focus lens, over the other popular lens, or, in fact, over any of the other recognized makes.

In closing I wish to state that this communication is not written in the spirit of controversy, but a technical article to be of value must present facts with proofs. Therefore, I request that the points brought up be explained, through the Motion Picture Photography columns or otherwise.

Mr. Abadie's statement that lenses for cinematography are adjusted to produce *perfectly sharp* reproductions is one which I believe requires a limiting clause. There is an appreciable limit to mechanical accuracy, and there is also a limit to the resolving power of a photographic emulsion.

Taking a certain limit of resolving power as being the finest difference which an emulsion is capable of recording it is manifestly absurd to go to the useless trouble of grinding a lens very much finer than is necessary to fall within that limit, and while, in justice to several firms of lens makers, it must be said that they produce lenses well within the resolving power of an emulsion. The usual figure used in calculating depth of focus, &c., for cinematographic lenses is 1-250 part of an inch. In other words, that what is theoretically a point may be represented by a spot 1-250 of an inch in diameter without transgressing what is called a sharp image on the screen.

For ordinary photographic objectives where the image is not designed to be so greatly enlarged, the ordinary limit for such calculation is 1-100 of an inch.

It is natural that manufacturers of lenses should be unwilling to admit that the lens of another maker possessed superior definition; nevertheless, it is evident that they cannot all be equal, and it is customary to charge a considerable addition when a maker is even required to match one of his own lenses.

Mr. Abadie raises several very interesting topics, will some of the other optical sharks give us their opinion?

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Heart of a Hero."

Released by the World Film Corporation.

(Prepared by S. M. Berg.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 58¼ T "Morning" is a sub-title and is printed reading matter on the screen. But 57¼ "When Hale thinks of freedom" is a description of action.

"The Heart of a Hero" depicts the life of Nathan Hale, a young ambitious schoolmaster, who when urged on by his sweetheart Alice, takes up the side of the Colonists in their fight for liberty against England. Through his heroic efforts, he is soon made a captain and later volunteers to obtain the enemy's plans. Disguising himself, he gains the plans, but not until he is recognized by Alice's cousin, Fitzroy. His arrest as a spy follows, and when about to be hung his last words were: "I only regret that I have but one life to lose for my country."

It will be found impossible for the musician to endeavor to fit every scene in this picture, owing to the continual changes of action. Care should be used in not overdoing the use of patriotic music.

Note particularly: English Airs at 38¾; English Patriotic Airs at 46½; Spirit of '76 with drums and fife only at 57¼; Direct cue of Bugle Call at 63½. Especially note drums only, slow beat at 80½. Dawn (on the way to scaffold).

The THEME selected is "One Who Has Yearn'd Alone"—Tschaikowsky.

Time schedule: 87 minutes (six reels—5,800 feet).

"THE HEART OF A HERO."

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	The Wooden Soldier—Bratton. (Allegro Moderato)
2	T	"It says that 2 days ago—"	
3¼	T	"Let us give three cheers—"	An Odd Number—Davis. (Allegretto Moderato)
6	T	Col. Fitzroy arrives—	
7¼	T	"I wish life were one long recess."	One Who Has Yearn'd Alone —Tschaikowsky. (Andante Moderato) (THEME)
9	T	"Tom for your impertinence—"	
11	T	"What! Is it true, Alice?"	The Land of Dreams—Driffill. (Idyll Moderato)
14¾	T	"Nathan, this is my cousin—"	
15¼	T	Young America.	Cavalry Parade No. 4—Andino.
17¼	T	Col. Knowlton.	
18	T	"Let us organize and drill."	Joyous Allegro No. 25—Borch.
21	T	"This is your last opportunity—"	Hurry No. 2—Simon.
23¾	T	Two weeks later.	American Patriotic Air
26	T	"God grants liberty only—"	
26¼	T	"Col. Knowlton Reviews the—" (Drums and Fifes Only)	The Girl I Left Behind Me.
27¼	T	After 12 long, weary months—	Canzonetta—Nicode. (Non troppo lento)
28¾	T	A British sloop, laden with—	
29	T	Unobserved by the sentries—	Agitato No. 6—Kiefert.
30	T	The stores captured by Hale—	
31	T	Hale is summoned to headquarters.	
32¼	T	Col. Knowlton's Home.	Repeat: THEME.
33¾	T	"Gentlemen, I will read you—"	Dramatic Andante No. 32 —Berge.
37½	T	"No, I refuse to free you."	
38¾	T	Three months later.	Sounds from England—Langey. (A selection of English Airs)
44¾	T	"We can go to the North of—"	
46	T	"Go on, hussie, give us a kiss."	Hurry No. 33—Minot.
46½	T	"If you are a Loyalist—"	English National Air.
47½	T	"You're afraid to stay—"	Silent Woe and Secret Greetings. (A von Fielitz) (Andante tranquillamente) (Sentito)
49	T	"If she won't be my wife—"	
50¾	T	"Take a horse and ride like Hell."	Anathema—A. von Fielitz. (Molto adagio)
53½	T	Throughout the night.	
54	T	"And you sound a warning—"	Hurry No. 26—Minot.
56	T	Midnight. Cunningham arrives— (Horses Hoofs)	
57¼	D	When Hale thinks of freedom. (Drums, Fifes Only)	Spirit of '76.
58¼	T	Morning.	Prelude Op. 28, No. 15—Chopin. (Sostenuto)
60½	T	"If Cunningham has carried out—"	
62½	T	"Last night you thanked me—"	Nocturne Op. 15, No. 2—Chopin. (Larghetto)
63½	D	When Hale takes up saddle. (Bugle Call)	Direct Cue.
65½	T	"That's your lover, Nathan Hale."	Repeat: THEME.
67¾	T	"Make some excuse to come inside."	Cavatina-Faust—Gounod. (Larghetto)
71	T	"No, it isn't true."	
71¾	T	"Nathan Hale, in the name of—"	Allegro Agitato No. 8—Andino.
72½	T	Where the trail divided. (Horses' Hoofs)	
74¾	T	Nathan Hale condemned to be hanged—	Repeat: THEME.
76½	T	"That letter is sacred—"	Allegro Agitato No. 1—Kiefert.
77½	T	Alice implores Gen. Howe—	Reverie—Vieuxtemps. (Andante con espressione)
80½	T	Dawn. (Drum—Slow Beat)	No music, drums only.
82¾	T	'Nathan Hale, have you anything—"	Dramatic Andante No. 24 —Borch.
84¼	T	140 years later.	Patriotic March.
87	T	The End.	

Pictures vs. Vaudeville.

By S. M. Berg.

ON almost any important thoroughfare in New York City, attention will be drawn to a building brilliantly illuminated. Upon investigation one will find it is a theater given over to vaudeville and picture entertainment. Possibly the large electric sign will blazen to the world, the title and make of some important feature picture advertised as their star attraction, together with six acts of vaudeville.

The thought must suggest itself that the day has passed when the vaudeville performance closes with the presentation of some film. It is no more vaudeville and picture, but today "pictures and vaudeville." However, the idea is not which is of premier importance as the star attraction, but rather to the musical interpretation presented with the film in some of these theaters.

Most of these houses change their programs on Monday, Thursday, and on those days the manager and his assistants, together with the orchestra leader and his musicians, are on the job early in the morning. Rehearsal is called and the artists run through their acts. Stage and light cues are provided for, and everything is arranged for the afternoon performance, but what about the rehearsal of the star act—"the picture." What time and thought is given to this by the average manager?

In a discussion with a musical director in charge of an important circuit, he frankly stated that "if my musicians do not play the vaudeville right, the artists will kick, but nobody will kick for the picture; besides which few musicians who are experienced in playing vaudeville will not bother much with the picture."

Vaudeville managers, wake up! To stop your patrons from flocking to the exclusive movie theater your star act today is a feature film. But put it over right. Motion pictures are dumb, but music can make them speak. It can interpret and enhance every motion depicted on the screen. Get together with your musical director. Let him know you expect some effort from him. Help him financially by paying for some of the music. Consider the instrumentation of your or-

chestra. Listen to your own orchestra play a picture and then visit the exclusive picture house and see what they are doing. Your orchestra probably consists of piano, violin, cornet, trombone and drums. Sit on the right of the house and you have a charming melange of ear-reeking noise. The exclusive picture theater possibly has a string trio, a quartette with clarinet or cornet, or perhaps a quintette with an organ or harmonium. The atmosphere is different, the music is subdued. Each scene and change of action shows that some care has been exercised in the selection of the music. The orchestra plays the picture as an individual picture and give it a distinct interpretation, not a haphazard hit-or-miss continuation of melodies that at the best are distracting. It should not appear as though two distinct forms of entertainment were being given at the same time; viz.: a concert and a drama—one having scarcely any relation to the other. It is not good policy to run an entertainment on the three-ring circus basis. The music and the picture must work together. The picture is willing, so the music must co-operate. When two forces harmonize a certain satisfactory result is obtained.

Music gives to the film an atmosphere and enchantment which only experience can realize. By changing somewhat their combinations of musicians and if a little more care were given to the selection of music, their entertainment will take on more real value than before, and their audience will leave appreciating everything that has been offered for their entertainment.

Alice Brady, Multiple Star

Hard-Working Little Actress Appears in Many Features for World Film.

ALICE BRADY is the star of seven of the picture plays to be released by the World Film Corporation before the end of May, 1917. These are "Bought and Paid For," "A Woman Alone," "The Girl and the Wager," "Darkest Russia," "The Madness of Helen," "Sinners" and "Frou Frou."

At this rate of productivity as an actress Miss Brady is portraying one new role every month, which is regarded as something of a feat considering that the process covers a long stretch of time and is not operated under special pressure.

Alice Brady.

"Of course this is hard work," said Miss Brady. "Not in spots, but regularly, without the slightest break. I should call it inexorable, for its exactions are never relaxed. But it is wonderfully stimulating, for the variety is entirely unlimited, and you go from one role to another like roaming through some vast building with an endless number of rooms, all different and each one with something in it to fasten the interest.

"When I was very new to the speaking stage I realized that I lacked experience, and I thought the best way to acquire it was to join a stock company where they changed the bill every week. So I played all summer in Dayton, Ohio, appearing in a new role every Monday and beginning to rehearse another every Tuesday morning.

"This seemed to me to be great experience at the time, but as I look back I doubt if it was of any special benefit, excepting that it may have given me confidence and familiarity with the technical side of my profession. But as for any considerable help, the drive was too great and too aimless.

"The plays were changed so often that we scarcely knew one of them before we were plunging into another, and of course we fell into a rut in spite of ourselves. And then, if we were imperfect in our lines, we 'sensed' them as best we could, and slipped through somehow.

"This cannot be done in the pictures. One phrase may be made to do duty for another in the speaking drama, but you canot make a substitute expression or action take the place of the real thing. In other words it is impossible to slur a scene or any portion of a scene in the pictures, because the camera is sure to catch you at it if you try.

"On account of this the picture player must be on his or her mettle all the time in order to succeed, which means that the interest is keyed up every instant. If this lets down the whole scene is gone and must be made over, which does not improve your own temper or those of the other actors and the director.

"This is what I meant by describing the work as inexorable. On the other hand, it is satisfying in a great many respects. For one thing the pictures give us opportunities to see ourselves as others see us, and incidentally to study our own imperfections. On the speaking stage we have to take the word of the critics or our friends regarding the value of our work. On the screen we have ample opportunity to judge for ourselves—so that if we do miss the applause there are other advantages which overbalance it immensely."

Enid Bennett Becomes Triangle-Kay Bee Star

RARELY has the initial work of a new film star aroused the interest that is being accorded the debut of Enid Bennett at the Triangle-Kay Bee studios in Los Angeles. Possessing all of the qualities considered essential in a screen favorite, Miss Bennett's success is predicted by impartial observers who have witnessed her opening scenes before the camera.

Little Miss Bennett is the special "find" of Thomas H. Ince, who was so impressed by her dramatic talent and photographic possibilities during his recent sojourn in New York that he urged her to return with him to California and become one of the stars of the Kay-Bee Company.

Enid Bennett.

The far-away settlement of York, in Western Australia, is the birthplace of Miss Bennett. She is a blonde of the vivacious type with a clear, fresh coloring and wide blue eyes that poets are fond of describing as typical attributes of English beauty.

"It was through meeting Katherine Grey that I came to go on the stage," said Miss Bennett when asked about the incidents that affected her in choosing a career. "My friends gave me a theater party when I was sixteen. I was taken to Perth to see 'The Third Degree,' in which Miss Grey was then appearing. After the performance the star received me in her dressing-room, and was kind enough to help me secure an engagement as Modesty in 'Everywoman' within a few days. My work attracted the attention of Fred Niblo and Josephine Cohan and I became an ingenue in their company, appearing in 'Seven Keys to Baldpate,' 'The Fortune Hunter,' 'The Whip,' 'Excuse Me,' 'Broadway Jones' and other plays in their repertory.

"I feel that the most fortunate incident in my life, however, will prove to be my meeting with Mr. Ince in New York last summer, as I think motion picture acting is perfectly thrilling, and I am very eager to make good all the confidence that has been placed in me."

POLI MEN SEE CHAPLIN REVUE.

Manager H. H. Buxbaum of the Twenty-third Street General Film Exchange entertained last week a quartet of Poli chiefs, General Manager R. C. Miller, W. L. Saunders of Bridgeport, O. C. Edwards of New Haven and A. Vanni of Hartford. The four were in town to take in an advance showing of the Essanay Chaplin revue of 1916. Others who during the same day looked upon this bunch of laughs were Mr. Graves of the Proctor forces and Messrs. Mitchell and Burnstein of the Loew circuit.

1916 MODEL MOTIOGRAPH USED IN ALASKA.

D. Nicoll, of Ketchikan, Alaska, paid the Motiograph factory a visit on his tour through the States. He praised the Motiograph very highly, having used it for several years with entire satisfaction. He also ordered a 1916 model, to be shipped to his Dream theater, Ketchikan, Alaska.

When the "Cinch" Peters Out

By Frank G. Andrews

Exhibitors Who Won Success by Chance Usually Are "Up Against It" When Competition Comes Along

HANK RUMSEY felt quite sure there was money to be made in the "store business" in Peetsburg, so he proceeded to prove it to the Doubting Thomases. He rented the front room in Squire Peck's building and budded forth. And he grew and he grew—like the proverbial little peach in the orchard. He became one of the leading "cits" of the community.

As business success came, he threw his head back and placed his finger on his chest, the prototype, man-size, of Little Jack Horner. He was A Success and he really pitied the other fellows who were working around by the day in a land where Opportunity is simply trying day and night to burglarize the house.

Now the real facts are that Hank wasn't suchamuch. He was a success when it came to measuring success by a dollar-and-cents standard, but he had never done anything to really deserve success. He was a victim of chance. He simply opened up a store and the store did the rest.

In front of the store he had swung a sign which cost him a dollar and a half. On it was painted: "Henry Rumsey, Dealer in General Merchandise." He carried an ad in the town paper reading the same way. And his business policy consisted of opening the store at six in the morning, closing it at ten evenings and being there every minute during business hours. Hank had absolutely nothing else up his sleeve.

You couldn't blame Hank for feeling that he was a superior man—the Wanamaker of his section—and he liked to have people tell him about it. He was so successful that whenever any native wanted to raise money he never thought of giving his mortgage to anybody except Hank Rumsey. It wasn't long before Hank had a part interest in all the town real estate.

After Hank had been doing business for twenty years and had become known for miles around as "the merchant prince," there came to Peetsburg a modern city fellow who desired to summer there. He saw Hank's bonanza and started an opposition store. It is a tearful tale, so why dwell on it? It was soon proved that Hank Rumsey wasn't a Wanamaker at all nor was he a merchant prince. He was simply a chance success. It wasn't him that was succeeding at all, even though he was getting the benefits. It was the store—the opportunity.

The modern storekeeper soon had him on the toboggan and a few years later Hank Rumsey was sold out by the sheriff. He died penniless and his widow at the present time is being looked after by the Helping Hand Society of the First Presbyterian Church.

As George Ade might say: Some men are born great and some have it thrust upon them, but the trouble is they live too long.

Having now shown the moral, let us apply it to the picture business.

Many small exhibitors have succeeded because they got into the business by chance and there was no alternative but success. Things came their way in bunches and the Lord stayed with 'em. There are many who are succeeding who are ranker misfits than hundreds who have failed. They haven't the first idea of what constitute good business policies or good showmanship. They are doing practically everything they should not do and still succeeding. If you tell them in a friendly way of a fault they will ask you what you know about it—what have you ever done! At the same time they will tell you to look at them. There seems no refutation of the argument and a man is a fool who will argue with them. Always the proof of the pudding is in the eating, and when they are using the only spoon they have nine-tenths of the argument on their side.

But every intelligent exhibitor of experience knows that there are right methods to be employed in the conduct of a picture theater, even admitting that misfits have succeeded and that competent showmen have failed. Fundamentally, the picture business is a lottery. You succeed or you don't succeed. But when success once starts the competent showman has an ace in the hole to the other fellow's deuce.

A novice may sit into a game of draw poker and draw the cards out of shape against experienced gamblers for an entire evening, but if he comes often enough the experienced card players will get his watch and shirt. Now and then a player wins at a slot machine, but it is a mathematical impossibility to keep it up because the percentage is 40 per cent. against the player. The law of averages must prevail in the long run. Yet an egotistical sport will tell you that he can beat a slot machine and, with his paws full of winnings, he seems to have all the argument on his side. All you can do is play for time.

So it is in the picture business. There are exhibitors succeeding in spite of themselves and this type of exhibitor is quite sure that his superior wisdom and showmanship is entirely responsible. It is far from the truth. His success is due to chance, opportunity and a rabbit's foot. When he loses any of these—well, it's a puff of smoke for him.

Personally, I have seen hundreds of business mistakes in the exhibition end of the business. There is no question but that they were mistakes even though the perpetrators apparently had for the moment the best of the argument.

Here is the case of Peter Potts. Peter saw a chance to open a picture show in the virgin town of Gazelle, population 2,000. He spent $7,000 building a nice little theater. He opened at ten cents a head, six night a week. Knowing nothing about the business, he made the mighty mistake of showing eight and ten reels every night, with twelve reels Saturday nights. He started doing this right at the outset, despite advice to the contrary from persons who knew. Within two weeks the attendance was so poor that he had to cut down to three nights a week and now he is showing only on Saturday nights, just to clear enough money to pay his rent.

Such policy is simply suicide. Besides surfeiting the public with cheap pictures it means that when reverses come there is nothing to do but sit down and admit defeat. You have shot off your whole bunch of firecrackers at once.

Another small exhibitor took a Paragraph service. At the best his theater was a hard proposition and he had just about all he could do to make ends meet. His service was good and he might have won out but he resorted to old-time methods which had made money for him in the early days of the industry. He schemed to put something over on his patrons. He made a new contract with Paramount and took their very earliest releases (nearly three years old) at half the money. He confided to his friends that he had pulled off a slick trick. Did he? Not so you could notice it. He fooled none of his patrons. He lost two-thirds of them and now the theater is boarded up. What he should have done was to have taken twice as costly a service instead of one twice as cheap. His chance to succeed would have been far better.

Another small exhibitor has for ten years been getting his daily service from a Pennsylvania exchange, although his theater is located in an adjacent state. He has received fine treatment and naturally has a warm place in his heart for this exchange. But he does not know that Pennsylvania is the film slaughter house of the Union in the matter of official censorship and he has been getting films that are nothing more than remnants of the original stories. All the while his patrons, ignorant of the true cause, have been groaning and wondering what has come over the films—they are not as good as they once were.

This exhibitor is quite unaware of the cause. When the fine feature—"God's Country and the Woman"—comes to an exhibitor with 1,325 feet deleted out of an original 6,000, making the story so ridiculous that it cannot be comprehended, then it is time for an exhibitor to look around for whatever relief may be in sight.

A nice theater was built in a live town of something less than 5,000 people. It looked like a gold mine and several persons tried for the lease. Along came a big city showman with money in both hands and by offering twice the rent anybody else offered, and twice as much as the stand was really worth, copped the lease inside of ten minutes. He opened at ten cents and did a land-office business. The money was too easy—the city fellow wanted all the golden eggs at once. So he stuck the price up to fifteen cents and put over some miserably cheap stuff. Business suicide! The public dropped him and unsightly boards now "adorn" the entrance. He had an exceptionally good opportunity but ruined it by one bad, unpardonable business stroke.

There are exhibitors who adhere to the policy of drumming people into their theater instead of trying to attract them by superior pictures. It seems hard to believe but there are still some small exhibitors who are using a piano and drums, and advertising the combination as "an orches-

tra." It takes a mighty good drummer to work in a picture show without "disturbing" the pictures, to those of esthetic tastes especially, and when you meet one who thinks the audience came to hear how well he can drum and to see the pictures incidentally, then you are going against the impossible. The trick work of some amateur drummers, and the crashing of cymbals at a critical stage in an engaging drama, is not what you would exactly call "a joy and a delight." Some exhibitors cannot understand that the purpose of music is simply to provide a soothing accompaniment to the pictures and should not in any instance, except where effects are required, be permitted to disturb the screen story.

The same applies to an orchestra in a small town. The exhibitor who excuses his orchestra by using the argument that the Strand theater in New York employs an orchestra has got another guess coming. There is a lot of difference. The Strand orchestra renders its music with intelligent appropriateness and in no instance does it disturb the thoughts of the audience or jar their finer sensibilities.

The small town orchestra, composed of mediocre musicians, and playing indiscriminately from a repertoire of cheap ragtime and popular waltz songs, is a far, far different proposition, and its chief virtue is to make a noise that will draw people in from the streets rather than provide entertainment for those who have already passed the box office.

The problem of order in a small town theater is also a serious one that few exhibitors consider worth while to interest themselves in. Some care little when the entrance to their theater is blocked up with a gang of foul-mouthed boys and hoodlums that may keep decent people from coming to see their show. They are apparently afraid of offending some of the loafers because they might lose a nickel that one of them occasional spends with him. They do not comprehend that for every nickel they might lose (which they won't because the hoodlum will come anyway), they would probably gain a dollar in patronage from more desirable patrons.

And when we witness a proprietor who, without lifting a hand to prevent it, permits the rougher and more or less undesirable element in his audience to shuck peanuts, throw them boisterously at refined patrons, to guffaw and utter catcalls upon the first suspicion of suggestiveness in the screen picture, then we are convinced that this particular exhibitor is a misfit, even though he may be making some money for the time being. At any rate, he is not a credit to the industry and we feel sure a really competent man could be making two dollars with the same stand for every one that this fellow makes.

The mistakes that are made in advertising pictures is another phase that could be referred to at length. The methods employed by some exhibitors is disgraceful. To them any plan is considered permissible providing it will draw the people. Every form of misrepresentation is employed, with no regard for the truth and no consideration whatever for the character of the house or the good name of the industry as a whole.

One of the most flagrant examples of misrepresentation was when an exhibitor advertised a certain feature of a lurid type. He used these words: "Look what the Moving Picture World says about this great feature!" Then he quoted copiously about the wondrous production.

Now the truth is the Moving Picture World didn't praise the feature at all. Quite the reverse, that journal roasted it unmercifully. The quotations that the exhibitor used in his ad were taken out of the department known as "Manufacturers' Advance Notes."

Exhibitors who employ such methods may succeed for a time, but they cannot become fixtures. God is always with the right, even though one's faith falters at times.

Harold Edel, The Strand's Manager

HAROLD EDEL, managing director for America's largest motion picture theater, the Strand, is the youngest man on Broadway holding a similar position. He was born in Greenville, S. C., 27 years ago and is a graduate from Georgia University.

Mr. Edel's entry into the entertainment field was in 1904, when he was given charge of a penny arcade on East Fourteenth street, New York, owned by Mitchell H. Mark, now president of the Mark Strand Company, owners and operators of the Strand theater, New York.

Harold Edel.

Mr. Mark soon discovered in the youthful manager unusual capabilities, worthy of positions of greater responsibility, and transferred him to Lawrence, Mass., to take charge of a small motion picture theater seating 125 persons. After managing this house for six months he was transferred to Cleveland, O., and given charge of the Coliseum and Globe theaters, both of which he managed successfully for two years. At that time the Alhambra theater, in Cleveland's exclusive section, was opened and Mr. Edel was appointed managing director. The Alhambra was one of America's most luxurious picture theaters and possibly the first which had a pipe organ installed. Mr. Edel inaugurated entertainments which have since been elaborated upon by others.

Later Mr. Edel accepted the position of general manager for the Kinemacolor Company of Canada, in which capacity he presented the famous Durbar pictures in every Canadian theater of consequence from the Atlantic to the Pacific coasts. Later he was made general manager for the Mark-Brock Theatrical Enterprises in Buffalo and served with this firm until the new Strand theater in Buffalo, in which he had purchased an interest, was built, when he took charge as managing director. A few months ago he was transferred to New York.

Mr. Edel's experience has given him a keen insight into the motion picture field, and he has the happy faculty of studying his audiences and make up programs to their liking.

Emerson Back With Triangle

Goes to Coast to Direct Douglas Fairbanks in New Features.

DIRECTOR JOHN EMERSON, loaned by Triangle to the Famous Players for the past two months, has been recalled, and has departed for the Triangle-Fine Arts studios at Hollywood, Cal. The reason for the haste in the departure of Director Emerson lies in a telegram received by Harry E. Aitken, President of Triangle, from Douglas Fairbanks, the same day the ebullient and athletic star hopped off the train at Hollywood. In his wire Fairbanks announced that he was on the ground and ready to start on his next picture, but that he craved two boons—first, that John Emerson act as his director; second, that Anita Loos, busy scenaroist of Triangle-Fine Arts, write the titles for his plays.

Miss Loos, it happened, had just left for the coast after a brief vacation in New York, and is ready for her assignment. Emerson will arrive at Hollywood within the next week or ten days, and Fairbanks will then begin work on his first coast picture since "The Half-Breed." Meantime he has made in the East "Manhattan Madness" and "American Aristocracy."

Emerson directed Fairbanks in "His Picture in the Papers," one of the earliest Triangle-Fairbanks releases. The last production he made for Triangle before coming East two months ago was the Sir Herbert Tree film presentation of "Macbeth."

The northwestern Triangle territory, with headquarters at Seattle, Wash., has been assigned to Peter N. Brinch and associates. The territory takes in the States of Washington, Oregon, the northern half of Idaho and that portion of the State of Montana, lying west of the Rockies. Mr. Brinch will assume almost immediate charge of this district under the contract just signed. The contracts covering five other territorial districts are now pending, and announcement will be made concerning them in a few days.

MOTION PICTURES IN FOOTBALL TRAINING.

The motion picture camera has been brought into play at Rutgers College as one of the factors in training the 1916 football squad. It is believed the men on the team will through watching their own work on the screen more readily remedy defects in play. The result of the experiment should prove of interest to other athletic aggregations.

Australian Notes

JOHN F. GAVIN, who recently produced "The Martyrdom of Nurse Cavell," now playing under the Famous Players Co. of Canada, is at present busy on "The Birth of Australia," which he states will be by far the most stupendous and expensive production yet attempted in Australia. The scenario, which covers a period of 150 years, will necessitate nearly 600 scenes, and over 1,500 people, including 63 principals, will be employed in the spectacle. The picture will portray all the leading events in the history of Australia from the landing of Captain Cook to the Dardanelles campaign. Gavin considers that, when completed, the picture will be a feature worthy of being screened in any theater in the world.

* * *

C. Post Mason, who was mentioned in the "Moving Picture World" of June 24, was sent to America by Mr. Gavin to exploit the latter's big box office attraction, "The Martyrdom of Nurse Cavell." Mr. Gavin informs me that Mason has been successful in disposing the Canadian and English rights at very satisfactory figures, and that he is at present making arrangements for it to be screened in the U. S. A. Mason is best known in this country as a singer of popular ballads on the Harry Rickards and Fuller Vaudeville Circuits.

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Gavin has also just completed a two-part production, entitled "The Revue Girls." This features Gwen Lewis, a member of the Royal Strollers Theatrical Company, at present playing in Sydney.

* * *

Franklyn Barrett, formerly with Pathe Freres and more recently with the George Willoughby Photoplay Company, has begun operations on his own account, and has built a studio in Parramatta, near Sydney, and is at present engaged on the production of two single-reel comedies.

* * *

Higgins Brothers, a local firm, is making a special feature of topical films at present, and is not producing any dramatic subjects for the time being.

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I understand that Marion Marcus Clark has negotiations under way for the purchase of the motion picture rights for the novel written by her father, Marcus Clark, entitled "For the Term of His Natural Life." A film version of the book was made by an Australian company about five years ago, and was released in America by Sawyer's, Inc., in 1913, under the title, "The Convict Hero." Some time later Miss Clark was successful in obtaining an injunction against the screening of the film, which has not been in circulation for nearly two years.

"For the Term of His Natural Life" is a story of the old penal settlements in Tasmania, and the plot is highly original, and suitable for picture presentation. I hear that the rights will probably be offered to an American concern.

* * *

The Hippodrome, which opened only a fortnight ago as a photoplay house, closed down again last Saturday, the venture not having proved a success.

The management has not announced any future arrangements.

* * *

I would like to draw the attention of film manufacturers and exporters to the fact that a very strict censorship is being exercised at present by the Commonwealth military authorities. I gave the names of a few pictures that had been stopped last week, and to this list may be added "Sold for Marriage" (Triangle) and "The Yellow Passport" (World). These pictures were stopped because they showed the Russian Government in a bad light, and also contained scenes that might influence feeling against our ally. There are a number of similar pictures being produced, and it is just a waste of time sending them to this country—during the war, at any rate. The law seems to provide that the "villain" of any picture may be an American, an Englishman or a neutral, but if he happens to be a Russian, Frenchman, or Japanese, the picture is not allowed to pass.

"The Yellow Passport" was taken off after two days screening at the new Sydney theater, "Hoyt's," where it was one of the opening attractions.

* * *

A meeting is to be held next week by the Federated Showmen's Union (N. S. W.) to discuss the proposed raising of prices of admission to all Sydney and suburban theaters. The proposed minimum price is six-pence, against the present three-pence.

* * *

"The Phantom," the Triangle subject that was held up by the police department, was passed by the chief secretary, Mr. George Black, last week. It is now the current screening at the Crystal Palace, where it is proving a great drawing card.

* * *

Lieut. Jim Anderson is back in Sydney from New Zealand, where he went to establish the Fox Films throughout the Dominion. "Yes," said the rotund lieutenant. "I'm back. So is Carey Wilson, who went with me.

"We left Sydney on August 11, returned September 4, and during the intervening time leased quarters, furnished them, built up an organization, and started the sign which will soon reach throughout both islands of the Dominion.

"Our New Zealand home is situated in 65 Willis street, Wellington, in the center of the business district, and beautifully furnished offices have been established."

* * *

The Australian rights for "Gloria's Romance" have been secured by Australasian Films, Ltd. The release date has not yet been announced. This will undoubtedly be one of the best box office attractions offered by this firm for a considerable time.

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Another serial nearly due for release is "The Adventures of Terence O'Rourke," which are being handled by Fraser Films, Ltd. The first episode will be released in a few weeks, immediately upon the finish of their present serial, "The Broken Coin."

* * *

A new news-gazette is to be released by Fraser Films, Ltd., in the near future. There are two local gazettes at present, one being produced by Australasian Films, Ltd., and the other by the Co-operative Exchange.

* * *

"The Mutiny of the Bounty," a five-part picture produced by Raymond Longford, is easily the best historical subject yet produced in this country. The story, which is taken from an event in the early history of Australia, makes a very good picture, and the acting is consistently good, especially that of George Cross, who plays the leading character. The photography is a special feature of the production, containing some of the finest artistic work I have seen in any production, American, English or local. It is understood that negotiations are under way for the release of the picture in America.

* * *

Although common enough in the United States, so far Australia has not had a picture theater which changed the program six days in the week. The Boomerang theater, situated in Coogee, a suburb of Sydney, has the distinction of being the first theater to have a daily change of program. This theater was opened last week, and is one of the finest picture shows in the suburbs. Erected at a cost of £10,000, the building contains all the latest improvements, including a large sliding roof. Every modern convenience has been installed for the convenience of the patrons. Manager Bray says that the name Boomerang was chosen because it means "come back again." It is admittedly very appropriate.

Sydney, N. S. W., Australia. TOM. S. IMRIE.
September 13, 1916.

"MOTHER" BENSON DIES.

After having been confined for several months to her home in Hollywood, Mrs. May Benson, known in the photoplay world as "Mother" Benson, died on September 29. "Mother" Benson had been three years with the Universal West Coast studios and for a long time played in films with the late "Daddy" Manley, whose death greatly grieved her. The little old lady was a great favorite at the film capital and her services always were in demand by directors. She had had a long and varied career on the legitimate stage and in pictures and her death was mourned sincerely by the Universalites with whom she had been so intimately associated.

LOIS WEBER STARTS NEW FEATURE.

"The Mysterious Mrs. Musselwhite" is the title of a new feature production started at Universal City by Lois Weber. The story originally was published in a current magazine but has been adapted for the screen by Miss Weber. Mary McLaren will be featured.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

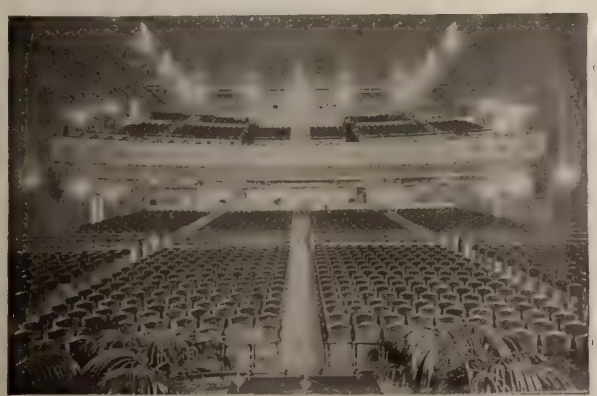
REGENT THEATER, DETROIT, MICH.

New Photoplay Palace Is Magnificent in Equipment and Superb in Construction—Owned and Operated by Company of Which William F. Klatt is Head—Occupies Plot of Ground 107 by 220 Feet—Operating Room Is 14 by 26 Feet in Size—Prices Range from 10 to 50 Cents.

THE new Regent Theater, Detroit's largest theater, was opened with an invitational entertainment Monday, September 18, 1916. The Regent is owned and operated by the Regent Theater Company, of which Wm. F. Klatt, the well-known theater man, is president; Judge John B. Whelan, treasurer, and C. A. McVicker, general director and booking agent. C. W. Porter is house manager. The Regent Theater is situated in the new heart of Detroit, the intersection of the Grand Boulevard and Woodward Avenue, Detroit's principal business street. The building occupies a plot of ground 107½x220, and has probably the largest and finest auditorium outside the city of New York. The entire structure is built of brick, stone, steel, and reinforced concrete. The Woodward Avenue elevation is composed of a marble base with the second and third stories of brick trimmed with stone. This portion of the building, three stories in height, contains the entrance, lobby and offices. On each side of the main entrance are steel poster frames set in the masonry and glazed with plate glass. A large marquise of steel and glass affords protection from the elements.

Wm. F. Klatt.

Above the marquise is a large electric sign consisting of an oval, in which is the word "Regent." Below this is a three-line interchangeable sign, while standing at each end on top of the interchangeable sign are two rampant lions which support the oval. Around the oval are exposed incandescent lamps which are operated on a flasher. Along the front of the marquise is also an interchangeable sign.



Interior of the Regent Theater, Detroit, Mich.

All lights except those operated on the flasher are concealed. Above the electric sign at each side of the building are suspended two huge lamps of beautiful design 9 feet in length and weighing 1,250 pounds each. These lamps are of cast iron, covered with gold leaf and glazed with Cathedral glass. The panels between the brackets in the cornice are also picked out with lights. In addition to these lighting effects there are six reflectors on the top of the marquise for flood lighting.

To the right of the entrance lobby, which has walls of brick and marble and a ceiling and frieze of terra cotta tinted in tone with the brick work, the large and commodious ticket office is situated. The ticket office is of marble and glass and is fitted with the latest ticket vending and change making machines, also with burglar and police arrangements within easy reach of the cashier. A handsome brass rail separates the ticket buyers from the outgoing patrons. The ceiling of the lobby is studded with lamps, and a magnificent fixture of unique and original design, which contains fifty-five lamps, is suspended from the center. On the left is a door leading to the offices. There are six mahogany doors glazed with plate glass leading into the foyer from the lobby. The floor of the lobby is graded with an easy rise from the sidewalk to auditorium level and is made of non-slipping vitreous tile in beautiful colors, ranging from light to very deep red. The walls of the lobby are paneled with mirrors and poster frames, and the radiators are set in the recesses behind wrought iron screens of striking design. A beautiful marble wainscoting of Alps Green marble extends entirely around

Regent Theater, Detroit, Mich.

this room. The color scheme of the lobby is in rich, warm French grays and paneling is brought out in beautiful blue tones. The ceiling is beamed and the excellent arrangement of the lighting fixtures throws the paneling in strong relief.

On each side of the foyer are drinking fountains. There are four of these fountains, two in foyer and two in lounge room on the second floor. The foyer is divided with a row of handsome brass posts connected with chains. The foyer is 20 feet wide and 105 feet long with floors of beautiful tile. As one passes through the foyer he is impressed with the

huge size and dignity of the auditorium. This magnificent room occupies the full width of the lot, is 165 feet long and has a ceiling height of 60 feet. From a point about midway in the house the side walls are gradually curved in with an easy sweep to intersect the proscenium opening which is 48 feet wide and 32 feet high. The balcony extends from the back over less than half of the house, thereby leaving a very high and airy room. The walls of the room show a base with pilasters surmounted above by a frieze 12 feet in height, then a richly ornamented cornice. Around the entire outside walls of the auditorium the ceiling is heavily beamed in striking design, while the field is worked out in square flat panels. The base of the walls is done in a grayish brown; the pilasters in gray with caps of gold; the wall panels in old ivory with green stenciling. The frieze is richly ornamented in deep blues of striking strength and gold, while the lesser ornament is in different tones of red. The cornice is cream, with the panels between in strong blues and gold.

There are twenty exits in the auditorium, all being of generous size and conveniently located so that the building can be emptied quickly. The auditorium floor is of concrete, except the aisles, which are of non-slipping vitreous tile. There are no boxes on the sides of the auditorium, but at a point about seventy degrees from the stage front, on the parquette floor there are two rows of boxes extending across the house, and one row of boxes in the front of the balcony. There are 1,900 seats on the first floor, about 900 in the balcony and 288 box chairs. There are no columns in the house, and every seat has a perfect sight line to the stage. The orchestra pit is large and roomy and accommodates a thirty-two piece orchestra. The stage is 75 feet in width. The stage setting

Beautiful Lounge Room of Regent Theater, Detroit, Mich.

designed by the architects after Versailles, is a beautiful piece of work as well as the asbestos curtain. The asbestos curtain is decorated in a manner similar to the wall panels. The medallions which are the motif of the frieze is repeated on the center of the curtain so that when the asbestos is down the walls seem to be carried across the arch opening.

The big pipe organ is one of the largest in the country and is distributed in five parts. It is a five-manual organ with fifty-five "speaking" stops. The great organ and the orchestral organ are placed in rooms on the south side of the auditorium; the swell organ on the north side; the echo organ in the clear story above the ceiling of the auditorium and percussion organ under the stage. The screens over the shutters are beautifully designed and form a decorative part of the auditorium walls.

All stairs are of reinforced concrete with tile treads, iron risers, and wrought iron balustrades. Ascending the stairs to the mezzanine level, one steps into a magnificent lounge room which is about 22 feet in width and 96 feet long. The ceiling of this room is curved in the fashion of a barrel and along one side, the space that is usually unoccupied under the balcony has been made use of by a series of alcoves. The lounge room is beautifully furnished in French gray wicker furniture and velour draperies of blue and old rose. Standing lamps are liberally distributed. These lamps have shades decorated to conform with the various colors used in the room. On the walls are large mirrors. The floor of this room is of small tile of beautiful soft colors ranging from light tan to deep reds with a design worked through it in green tile. The tile is laid in basket pattern. The colors used in this room have been so carefully selected that the whole scheme blends in a beautiful ensemble.

The inclines giving entrance to the balcony from the lounge room are floored with non-slipping tile. The center incline from lounge to balcony is a bridge. This unusual feature was brought about by opening the under side of the balcony to a point about 12 feet above the mezzanine, or lounge floor, so that those in the lounge room may look down on the people on the main floor. Opening off the lounge room is a women's room 28 by 30 feet in size, which is floored in the same tile as the lounge room. The walls and ceilings are decorated in French grays with bands of nasturtiums worked into the general scheme. There is a fireplace in this room of beautiful and odd design. The furnishings here are wicker done in old ivory with upholstering in old rose and tan. The hangings are old rose. Ascending to the balcony level one finds the men's smoking room, 28 by 30 feet in size.

The lighting in the house deserves special mention, the fixtures in the auditorium ceiling being designed as part of the ceiling. In addition to the general illumination there are also additional 20 outlets in the ceiling which, when special lighting is desired, give the appearance of stars in the sky. Lighting fixtures are in deep, ruddy gold, relieved by blue and red. The house is protected by an automatic sprinkler system in addition to the stand pipes. The projection room is 14 by 26 feet in size with reinforced concrete floor and ceiling, and tile and brick walls. The screen is 18 by 24 feet in size. Essentially the projection equipment consists of three Powers 6B machines, two spot arcs, two General Electric compensarcs, three arc transformers and the switchboard.

William F. Klatt, who promoted the Regent, is one of Detroit's oldest exhibitors, if not the pioneer, having started the Bijou theater on Monroe Avenue more than eleven years ago. In addition to the Regent, he operates the Vendome, Gratiot, Jewell and Rosedale theaters in Detroit, all of which are booked by C. A. McVicker, who is Mr. Klatt's "right hand man." The admission prices range from 10 to 50 cents.

DONALD THOMPSON, WAR PHOTOGRAPHER.

TO SECURE motion pictures of actual fighting in the European conflict requires a mixture of skill, courage, official influence and knowledge of military affairs. All these qualities are combined in the person of Donald C. Thompson, staff photographer for Leslie's Weekly and official cinematographer to the French Government. For that reason his collection of films stands in a class apart from the mass of stuff which has been exhibited in this country in the guise of "war pictures" and which has been in so many cases either utterly spurious or taken so far from the actual front line of battle as to be of little more than academic interest.

Donald C. Thompson.

Mr. Thompson returned from France recently to recover from the effects of a shell wound which he received in the front line trenches and he has been employing his period of convalescence in assembling ten reels of the most thrilling scenes which he pictured during many months with the Allied forces. When he had them arranged as he wanted them, under the self-explanatory title, "War As It Really Is," he took them to S. L. Rothapfel, managing director of The Rialto, and offered him the exclusive right to show them in public. After a thrilling two hours during which the complete set was run off for his benefit, Mr. Rothapfel promptly closed with Mr. Thompson on his offer and an arrangement was entered into whereby selected portions of the pictures will be included each week on The Rialto program as an added feature, beginning Sunday, October 15. Furthermore, when Mr. Thompson leaves for Russia this week, to join the army of Grand Duke Nicholas on the Roumanian front, he will begin sending back a weekly reel of pictures to The Rialto whenever transportation facilities and the censorship will permit.

McIntyre in "The Traveling Salesman"

Noted Comedian to Repeat His Stage Success Before Famous Players Camera for Paramount Program.

BY AN arrangement effected this week, Frank McIntyre, the celebrated comedian, will make his debut on the screen under the auspices of the Famous Players Film Company, in a picturization of his greatest stage success, "The Traveling Salesman," by James Forbes.

This typical American comedy created a mirth-sensation during its engagement at the Liberty theater, New York, a few years ago, when under the management of the late Henry B. Harris, Mr. McIntyre's inimitable interpretation of the funny drummer was received as one of the most humorous character creations ever contributed to the stage.

Frank McIntyre.

"The Traveling Salesmen" was considered to possess unusual screen material by many of the larger feature producing companies, who have made frequent and flattering offers to Mr. McIntyre to enact this characterization before the camera. His consent to make his photoplay debut with the company through which so many of his contemporary stage stars have been introduced to the motion picture public, is therefore in the nature of a managerial triumph.

Mr. McIntyre has had an interesting stage history, having traversed all the theatrical paths that lead to stardom, including stock and one night stand engagements in the earlier years of his career. After his success in "The Traveling Salesman" he toured the country with it, repeating his metropolitan hit in all the cities, towns and hamlets in which he had formerly appeared under far more trying circumstances as a struggling artist. Among the plays in which he has won personal triumphs are "Captain Malley," "A Poor Man," "My Wife's Husband," "Major Andre," and "The Hat Salesman."

The plot, in brief, has to do with the romance which develops from the first meeting of the traveling salesman and the girlish telegraph operator at Grand Crossing. The girl has some property that two schemers plan to get away from her by bidding for it when it is up for sale for taxes. The traveling salesman learns of the plot, foils it and finally wins out after undergoing all the conditions of misery because the girl mistrusts him and believes in her enemies.

This photoplay comedy will appear on the Paramount Program during the next few weeks.

At Leading Picture Theaters

Programs for the Week of October 22 at New York's Best Motion Picture Houses.

"The Rainbow Princess" at The Strand.

AT THE Strand theater Daniel Frohman presented Ann Pennington in a new photodrama entitled, "The Rainbow Priness," by Shannon Fife. Miss Pennington enacts the role of Hope, a waif who has been picked up by "Pop" Blodgett, owner of a circus, and forced to do most of the dangerous turns in the show. There are many thrilling situations in the play. In support of Miss Pennington are: William Courtleigh, Jr., Edwin Sturgis, Charles Sutton, Harry Lee, Clifford Gray, and Augusta Anderson.

The first installment of the Battle of the Somme, the fourth chapter of Ditmar's "Living Book of Nature," Travel and Educational studies, and the Strand Topical Review were also shown.

On the musical program were the original Hawiian Players from Ziegfeld's Follies, Grace Hoffman, soprano, and Irene Stolofsky, violinist.

"Jim Grimsby's Boy" at the Rialto.

Frank Keenan and Enid Markey shared honors in "Jim Grimsby's Boy," a Triangle feature, at the Rialto. Mr. Keenan departs from the sort of role with which he has been identified hitherto, and in this story plays a rough old mountaineer who has hardened his heart against the world because Fate has made his only child a girl. He brings the child up as a boy, and it is her blossoming into womanhood and eventually winning his reluctant affection that forms the delightfully human theme of the story.

War Pictures taken by Donald C. Thompson, and Roscoe Arbuckle and his dog in "Fatty's Loyal Friend," were added features. Brind's "Intimate Studies of Bird Life" and the topical digest were also on the program.

The Russian Balalaika Orchestra, Hilda Goodwin, and Elizabeth Murray furnished the extra musical numbers. Claire Niles gave a dance novelty.

Romeo and Juliet at the Broadway.

Shakespeare's immortal love story, Romeo and Juliet was presented for the week at the Broadway theater by the Metro Pictures Corporation. Francis X. Bushman and Beverly Bayne have the title roles. The screen version is in eight reels, and six hundred persons were used in the production.

The program also contained the Paramount-Burton Holmes travel pictures, the pictograph, news events, cartoons, and a comedy.

The Eighty-First Street Theater Bill.

At the Eighty-First Street theater four Triangle pictures were shown. Monday, Tuesday, and Wednesday. H. B. Warner in "The Vagabond Prince," and a Keystone comedy were given. Thursday, Friday, Saturday, and Sunday, Norma Talmadge in "Fifty-Fifty," and a new Sennett Keystone comedy were on the program.

Frances Nelson in Metro Feature Play

FRANCES NELSON, Metro star, soon will begin in the Rolfe studio on a new feature play which has been adapted for her by Harry O. Hoyt. The production will deal with a woman's reverie in a police station. The story is filled with dramatic incidents, and the part is admirably adapted to the emotional powers of Miss Nelson. John W. Noble will direct the production.

Born in St. Paul, Minn., her childhood spent in Boston, Miss Nelson's first stage experience was with Lew Fields in

Frances Nelson.

"The Wife Hunters." Next she appeared in stock in Philadelphia and in Indianapolis. Her last experience on the speaking stage, before going into motion pictures, was with Thomas A. Wise in "The Silver Wedding."

Her first motion picture experience was at the old Biograph in "The Chieftain's Sons," in which she was seen as an Indian girl. Among the pictures in which she has been seen are "Love's Crucible," "The Family Cupboard," "The Revolt," "Human Driftwood," "Sins of Society," "The Stolen Voice," "The Almighty Dollar," "The House of Fear," "Ambition," and "So Runs the Way."

DORIS KENYON IN "THE MAN WHO STOOD STILL."

Co-starred with Lew Fields in "The Man Who Stood Still" is Doris Kenyon, an amazingly prety girl who is coming along very rapidly as a motion picture actress.

Elaborate Features on Paramount Program

Marguerite Clark Makes First Appearance Since the Renewal of Her Famous Players' Contract.

THE week of October 30 will be remembered in the history of Paramount Pictures Corporation by reason of the fact that Marguerite Clark makes her first appearance on this date after the renewal of her contract with the Famous Players Film Company, to remain on the screen rather than succumb to the inducements of the footlights. Miss Clark will appear in "Miss George Washington," one of the most exceptionally clever productions Paramount has ever been able to offer its exhibitors.

The phenomenal rise of Miss Clark to a position of preeminence among screen stars, has been one of the most remarkable chapters of motion picture history. Coming fresh from the musical comedy stage, Miss Clark became a favorite overnight when she made her screen debut in the Famous Players picture "Wildflower," in which she created a veritable sensation. From that time she has ranked as one of the foremost motion picture stars in popularity and in accomplishment. Exhibitors throughout the country are looking forward with keen delight to the reappearance of Miss Clark as a regular star on the Paramount Program.

The other feature for this week is "Seventeen," a picturization of Booth Tarkington's humorous masterpiece in which Louise Huff and Jack Pickford co-star. "Seventeen" was produced under the direction of Robert G. Vignola, and marks the return of Jack Pickford to the Paramount Program as a member of the Famous Players forces after a long absence. His last appearance in the productions of this company, having been in "Poor Little Peppina," in which he appeared in support of his sister Mary. Miss Huff was last seen on the screen in "The Reward of Patience" in which she played the Quaker girl. "Seventeen" is one of Booth Tarkington's greatest successes and deals with a phase of life which no normal youngster escapes, and is, therefore, universal in its appeal. This is the first time that Miss Huff and Mr. Pickford have been co-stars. Throughout the country brooksellers are co-operating with exhibitors in advertising this production, as this book was for many years, one of America's "best sellers."

In addition to the two features on the Program, Paramount will release four single reel features, the 38th edition of the magazine-on-the-screen Paramount Pictographs. The 39th of the series of "Little Trips Around the World" conducted by Burton Holmes, in which he takes his fellow travelers to view the wonderful "Vesuvius Volcano in Eruption." The Paramount-Bray Cartoon drawn by L. M. Glackens, entitled "Greenland's Icy Mountains," and Paramount's third comedy "A Troublesome Trip," produced by the United States Motion Picture Corporation.

The 38th edition of the Paramount Pictographs, the magazine-on-the-screen, contains four very interesting subjects, the first of which is "Art and the Etcher," in which Walter Raymond Duff, one of the most skillful etchers in the world, consented to pose for the screen and give the public a more intimate idea of how this delicate work is done and show conclusively that their artistic genius has developed great skill in the more mechanical details required to produce the finished etchings, as most etchings are simply reproductions of paintings which are done by skilled craftsmen and which have little value compared with the original work of a real artist—these pictures are indeed unusual.

Another subject is "The Passing of the Cowboy," which romantic and picturesque figure has been associated with daring feats of the western plains and who is rapidly disappearing before the march of so-called civilization, is shown in a series of exceptional trick riding and broncho busting features. Among the famous riders who consented to pose for these pictures, are Dolly Mullins, the most fearless woman rider in the world, famous for her daring; Bert Gudgeon, who carried off first honors at the 1916 Stampede at Sheepshead Bay, where he surpassed his rivals with his dexterity in using the lariat, and Buck Moulton, who has been broncho busting since he was 15 years of age and is world famous for his fearlessness in handling outlaw horses.

The other two features in this screen magazine are "Fall Sports on Lake Ontario," which were posed for by E. F. Warner, editor of "Field and Stream," and the second of the series of Sculptured Plastiques, executed by the famous sculptor, William d'A. Hopkins. The subject this week is entitled "Everybody's Uncle Sam."

Burton Holmes in the 39th travel which he is conducting for Paramount, goes to the Island of Vesuvius, visiting it during the time this volcano is in eruption. To witness the violent and destructive eruption of any mighty volcano is a startling experience and not always an enviable one. The awfulness of the scene, the helplessness of human beings at such a time, and the dreadful uncertainty as to what may happen to an entire community, unfortunate enough to be in immediate vicinity when nature undergoes one of these convulsions.

Mollie King with Pathe

ONE of the latest screen stars engaged for the Pathe Gold Rooster productions is Miss Mollie King, who is featured in "Kick In," which has just been produced by the Astra Film Corporation. Miss King also plays the lead in a serial now being made for Pathe.

"Kick In" is a famous Woods' success which will be released in a short time and in which Miss King was co-starred with William Courtney.

Mollie King was born in New York City on April 18, 1898. She attended the New York public schools, graduating from Wadleigh High School. Her first stage appearance was at the age of eight months, and she has been on the stage ever since. She played in several Broadway successes and was a feature at the Winter Garden after a two-year tour of the Orpheum Vaudeville Circus, where she and her sister Nellie did a sister act. She has been starred in several of the productions of the World Film Corporation and is well known to the motion picture audience throughout the country. Miss King can sing and dance charmingly as millions of vaudeville fans throughout the country can attest.

Mollie King.

Mollie King's first actual stage engagement after she had passed the infant stage, was an important child part she played with Maxine Elliott in "Her Own Way." She was then seven years old and made a hit both in New York and in London As a child actress she also play in "The Royal Family" and "The Little Princess," as well as with the leading Denman Thompson in his vaudeville sketch "Joshua Whitcomb."

After leaving school, Miss King acted as an understudy for Elizabeth Brice, in the musical comedy "The Winsome Widow," playing the star's part on many occasions. She was then 15 years old. Afterwards she played a season in vaudeville with her sister Nellie, then filled an engagement with the passing show at the Winter Garden, and then supported Sam Bernard in "The Belle of Bond Street."

Miss King comes from a theatrical family. Her brother, Charlie King, is known through the world as a member of the famous team of Brice and King, and her sister Nellie is a vaudeville artist.

DR. FREEBURG TO ADDRESS THE PHOTODRAMATISTS.

At the next regular meeting of the Photodramatists, to be held in the rooms of the Balboa Feature Film Co., Mecca Bldg., 1600 Broadway, on Tuesday evening, October 24, Dr. Victor O. Freeburg, instructor in photoplay writing at Columbia University will be the guest of honor, and will address the club on "Characterization in the Photoplay" and "Dramatic Symbolism of the Screen Drama." Members of the Playwrights' Club and the Society of American Dramatists and Composers will be present as the guests of the photoplay organization, and a cordial invitation to be present on this occasion is extended to anyone—writer, editor, director or player—who is really interested in the development of the photodrama. The meeting will be called to order at eight o'clock sharp.

Mutual Program

Mary Miles Minter, Margarita Fischer and and Edmund August on the List for the Week of October 30.

MARY MILES MINTER and Margarita Fischer, both famous screen beauties, will head a release schedule of more than ordinary interest and excellence for the Mutual Film Corporation the week of October 30.

Miss Minter, the fourteen-year-old "lovely Mary," will appear on Monday, October 30, in "Faith," the third of her series of Mutual Star productions for the Mutual produced at the studios of the American Film Company, at Santa Barbara, Cal. In it the charming star appears in the role of a girl in search of mother love. It is a story especially designed to bring out the young player's highest powers of interpretation, as well as her greatest charm and sweetness, for "Faith" was written especially for her by James Kirkwood, her director.

There is a great deal of excellent work done in this picture by Miss Minter, by her director and by the supporting cast. Perry Banks is especially noteworthy in his role of a one-time brilliant lawyer degraded by drink, who summons all his past powers together for the supreme effort which saves "Faith," the only one who has befriended him, from the dishonor that others would place upon her.

Miss Minter's sister, Margaret Shelby, is also seen in the cast, as is Lizette Thorne, Mrs. Gertrude Le Brandt, Josephine Taylor and Clarence Burton.

Margarita Fischer's perfect beauty of countenance and form equips her exceptionally for the role of "Yulita," a daughter of the South Seas, in the five-part drama "The Pearl of Paradise," which will mark the exquisite actress's first appearance in Mutual Star productions, and her return to the Mutual after an absence of considerably over a year.

"Miss Jackie of the Navy," a drama in which Miss Fischer plays the role of a girl masquerading as a boy, formerly announced as the first of Miss Fischer's five-part pictures made by the Pollard Picture Plays Company, under the direction of Harry Pollard, has been postponed until a later date.

As "Gomez," the father, appears Joseph Harris. Harry Pollard plays the role of the beloved "John Dallow," J. Gordon Russell is the trouble making element as "Captain Piete Van Dekken," an uncouth suitor for "Yulita's" hand. Beatrice Van appears in the role of the fiancee of "John Dallow."

There will be three dramas of short length, strong, tense, concise and full of scenic and pictorial beauty during the week.

"Paying the Price," a two-reel Mutual, will appear on Monday, October 30. "Canned Curiosity" will be released on Thursday, November 2, and "The Eternal Challenge" will go out on Saturday, Nov. 4.

"Paying the Price" and "The Eternal Challenge" are strong problem plays all the more impressive for the lack of padding which makes it possible to limit their exceptional plots to two reels.

Edwin August will appear in his third Mutual short drama release in "Canned Curiosity," a charming drama with an infectious comedy touch pervading. It is the story of a young writer imbued with sceptical ideas concerning women. He thinks them possessed of overpowering curiosity, and swears that he will never marry until he finds a woman who is free from this fault. Mr. August is supported in this playlet by Iva Shepard, William Bailey and Ruth Blair.

Orral Humphrey, the eccentric American comedian, appears to great advantage in two very diversified comedies in one-reel on Tuesday, October 31. "The Last Thrust" is purely comedy, being the story of mix ups and funny rivalries, but "Spartan Spleen" contains enough of the dramatic and the real heroic to make it rather a drama with strong comedy element. It is the story of an absent-minded and seemingly weak-livered soldier who discloses unusual bravery.

"Nearly a Hero," an amusing Cub comedy, will be released on Friday, and on Sunday, November 5, Paddy McGuire, the Vogue's screaming comedy hit, will appear in "Bungling Bill's Bow Wow." Between a mongrel cur which has brains, and Paddy McQuire, this two-reel Vogue is a continual laugh.

The Mutual's usual weekly output of scenic, current news and magazine material produced by the Gaumont Company will appear on Wednesday and Sunday. Mutual Weekly No. 94 and the split reel-scenic-comic "See America First" and "Kartoon Komic" will appear on Wednesday. "Reel Life," the Mutual's magazine in film, will appear on Sunday.

ALBERT COWLER WITH TRIANGLE.

Triangle-Kay Bee has annexed another eastern scenario writer, in the person of Albert Cowles, who has left New York for Culver City to turn out plays for the Ince stars.

Boyd Marshall, Thanhouser Leading Man

BOYD MARSHALL, like Wayne Arey, another Thanhouser leading man, came from a small town in the middle west. Mr. Marshall's home is Port Clinton, Ohio, on Sandusky Bay, and he never has forgotten his birthplace. Whenever he has a vacation it is to Port Clinton that Mr. Marshall goes.

In his early youth Mr. Marshall thought he was born to be a professor of Greek and Latin. He was a star pupil in the dead languages in the Port Clinton High School and went to the University of Michigan to continue his studies. He got into the glee club there and Orpheus battled with Caesar and won. Mr. Mar-Marshall decided to become a singer.

Boyd Marshall.

He attended the Michigan Conservatory of Music for three years, then invaded New York. After a season with Fritzi Scheff in "Mlle. Modiste" he went into vaudeville with "The Pianophiends" and later with "A Night on a Houseboat." He toured in a sketch called "The Wall Between," then joined Kolb and Dill in San Francisco, playing leads. He was juvenile baritone at the Hippodrome in New York in "Under Many Flags," after which he joined a musical stock company in Elmira, N. Y.

Three years ago he decided to try motion pictures and joined the Thanhouser company, with whom he has been ever since. Mr. Marshall and Muriel Ostriche were featured in a number of Thanhouser-Princess plays. Mr. Marshall is leading man with Valkyrien in "Hidden Valley," to be released through Pathe on November 5, and in "The World and Woman," starring Jeanne Eagels, to be released on November 19. He also has important parts supporting Frederick Warde in "King Lear" and "The Vicar of Wakefield."

CONCERNING THE CHRISTIE COMEDY COMPANY.

Neal Burns is playing his second week of the "Yankee Prince" at the Los Angeles Burbank Theater, having been loaned to the cast by Al Christie of the Christie Comedy Company. It is a strenuous life, Mr. Burns has decided, making pictures from nine to five and dashing onto the Burbank stage at eight-thirty in George M. Cohan's rollicking role. The box office receipts indicate that this musical comedy will run a third week. C. H. Christie leaves for New York this week and expects to remain for a busy month in the interests of the Christie Film Comedy.

William E. Wing, who wrote one hundred and eighteen comedies for Mack Sennett in the "old days," has prepared a series of six two-reel comedies to be produced by the Christie Company. The one slated for early production is "Undone," "The Purity Hypocrite." Mr. Wing says you can take his word for it that it will be a thriller. The title predicts as much.

LITTLE MARY SUNSHINE STARS AGAIN IN A PATHE PLAY.

All babies are valuable to the state and to society, but Baby Helen Marie Osborne, now known as "Little Mary Sunshine," is the only one on record who is capable of earning the salary of a bank president. Fame came to Baby Osborne over night. She starred so delightfully in the Pathe Gold Rooster play, "Little Mary Sunshine," that the whole world took her to its collective heart. Now Pathe announces the wonderful baby as the star in "Shadows and Sunshine," a Gold Rooster Play to be released on November 12.

Beban Re-engaged by Morosco-Pallas

Popular Star Returns to Paramount Program By Popular Request—Donald Crisp to Direct All His Subjects.

GEORGE BEBAN, the well known delineator of Italian character roles, has signed a long term contract with Morosco-Pallas and left New York on the Twentieth Century Tuesday afternoon, October 17, for the studios of these companies in Los Angeles. The engagement of Mr. Beban was effected by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, and marks the first stellar addition to the Famous Players-Lasky-Morosco-Pallas companies since their combination announced recently.

Mr. and Mrs. George Beban Leaving Grand Central for Morasco-Pallas Studios, Los Angeles.

The initial Beban production under the new contract will be an Italian character subject written by himself in collaboration with Lawrence McCloskey. Other subjects of different Latin types will follow.

Shortly after Mr. Beban signed his name on the dotted line, Donald Crisp, who has been connected with D. W. Griffith in an advisory capacity for many years, was engaged to supervise the production of all the Beban photoplays. Mr. Crisp is prominently known as director of many subjects, including "Ramona."

Accompanying the star on his transcontinental trip is John Clymer, the well known photoplay author, who has been engaged to collaborate exclusively with Mr. Beban on all his future productions. At the Grand Central depot to see him off were Mr. and Mrs. Carl H. Pierce, Lawrence McCloskey, J. Parker Reed, Jr., and a delegation from the Friars Club who sang the Friars' song as the train pulled out. Mrs. Beban also accompanied her husband.

An Interesting Industrial

Cotton Growing and Manufacturers Illustrated in a Four Reel Subject Produced for Advertising Purposes.

FOUR reels of clearly photographed film covering in detail the cotton industry from the sowing of tire seed to the shipping of finished fabrics, were exhibited at Carnegie Hall on Wednesday evening, Oct. 18, before an appreciative audience. These films were made by the Universal Film Manufacturing Company for the Amoskeag Manufacturing Company of Manchester, N. H., to be shown by them in the various large cities of the United States for purely advertising purposes, the exhibition rights to be retained by the Universal Film Manufacturing Company.

The first of these reels is taken up with the preliminaries of the industry, such as the sowing of the cotton seed, the harvesting of the cotton, its transportation to the gin where it is stripped of its seeds, pressed into bales and shipped to the manufacturing plant. Here it is put through the cleaning, dyeing, and carding processes which are some of the first steps toward making it ready for the loom.

The second and third reels show the actual manufacture of attractive ginghams and other cotton fabrics. The fourth reel besides escorting us from end to end of the huge manufactory occupying at least a mile and a half, covers the manufacture of worsted goods and the making of seamless bags. In addition to what has already been recorded we are also introduced to the print shop, where all the literature, letter and bill heads, etc., for the firm are made. Glimpses of the beautiful Amoskeag Falls from which the manufactory derives its name, views of the neat tenements erected by the company for the accommodation of their employees, the children's playground and swimming pool, sports indulged in by the employees, and the outpouring of a portion of the thousands of employees from one of the many general exits of the factory, are also included.

Some Job of Cutting

Joe Brandt Proud of His Work on "Twenty Thousand Leagues Under the Sea."

COMPLETELY fagged out by the three weeks of day and night work on the Universal submarine spectacle, "Twenty Thousand Leagues Under the Sea," Joe Brandt, general manager of the Universal, returned to New York on Monday, October 16, from Chicago, where he superintended the opening of the spectacle at the Studebaker Theater. President Carl Laemmle preceded Mr. Brandt to New York by two days.

The task of making "Twenty Thousand Leagues Under the Sea" a success was put directly up to Mr. Brandt by President Laemmle and judging from the encomiums of the Chicago newspaper critics, Joe has made good.

Joe Brandt.

When the Universal's greater picture was received in the rough from the Pacific Coast the editorial staff at 1600 Broadway figuratively threw up its hands in despair. It took just seven days for Mr. Brandt and his able associate, Jack Cohn, to view the 110,000 feet of film.

Each scene had been "shot" from three or four different angles and Brandt's first task was to choose the best "shot" of each scene. When this tedious work had been completed the picture had been cut to 38,000 feet. The picture was then run off from the beginning for the second time, a proceeding which required three days of night and day work.

During this second showing Mr. Brandt and the indefatigable Jack Cohn viewed the picture with an eye to eliminating all "waste motion" and of ridding it of scenes not absolutely essential to the story. This process reduced the film to 17,000 feet. On the third run a determined effort was made to "tighten up" the whole play and to accelerate the action. This resulted in the cutting of the picture to 11,000 feet. The fourth run was for the purpose of continuing the elimination of all excess scenes and the shortening to "flashes" of those which, while necessary, could be reduced in length to the benefit of the picture as a whole.

On the fifth run suggestions and orders from Mr. Laemmle and R. H. Cochrane and Pat Powers as to the rearrangement of the scenes were put into effect. A different continuity, adding materially to the strength of the story, was introduced and many scenes which had been considered essential to the story were thus eliminated.

At the end of the sixth run the play was considered ready for a general viewing by the entire Universal organization. Discussion was invided at the end of each reel and all worth while suggestions were noted and acted upon before the seventh showing. It was at this point that Jack Cohn made a suggestion which cut out a whole reel and gave the picture a finish "punch" which had been lacking.

This suggestion involved the shifting of a scene showing a burial ceremony beneath the sea from a mere incident in the middle of the play to the end of the picture where it served as a logical and striking climax to the tragic end of Captain Nemo, the hero of "Twenty Thousand Leagues Under the Sea."

Universal Program

Week of October 30 Marks the Tenth Year of Laemmle Service with 33 Reels of Pictures.

THE week of October 30, 1916, marks the tenth anniversary of Carl Laemmle's entrance into the exchange field. On October 30, 1906, Carl Laemmle, then proprietor of the White Front Theater at 909 Milwaukee avenue, Chicago, and of the Laemmle Theater at 1233 South Halsted street, Chicago, issued his first program of Laemmle releases and took the first steps in the incorporation of the Laemmle Film Service which a year later had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Portland, Winnipeg, Montreal and Des Moines.

The first program of Laemmle films was issued from the Laemmle Film Service offices in the Crilly Building at Monroe and Dearborn streets, Chicago, on November 1, 1906. That first Universal Program listed two feature films, "Roosevelt in Africa" and "The Crusaders; or Jerusalem Delivered." Whereas that first program had only two releases, Carl Laemmle's Universal Program for the week of October 30, 1916, contains thirty-three reels of film.

Carl Laemmle's interests have made tremendous strides in the past ten years and the quality of his pictures has kept pace with the increase in output. From the beginning the "Laemmle Program" has been a moneymaker for exhibitors. It is an interesting fact that President Laemmle received this week a letter signed by 47 exhibitors in the Middle West who have been using Laemmle Film Service for the last ten years, thanking him for providing them with the opportunity to make snug little fortunes.

"We have been using Laemmle service since October, 1906," read the round robin letter, "and it has carried us through panics and business depressions. In normal times it has been a moneymaker beyond compare. Ten years is a long time in the picture game, but the exhibitors old guard is ready now to sign up for ten years more of Laemmle service."

To celebrate the tenth year of Laemmle programs, the president of Universal announces the following banner releases for the week of October 30:

First and foremost, the patriotic Universal Special serial, "Liberty," featuring Marie Walcamp, Jack Holt and Eddie Polo in the two-reel episode "For the Flag." This episode was written and produced, as have all the preceding episodes, by Jacques Jaccard on the Mexican border. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond.

The week's Red Feather five-reel drama is "The Isle of Life," the story of which, by Stephen French Whitman, was scenarioized by Fred Myton and produced by Burton George. Roberta Wilson and Hayward Mack play the principal roles, supported by Frank Whitson, T. D. Crittenden, Lillian Concord, Hector V. Sarno, Dick Ryan and "Babe" Sedgwick. On the same day "The Isle of Life" is released the Nestor comedy, "Love and a Liar," featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be submitted to an indulgent public. The story of this comedy was written by Tom Gibson and produced by S. Chaudet. Fred Gamble plays an important role in the production.

On October 31 Gretchen Lederer and William Quinn, co-star in "The Masked Woman," a three-reel Gold Seal underworld and society drama scenarioized by Harvey Gates from the story by Tom Gibson and produced by A. W. Rice. The principals in the drama are supported by Lloyd Whitlock, George C. Pearce and Jessie Arnold. The Victor comedy, "Victor on the Job," also will be released on October 31. This special one-reeler was written by Harry Wulze and produced by Joseph De Grasse. George Felix, Eva Loring, Lon Chaney and Lydia Yeamons Titus play the principal roles.

"Terrors of a Turkish Bath," a two-reel L-Ko comedy, featuring Dan Russell, will be released on November 1 as the feature of the day. No. 44 of the Universal Animated Weekly and "The Midnight Toll," a one-reel Laemmle drama, will also be released on this date, in addition to a Special one-reel Laemmle the title of which has not yet been decided.

On November 2 Douglas Gerrard and Francelia Billington will be seen in "Her Wedding Day," a two-reel Laemmle society drama produced by Mr. Gerrard from the story by I. M. Ingleton, which was scenarioized by Harvey Gates. Ruth Clifford and Willard Wayne play important parts in the production. On the same day "Sea Mates," a Big U drama featuring Claire McDowell, will be released with Clyde Benson, Harold Sinner and C. H. Mailes appearing in support. The story of "Sea Mates" was written by Francis Powers, scenarioized by F. M. Wiltermood and produced by Francis Powers. The third release on this date is a Powers split reel, including "Sammie Johnson Minds the Baby," a comic animated cartoon, and "Ceylon," an educational split reel of the Dr. Dorsey series.

Agnes Vernon and Malcolm Blevins co-star on November 3 in "Stumbling," an Imp two-reel underworld drama, the story of which was written by Max Genaske, scenarioized by Harvey Gates and produced by Leo Kent. Jack Livingston, Ray Hanford, Constance Johnson and Edwin Clark appear in support of the principals. "Us Kids," a Powers juvenile comedy produced by Lule Warrington, also will be released on November 3 with Ray Clark, George Hupp, Clara Horton, Dorothy Clark, John Sterling, Elizabeth Janes and Beth Roland in the juvenile roles. There will be no Rex released on this date. Wallace Reid also will appear on November 3 in "Starlight's Message," a Special Big U one-reel Indian drama with a most exciting plot.

On November 4 Edith Johnson and Edward Hearn will co-star in "For Love and Gold," a Bison two-reel Mexican mining drama. The story of "For Love and Gold" was written by E. M. McCall, scenarioized by William Parker and produced by Henry McRae. L. C. Shumway, Marc Fenton, E. N. Walleck and Charles Dorien play important roles in the picture. "A Shadowed Shadow," a Joker comedy written by Jack Byrne and produced by W. W. Beaudine, also will be released on November 4. Gale Henry and William Franey play the principal roles, supported by Milburn Moranti, Lillian Peacock, Charles Conklin and Dan Duffy. There will be no Laemmle release on November 4.

Peggy Coudray and Dana Ong will appear in "Her Vanished Youth," a Rex drama, on November 5, with Walter Yant and Virgle Foltz appearing in support. "Her Vanished Youth" was written by Maie Havey and produced by O. C. Kelsey. The feature of November 5, however, will be "The Bandit's Wager," in which Francis Ford and Grace Cunard, most popular of all co-stars, will be presented. This Big U drama was written by Miss Cunard and produced by Mr. Ford. "The Secret Cellar," a two-reel detective drama featuring King Baggot, will be released as a special Imp on this date. There will be no L-Ko release on November 5. This closes President Laemmle's banner anniversary program.

INTERNATIONAL HAS NEW BOSTON MANAGER.

Following its established custom of advancing employees who display ability, the International has appointed Dan Horgan manager of the Boston branch of the International, succeeding F. H. Vine. Mr. Horgan was born and reared in Boston and has been connected with the film industry the past two years, first as roadman for Pathe, later going with the International when they opened their Boston office. He is well and favorably known by the New England exhibitors.

District Manager B. F. Lyon has been in Boston the past week "breaking in" the new manager and reorganizing the sales force. Two new salesmen have been added to the Boston office. E. L. Knight, for several years manager of the Bijou Theatre, Springfield, will cover the territory vacated by Mr. Horgan, which is western Massachusetts and Connecticut east of Hartford. S. P. Levenburg, formerly of the Unicorn, has been assigned to Maine, New Hampshire and Vermont territory that has heretofore been covered by W. S. Davidson, who is transferred to Rhode Island, Boston and vicinity and the Cape.

DAUGHTER BORN TO COMEDIAN.

Another leading lady was added this week to the juvenile ranks at Universal City when a baby girl arrived at the home of Mr. and Mrs. Milburn Moranti.

A little daughter last week gladdened the hearts of Milton Moore and his wife, know professionally as Laura Oakley and Jack Mulhall, one of the leading juvenile actors, is boasting of the arrival of a son. The three happy fathers have a daily meeting in which they boast of their wonderful babies.

"CIVILIZATION" SOLD FOR CHICAGO.

Big money continues to roll in for Thos. H. Ince's "Civilization." After the Argentine Republic sale for $20,000 comes Cook County, Ill., otherwise Chicago, with $25,000 for the city rights. The Amalgamated Theatres Corporation, Chicago, paid this sum of money for "Civilization" on Friday, October 13. The deal was handled and completed in Chicago by J. P. Grainger, acting for Thos. H. Ince.

Nine Stars in Kalem List

Quartette of Releases Each Week Presents That Many Luminaries to General Film Patrons.

[illegible] seems the limit of the policy of consistency some concern adopted, the Kalem Company announces that continuity presents the four releases every week through General Film service to their patrons. During [illegible]

Scene from "The Merry Motor Menders" (Kalem).

True Boardman, Marie Sale, Ollie Kirkby, Helen Gibson, Hiam Burch, Edith Tharp and Jimmy Meadows constitute the roster of players who have the parts best suited individually to certain productions and are now found in the Kalem weekly releases.

In explaining the consistency policy of a Moving Picture World correspondent the thought of the Kalem Company is outlined. "We are aiming with all our resources and strength at the exhibitors who complain that they are unable to book warm features with stars and advertising value. Nine stars in four productions each week is unmistakable as an advertisement, but we feel that the heavy expenditure is justified by the increased confidence our productions have created in the minds of exhibitors who recognize that they are unable to book warm features with stars and advertising value. Nine stars in four productions each week is unmistakable as an advertisement, but we feel that the heavy expenditure is justified by the increased confidence our productions have created in the minds of exhibitors who recognize that they are unable to book warm features with stars and advertising value. Nine stars in four productions each week is unmistakable as an advertisement, but we feel that the heavy expenditure is justified by the increased confidence our productions are exceeding our predictions."

A number of Kalem stars presented a stronger appointment of players. Ollie in the "Girl from Frisco" series, and Hale Hamilton in "Graft" were added to the Kalem Company to meet the demand. Ollie is the only real Creole actress that has already scored a success on the screen. Hale Hamilton is the Tom Chandler and Elizabeth at Home type of the most popular releases liked by any manufacturer.

Kalem's list of releases for the week of October 30 presents the nine stars in an unusual variety of subjects. The week starts the release on Tuesday, October 31 of "The Merry Motor Menders," a "Slam Comedy" in which Hiam Burch, Edith Tharp and Jimmy Meadows are the principal features. Hiam and Burch are seen as the proprietors of a motor garage where Chandler is so dull that the two are forced to use all sorts of expedients from saws to dynamite to force operations on Jimmy.

On Wednesday, November 1, Kalem will issue "The Son of Cain," nineteenth episode in "The Girl from Frisco" unnamed series. Marie Sale and True Boardman are seen playing a gambling master against. In one scene of this drama a stage-coach plunges over a cliff, two hundred feet, providing a stirring thrill.

"The Third Clue," third subject of the new "Grace Fulton Features" series is issued on Friday, November 3. George Larkin and Ollie Kirkby are the stars in this series of one-reel mysteries. It involves [illegible] from the first floor window of an office building into a passing automobile in one of the exciting moments in the course of the one-reel story of newspaper life.

For "The Case of Kings," the "Hazard of Helen" release scheduled for Saturday, November 4, Kalem found it necessary to reconstruct a dynamite "explosion," a four hundred foot slide down a mountain side and over the railroad tracks. The engineers insisted that they could reconstruct and arrange another or avert a continued blowup. It is used to smashing effect when Helen Holmes, in one of the thrilling scenes of the picture, makes the four hundred foot slide down the mountain alone and makes many jumps and whizzing at a mile speed along the tracks being by a matter of inches.

Essanay Northland Pictures

Many Scenes from the Far North Taken for the Canmated Nome Reel.

[illegible] the "Klondike of America," the inland water route to Dawson and the last part of romance in North America, Essanay cameramen have been hurrying this way for the past few months, encountering varied dangers that would film might be obtained. Now [illegible] has returned to the Chicago laboratories. This will be compressed to half length and issued as ten 500-foot educational films with Wallace A. Carlson's Canmated Nome Pictorial and other [illegible] subjects.

The photographers set out from Vancouver and penetrated all untouched spots on the trail to Dawson. The famous [illegible] was passed, turned in some and every scene the gold rush of '98 [illegible] have been gone over and the most vivid shown in the films. Dead Man's Gulch, where scores of the gold prospectors perished in storms as in White Pass, the Yukon river and the [illegible] camps.

The [illegible] camera showed hundreds lost their lives because they [illegible] a treacherous channel against death in a few minutes was [illegible] seen. All thousand [illegible] stations and many [illegible] have been filmed.

Side-lights explaining the historical importance of this romantic country with the old days in the gold rush made it a worthy educational series. So completely have the photographers gone over the ground that even the famous and [illegible] the abandoned of the boats have pictured where they lay falling to pieces on the beach. Their names are still to be made out on the bows, however, and seeing them on the [illegible] brings to remember the scenes pictured in the novels of Jack London, Rex Beach and in the poems of Robert W. Service and others.

President George K. Spoor wishes publishers to know that Essanay will now be able to announce through its usual mediums the titles of the scenic that accompanies each split reel release. The first called is now being issued. It deals with the beauties of South California, Yosemite National Park, Crater Lake, Oregon and other Pacific Coast wonders up to this time unrevealed by the camera.

TRIANGLE NOVEMBER 12TH RELEASES.

Douglas Fairbanks and Frank Keenan are the stars of the Triangle feature releases for the week of November 12. Mr. Fairbanks appears in a Fine Arts play entitled "American Aristocracy," by Julia Lewis, recently completed under the direction of Lloyd Ingraham. Mr. Keenan has a strong part cast in his personality in "Slim Grimsby's Boys," a Kay Bee production by Lambert Hillyer, directed by Reginald Barker.

"American Aristocracy" is a novel drama with plenty of comedy to add zest to its theme. Douglas Fairbanks takes the part of an adventurous young scion of an aristocratic family who quits the conventional life of the leisure class to seek his fortune that he proves as a secret service agent of the government.

In "Slim Grimsby's Boy" Frank Keenan takes the part of a reputed old prospector of the California mountains. The [illegible] of a child, [illegible] he has looked forward to the [illegible] turn of a son who shared in his lone companionship. His entire outlook on life [illegible] however, when his wife [illegible] leaving him a girl-baby. In desperation, Grimsby names the child "Bill" and resolves to treat her like a boy in all things.

Scene from "American Aristocracy" (Triangle).

General Film Program

A Selig All-Star Production Heads the List for the Week of October 30.

GENERAL FILM SERVICE for the week October 30-November 4, inclusive, will begin with a Selig three-part comedy "Small Town Stuff," which Selig's publicity department says, was made by an all-star cast which included William Hutchinson, John Lancaster, Lee Morris, Ralph McComas, William M. Chapman, Harold Howard, Martha Mattox, Lyllian Brown Leighton and Irene Wallace. This comedy was made under the direction of Norval MacGregor, and, according to Selig, reaches the top notch of excellence. This will be followed by a one-reel Vitagraph comedy, "The New Porter." Selig-Tribune will then tell pictorially all the big events of the world. This will be followed by a Biograph one-act drama featuring Blanche Sweet in "The Goddess of Sagebrush Gulch."

An Essanay comedy in two parts, "The Beachcomber," presenting Harry Dunkinson, and Virginia Bowker, will be the first picture screened the following day. Then will come a Kalem comedy, "The Merry Motor Menders," with "Ham" and "Bud," Ethel Teare and Henry Murdock furnishing the fun.

The following day, after an Essanay split reel of Canimated Nooz Pictorial and scenic, will come a Vim comedy, "Gertie's Garters," with Harry Myers and Rosemary Theby in the titular roles. Then will be seen the thirteenth episode of Kalem's "The Girl from 'Frisco," under the caption, "The Son of Cain," presenting Marin Sais and True Boardman. "The Power of the Press," a three-part Biograph drama with Lionel Barrymore featured, will be the last picture shown that day.

A reel of Selig-Tribune and a Vim comedy, "Twin Flats," with Babe Hardy and Kate Price, will comprise Thursday's offering.

Marguerite Nichols will be featured in a two-reel drama, a Knickerbocker Star Feature production, as the first of Friday's offerings, entitled "Jess of the Hill Country." This will be followed by the third episode of Kalem's "Grant, Police Reporter," in which George Larkin and Ollie Kirkby have the chief roles. Then will come a Vitagraph one-reel comedy, "The Game That Failed," with Mary Anderson and Webster Campbell as funmakers. Still another comedy in a one-reel Vim, "In the Ranks," with "Pokes" and "Jabbs" featured, will be shown.

An Essanay three-part drama, "The Heart of Virginia Keep," with Marguerite Clayton and Edward Arnold as stars, will be shown Saturday, November 4. This will be followed by a three-part drama from the Vitagraph studios, "The Heart of a Fool," in which Harry Davenport has opportunity to display his acknowledged ability. This will be followed by an episode of "The Hazards of Helen Series," from the Kalem studios, featuring Helen Gibson. The week's offerings will be concluded by a Selig one-part drama, "Tom's Sacrifice," with Tom Mix and Victoria Forde as stars. The scenario for this picture was written by Tom Mix himself.

GALA PERFORMANCE AT THE WEBSTER.

A special gala performance with three distinguished film stars in the ascendant and personally present occurred on Thursday, Oct. 19, in the well-known Webster theater, Webster avenue and 167th street, Bronx. The film stars were Lucille Lee Stewart, sister of Anita Stewart, who gave a vocal selection; Huntley Gordon and Ralph W. Ince. The two men stars gave most entertaining and instructive addresses, which were much enjoyed by a full capacity audience. Herman Pollak, the owner of the Webster theater, acted as master of ceremonies. Next week he will have Earl Williams as a special guest in his theater.

MAILES A SCREEN PERENNIAL.

Charles Hill Mailes, the all-round actor with the Universal Company, may be said to be a screen perennial; he is never absent from it. At this time he may be seen in the pictures he worked in for the Biograph and which they were holding back. He's in most of the old-time pictures being re-released by the same company and he is never idle one moment at the big U studios. It is a tribute to his excellent acting that he has never had a prolonged holiday from the day he first went into the picture game.

Not Interested in New Company

Carl Laemmle Denies Story That He Is to Form New Manufacturing Concern.

THE New York Clipper in its issue of October 14 published a story headed "Laemmle to Start New Film Company, Is Report." I have no idea where the Clipper secured all the misinformation contained in the article in question, but it would be difficult to pack more misstatements in a few paragraphs than was done in this case. It is totally untrue that I have any idea of heading any oher organization.

It is totally untrue that the Spreckles Sugar interests hold or have any interest in even a single share of Universal stock. Practically all of the Universal stock is owned by Mr. Powers, Mr. R. H. Cochrane and myself, with the exception of a few scattering shares among our close friends. Never has an outside dollar of capital been put into the company. The Universal's earnings have paid for all of its improvements and extensions all over the civilized world.

It is totally untrue that our Fort Lee studio has caused trouble of any kind. Our plant at Universal City has been enlarged and systematized in such a way that it is much easier and less expensive to make pictures there than at Fort Lee. There was a time when the Fort Lee studio was absolutely essential to us. We are still using it, but only for one or two producing companies.

It is totally untrue that we used only two or three scenes made at the Coast for our submarine picture, "Twenty Thousand Leagues Under the Sea." I have not counted the scenes used, of course, but the picture would be far from complete without them.

In fact, the story is untrue from start to finish. I don't know who started it, but it must have been some one who desired to vent a petty spleen against the Universal.

CARL LAEMMLE.

H. B. Warner Leaves Triangle for McClure's

McCLURE Publications announces that H. B. Warner, who has recently finished six important pictures on the West Coast for Triangle Film Corporation, has signed a contract to appear in McClure Pictures, and will be the star of "Wrath," one of the superseries of seven five-reel feature plays McClure Publications will soon release under the title Seven Deadly Sins.

H. B. Warner.

H. B. Warner, newest of the McClure stars, is the son of Charles Warner, the great English actor whose powerful acting left a lasting impression on the American theater-going public when he toured this country in the sensational play "Drink."

It seems peculiarly appropriate, in view of the elder Warner's success in this part, that his no less distinguished son should be the chief exemplar of "Wrath" in Seven Deadly Sins. Those who saw "Drink" will have the chance to see in "Wrath" a striking instance of the descent of strong dramatic talent from father to son.

H. B. Warner's greatest stage success was as Jimmy Valentine in "Alias Jimmy Valentine." His work is well-known to the motion picture public, for he has appeared in "The Raiders," "The Beggar of Cornpaw," "The Market of Vain Desire," "Shell 43" and "The Vagabond Prince."

Mr. Warner is the fifth eminent star to join the McClure forces. With Ann Murdock appearing in "Envy"; Holbrook Blinn in "Pride"; Nance O'Neill in "Greed"; Charlotte Walker in "Sloth;" and H. B. Warner in "Wrath," each play depicting one of the Seven Deadly Sins, the McClure program has already become one of the most impressive and attractive in motion pictures, and amply substantiates the McClure statement that "stars of all programs will appear in McClure Picures."

Rita Stanwood, Mr. Warner's wife, will play opposite him.

Manufacturers' Advance Notes

Hayakawa Co-stars With Myrtle Stedman

Lasky and Morosco-Pallas Stars Seen on Screen in "The Soul of Kura-San."

"THE Soul of Kura-San," which is to be presented on the Paramount Program by the Jesse L. Lasky Feature Play Company on Nov. 13, and has the unique distinction of having both a Lasky and a Morosco-Pallas star in

Scene from "The Soul of Kura-San" (Lasky).

its cast, has just been completed under the direction of E. J. Le Saint. Sessue Hayakawa, the celebrated Japanese actor who was last starred by Lasky in "The Honorable Friend," is the star of this production. With him appears Myrtle Stedman, Morosco-Pallas star who was last seen on the screen in "The American Beauty," a Pallas production. This is the first time that the players of these two organizations have ever been seen together on the screen, Miss Stedman having been loaned to the Lasky Company for the one picture by their allies on the Paramount Program.

The story of the photoplay concerns a young Japanese whose impoverished condition makes him an undesirable suitor for the hand of Kura-San in the eyes of Naguchi, her wealthy father.

"The Soul of Kura-San" is an exceptionally powerful drama which receives added interest from the fact that the Japanese roles in the story are taken by real Nipponese—the members of the Japanese stock company of which Sessue Hayakawa is the head. With the many bonafide Japanese settings to be found near the Lasky studio in Hollywood, the production is realistic in every detail.

"THE OCEAN WAIF" THIRD GOLDEN EAGLE FEATURE.

The International announces the five-reel drama "The Ocean Waif" the third of its successful Golden Eagle Features, its predecessors being "Jaffery" and "The Flower of Faith." "The Ocean Waif," which is declared to be a worthy associate of the other two Golden Eagle Features, will be released on November 2. "The Ocean Waif" is a clean, wholesome drama, devoid of sensationalism but of absorbing interest. The various scenes are remarkably beautiful and the settings more elaborate. A splendid cast, headed by Carlyle Blackwell, "the prince of popularity," and Doris Kenyon, one of the daintiest and most vivacious of screen actresses, has been engaged for the production.

Miss Kenyon appears as Millie Jessop, the sea waif. The waves washed up Millie on an island in the Atlantic when she was a baby and deposited her on the doorstep of Hy Jessop, a disreputable, drunken fisherman. She grew into beautiful womanhood as his drudge, with no knowledge of her parentage and loved and protected only by "Sem," a hunchback neighbor boy.

To her island home comes Ronald Roberts, played by Mr. Blackwell. He is an author, seeking solitude to complete a novel. He rents a deserted mansion, supposed to be haunted, and takes possession of it the day after Millie leaves the hut of Jessop following a beating. She hides in the attic of the supposedly haunted house and furnished delightful comedy by assuming the role of the ghost. Then Ronald discovers her and promptly falls in love with her and she with him.

But a cloud appears when Ronald's fiance and a party of friends come to visit him. Millie realizes her position, discards the fine raiment in which she has arrayed herself, and goes back to her rags and the fisherman's hut.

AL WOODS BOOKING "CIVILIZATION" IN NEW YORK.

"Civilization" the Thomas H. Ince motion picture spectacle, is now being booked by A. H. Woods throughout the State of New York. George F. Miller is in charge of the bookings at Mr. Wood's general offices in the Eltinge Theatre Building, New York.

DUSTIN FARNUM IN "A SON OF ERIN" (Pallas).

As its next release on the Paramount Program, Pallas Pictures announces "A Son of Erin" starring Dustin Farnum. The subject is particularly timely in that it treats with metropolitan politics and offers Dustin Farnum in the role of an honest young Irishman who succeeds in breaking up a big political machine. In contrast with the complex unseen currents of graft in a big American city, "A Son of Erin" presents also the daily life of the poor farm tenants in Ireland. The quaint charm of old Erin together with various incidents of particular heart appeal are displayed with typical Pallas Pictures effectiveness.

In addition to its stirring dramatic theme, offset by scenes of heart interest, the new Dustin Farnum vehicle presents a big thrill in the way of the spectacular collapse of a poorly built viaduct. It was only after extended search and negotiation that the desired location was secured for this scene which presents the actual destruction of a portion of a big viaduct now in the course of construction near Los Angeles. Five camera-men were used to insure the filming of this scene.

Never has Dustin Farnum appeared in such a human, likeable role as that of Dennis O'Hara the frolicsome though strong-willed young Irish lad in this photoplay. The charactor is different from anything in which he has appeared on the screen before and offers another example of his versatility. Appearing opposite the star is his well known leading lady Winifred Kingston, in the role of the sweet Irish lass. Others in the cast are Jack Livingston, J. Wallace,

Scene from "A Son of Erin" (Paramount).

Winfred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Koch.

Staged under the direction of Julia Crawford Ivers, who is also its author and photographed under the supervision of J. O. Taylor, "A Son of Erin" offers another Pallas Pictures masterpiece as regards detail and thoroughness of settings, together with artistic photographic effects. It will be released on the Paramount Program, November 9.

MICROBE ACTORS IN NEW FINE ARTS DRAMA.

The latest addition to the acting forces of the Triangle-Fine Arts company are a troupe of remarkable "microbe actors" that play a prominent part in the solution of "The Microscopic Mystery," a unique comedy-drama by W. E. Wing that has recently been completed with Wilfred Lucas and Constance Talmadge in the leading role.

The use of bacilli and infinitesimal insect life in motion pictures has been brought about by the invention of Louis H. Tolhurst of Los Angeles, who has perfected apparatus which

Louis H. Tolhurst and W. E. Wing.

makes it possible to photograph the tiniest particles of sentient protoplasm. Application has been made by Mr. Tolhurst for patents on his invention. Meanwhile, the original model, used in the filming of "The Microscopic Mystery," is being carefully guarded to prevent its secret from being learned.

In this feature they have not been dragged into the action "by their heels." Mr. Wing has written a vehicle for the microbes which bring them into the story in a perfectly logical manner. In fact, the solution of the mystery is solved by the leading character—and the audience—through observing the antics of the tiny disease germs under the microscope.

The first four reels of the play are largely comedy, involving a country doctor and his rivals, a firm of quacks. Suddenly, in the fifth reel, a revolver shot turns the comedy into the grimest of dramas. In his effort to save an innocent girl from the charge of murder, the country doctor at the coroner's inquest puts his microscope upon the handle of the revolver. The spectators look through the lens with him, by the aid of the Tolhurst invention. They see what he is seeing, and with him solves the riddle of the crime.

A MARGARITA FISCHER SERIES.

From the Mutual offices comes the announcement of the titles and dates of the Margarita Fischer series of feature dramas to be released beginning in November. The pictures are the product of the Pollard Picture Plays Company, which, under the direction of Harry Pollard, the actor-director long associated with Miss Fischer, are being made at the Exposition grounds at San Diego, Cal.

"The Pearl of Paradise," already announced as Miss Fischer's first release of the series, will appear on Thursday, Nov. 2. This is a story of the South Sea Islands. "Miss Jackie of the Navy" will be the second drama. It is scheduled for release on Nov. 30. In this picture the graceful and charming star masquerades in the clothes of a jolly little tar and gets herself into all sorts of trouble.

On Dec. 28, "The Butterfly Girl" will appear, the third of Miss Fischer's pictures, carefully selected and excellently adapted to her own joyous charms. Then will come "The Knight of Tarquizzi," a drama with a great deal of punch and a still greater surprise. That is booked for January 25. "Birds of Passage," the fifth picture will go out, it is expected, on February 22. On March 22, "The Light of Heaven," the last picture so far chosen, will make its apearance.

Supporting Miss Fischer, aside from Harry Pollard, are Beatrice Van, Jack Mower, Joseph Harris, John Steppling. Julian Louis Lamothe is the scenario editor for this photoplay company.

WHO IS AUTHOR OF "THE CHALK LINE."

Understanding that two parties claim to be the authors of his comedy, "The Chalk Line," Watkins Eppes Wright wishes to state through the columns of the Moving Picture World that he is the sole author and originator of the said comedy. This comedy was recently released by the Vim Picture Corporation starring Miss Rosemary Theby and Harry Myers. Mr. Wright is also the author of "The Lemon in Their Garden of Love" another Theby-Myers Vim comedy.

"THE END OF THE RAINBOW" (Bluebird).

Lynn F. Reynolds, who created for Bluebird "The Secret of the Swamp" and "The Girl of Lost Lake" has produced, with practically the same acting company, a third feature breathing the atmosphere of the Sierras and particularly the redwood forests of California. "The End of the Rainbow" carries a few scenes made in San Francisco, but very largely the locations are among the giant trees in the foothills.

Myrtle Gonzalez, Val Paul, Fred Church and George Hernandez are the principal players in "The End of the Rainbow," and they tell an interesting story of the fight the squatters in the redwood forests made against the lumber monopolists. One of the sensations in the piece shows the attempt of a man to escape his pursuers by sliding down the water-chute used to carry timber down the mountainside. The man sails along on a plank until there comes a break in the chute and then he falls to destruction.

"THE WEALTH LURE" READY FOR SCREEN.

The Latin-American Producing Company, of 1482 Broadway, reports that its first production in "The Wealth Lure," a five-reel modern society drama, with Vera Sisson and Sidney Mason in the leading roles, will be completed at the end of this week.

This picture, directed by Paul Trinchera, gives wide scope for Miss Sisson to show her remarkable ability as an emotional actress, and the public can look forward with pleasure to work that Mr. Mason will present upon the screen.

The Latin-American Producing Company has contracted with C. Lang Cobb, Jr., to market the company productions. Mr. Cobb will handle the sales department from his offices in the Columbia Theater Building.

MARSTON DIRECTS "GREED."

Having completed his direction of the McClure play "Sloth," of which Charlotte Walker is the star, Theodore Marston is now directing "Greed," another play of the McClure series, "Seven Deadly Sins," in which Nance O'Neil is starring.

Mr. Marston, in his previous connections with Pathe Freres, Kinemacolor and Vitagraph, was unusually successful in photographing the curb market without having his scenes marred by those curb brokers who take special delight in causing a director trouble.

His experience in such scenes is being utilized by him in the filming of "Greed" in which crowds are depicted pursuing their passion for wealth in the hectic atmosphere of metropolitan financial circles.

"SMALL TOWN STUFF" (Selig).

"Small Town Stuff" is a three-reel comedy-drama of rural life produced by Norval MacGregor, from the story written by Maibelle Heikes Justice. "Small Town Stuff" will be released through General Film Co., on Monday, October 30th.

The village of Bloom Center is excited when Othello Booth arrives and interests the Ladies' Art Embroidery Club in the production of a drama, entitled "Rita, the Beautiful Snake Charmer." Constable Plum longs to be a detective and studies text books on the art of sleuthing. He searches long for an escaped crook called "Micky, the Mick."

Following the home talent performance, Othello Booth in-

Scene from "Small Town Stuff" (Selig).

forms the villagers that the box office receipts are missing. Then it is that Johnny West, instigated by Constable Plum, figures in the climax, which uncovers the identity of Micky, the Mick, and recovers the funds earned by the home talent performance.

"Small Town Stuff" is filled with funny situations, and is enacted by an all-star cast, which made "The Chronicles of Bloom Center" series, released by the Selig Company, so popular.

"GLORIANA" (Bluebird).

In this feature little Zoe Rae becomes a featured player. This little girl, barely arrived at her "teens" has played many roles in earlier Bluebirds where a child has been required to enact the role of the heroine in earlier scenes. With Master Gordon Griffith, who also appears with her in "Gloriana," little Zoe Rae carried almost the entire first act of "Naked Hearts" in the Bluebird series.

Virginia Foltz, Clarissa Selwynne, Irene Hunt, Mary Talbot,

Scene from "Gloriana" (Bluebird)

Wm. Canfield and John J. Cook are the "grown ups" who assist Miss Rae, Master Griffith and twenty-five other children in telling a story that will appeal particularly to women and children. It is believed that "Gloriana" will be one of the greatest matinee attractions of recent times.

W. H. Pippert wrote the scenario from E. Mason Hopper's story and Mr. Hopper directed the production. Particular attention was paid to the photography and S. S. Norton is said to have produced some skillful results. This feature is depended upon to particularly demonstrate the artistic and photographic beauties of Bluebirds in particular and to show how moving pictures may generally appeal through the beauties of construction to the better classes.

WILLIAM RUSSELL AGAIN SEEN IN STRONG ROLE.

William Russell, the virile American-Mutual actor, has played many stirring rules, but none more interesting and convincing than that of "Tom Weston" in "The Love Hermit," the Mutual Star Production of October 26th.

In this drama, Mr. Russell plays the role of an ambitious young man who, finding himself unfairly treated by the girl he loves, who is also the daughter of his employer on Wall Street,

Scene from "The Love Hermit" (Monarch).

becomes a recluse from the society of women, and bends every energy to the accumulation of a great fortune.

He succeeds in his plan and brings the employer, who had discharged him through the perfidy of his daughter, on the verge of ruin. The girl, played by Charlotte Burton, in the years has come to see the folly of her move and to recognize her love for young Weston. Throwing pride to the winds, she goes to see the successful young man, not so much to plead for her father, as to apologize for her early actions. A reconciliation is brought about, and they are married.

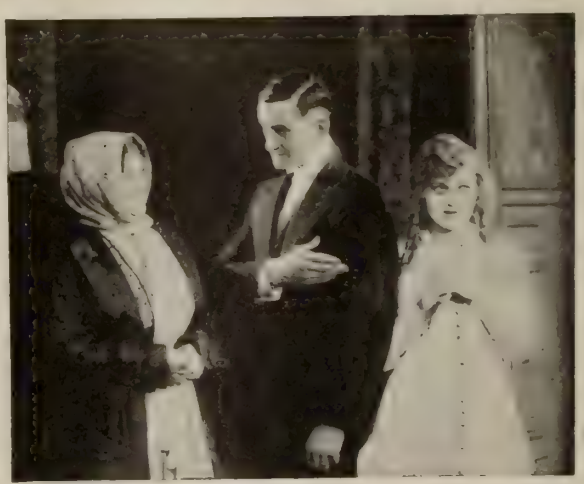
Both Mr. Russell and Miss Burton are at their best in this drama. They are supported by a strong cast consisting of William Stowell, Queenie Rosson, Harry Von Meter and Ashton Dearholt.

SELIG'S KATHLYN WILLIAMS SPECIALS POPULAR.

The Selig Polyscope Company reports great popularity of Kathlyn Williams Specials released as Selig Red Seal Plays through Kleine-Edison-Selig-Essanay Exchanges. These productions, five or more reels in length, include "The Rosary," "The Carpet From Bagdad," "Thou Shalt Not Covet," "Sweet Alyssum," "Into The Primitive," etc. "The Rosary" presents Miss Williams supported by an all-star cast including Wheeler Oakman, Frank Clark and Charles Clary. "The Carpet From Bagdad" is a story by Harold MacGrath featuring Miss Williams. "Thou Shalt Not Covet," founded on the biblical commandment "Thou Shalt Not Covet Thy Neighbor's Wife," was written by James Oliver Curwood, and Kathlyn Williams has an unusually strong part. Her scenes with Tyrone Power in this production are very powerful. "Sweet Alyssum" and "Into the Primitive" recently enjoyed extended runs in a Seattle, Wash., theater.

"THE HEART OF VIRGINIA KEEP" (Essanay).

This is a three act adaptation of Edwin Baird's story, and it offers a plot stronger than is generally to be seen in a film of this length. There are some situations which afford thrills, such as the girl indulging in a pistol fight in the slums, and others intensely dramatic. The hero is a young millionaire who goes to work as a reporter on his own paper, becomes interested in defending an unjustly accused banker, and later falls in love with his daughter. Marguerite Clayton is the



Scene from "The Heart of Virginia Keep" (Essanay)

dainty heroine, and her experience through part of the picture in the disguise of a messenger boy lends a suspense to the story that will thrill any group of spectators Edward Arnold appears in the masculine lead.

"BOBBY BUMPS QUEERS THE CHOIR" (Paramount).

Earl Hurd is giving to the lovers of animated cartoons, the most laughable single reel cartoon comedy that has ever been flashed on the screen, in "Bobby Bumps Queers the Choir," a Paramount-Bray cartoon which will be released as a single reel feature by Paramount on October 26.

As usual, little Bobby is out for mischief, and his ever-constant companion, his faithful dog, is with him, the canine being the one part of the household that Bobby's mother dislikes most.

The church choir, which meets every Friday night in Bobby's house, arrives, and when Bobby hears the bell ring, he happens to be in the parlor with the pup, a room which is never used in their home except for choir rehearsals and for Sunday afternoon gossip.

Realizing that he would be severely chastised if caught in the room, he places the dog inside the piano and tells him to be as quiet as a mouse until the choir practising is over. It is screamingly funny to watch the church choir march through the house and get ready to sing, with Bobby hiding behind the portieres.

Neva Gerber, pretty Universalite, is being featured in a three-reel drama, "A Serpent's Tooth," under the direction of Stuart Paton. The story was written by S. R. Jones, and prepared for the screen by Harvey Gates. In the play Miss Gerber does some clever emotional work, relieved by several scenes of such sprightly comedy that one wishes she were a comedienne more often.

"TWEEDLEDUM" AND THE AUTOPEDE.

When Tweedledum was in New York recently with Billy Dunn, his director, he was much attracted by the sight of the new autopede machines, which he saw being exhibited on Broadway, and he promptly persuaded Dunn to purchase a couple of machines and have them shipped to Jacksonville for use in a new comedy.

The Eagle Film Company reports that Tweedledum is busy

Tweedledum on His Auto-Pede.

now in a comedy which will show him performing all manner of stunts on one of these unique machines.

Tweedledum made his greatest reputation in the old Eclipse comedy, called "The Near Sighted Cyclist," so that by using an autopede he simply brings himself up to the minute in appliances and a screaming comedy is expected from Tweedledum's experiences on the autopede.

The title of the new comedy will probably be called "A Near Sighted Autopedist, and it will be released in the near future as one of the regular Tweedledum comedies.

CLEVER ARTCRAFT ADVERTISING.

Following out its policy of a co-operation of deeds as well as a co-operation of words, Artcraft Pictures Corporation last week ordered the free distribution of several thousand 24-sheet stands to the exhibitors who have already booked the new superior Mary Pickford productions. These stands are divided among the regular stock posters which the exhibitors are encouraged to use between the various features in the Pickford series and the special production printing prepared from artistic designs for the first release, "Less Than the Dust," on November 6.

This departure from the usual methods of handling accessories was the result of a chance meeting between Mary Pickford and Walter E. Greene, president of Artcraft, in Boston. Mr. Greene had just left New York and was able to give the famous star the latest reports on the enormous bookings obtained through the sixteen Artcraft exchanges. Her enthusiasm took the form of a desire to show some tangible recognition of the hundreds of enterprising exhibitors who have revised their policy in order to show the new Pickford productions. Before they separated Miss Pickford and Mr. Greene had agreed to share on a generous contribution of the attractive line of posters designed to exploit star and production.

Wells Hawks, Mary Pickford's personal representative in charge of publicity, is nearing the end of a trip that has covered practically every large city north of Dallas and east of Kansas City. His work with the newspapers is expected to prove of valuable assistance to the exhibitor.

WARNING TO EXHIBITORS.

Look out for a crook representing himself as Zack Miller. He is a man between 30 and 35 years old, weighs 170 to 180 pounds, about 6 feet 1 inch, dark complexioned, two lower teeth out in front, wears big Western hat, stamped "101" in sweat band. He claims to be placing "101" pictures and borrows small amounts from theater employees. Has been operating all over the United States from Iowa to Texas. This man goes under various Miller aliases and sometimes claiming to be a relative of Miller Brothers' 101 Ranch. He beats automobile men, liverymen, hotels and barrooms. Notify officers to arrest him and wire us.

MILLER BROTHERS 101 RANCH,
Bliss, Okla.

PATHE'S FLORENCE ROSE FASHION FILMS.

Pathe's Florence Rose Fashion pictures, showing what the women will wear this winter, are being booked in the best houses of the country. Reports from Pathe's thirty offices show an increasing demand for these pictures on the part of all exhibitors. In New York they are being shown at the Strand theater among a number.

What the women will wear this winter is shown in the Florence Rose pictures. In this release, there are many dainty dresses of chiffon and crepe de chine. Morning dresses in serge with an unusual combination of satin. Luncheon frocks particularly remarkable for the original way in which fur is introduced. Dressy afternoon hats, a beautiful wedding gown showing many new features originated by Miss Florence Rose.

Volume 4, showing Betty and her school chums, and Volume 5, showing Betty and the bride selecting costumes for the great day were also particularly fine. Miss Rose points with particular pride to these three releases.

"The sixth is almost universal in its appeal," she says. "No woman will miss it, and the men may pretend to want a slapstick comedy, but you'll find them watching the screen very intently for all that."

"THE WITCHING HOUR" SOON.

Frohman Amusement Corporation Announces That It Is About Ready for Trade Showing.

CHARACTERIZED by a cast of remarkably well-known personalities, including C. Aubrey Smith, Marie Shotwell, Jack Sherrill, Robert Conness, Helen Arnold and Etta De Groff, "The Witching Hour," the current Frohman Amusement Corporation's feature, is now complete and will be given a trade showing within the next fortnight.

"The Witching Hour" as produced by the Frohman enterprise, stands as a dramatic spectacle, in every sense of the word. The story of the play, as taken by Augustus Thomas from the book "Caleb Powers," was the most intense dramatic production of its day and in stage form, was the popular hit of the decade. When Anthony Kelly was commissioned to construct the scenario, he demanded three weeks in which to complete it. When the story was turned over to Director Irving, Mr. Kelly nominated it the very best scenario he had ever written.

Every effort of George Irving was concentrated upon securing dramatic effects. The wonderful opportunity of bringing out in the character of Clay Whipple, the awful fear he has for the cat's eye pin. The continual torturing of the boy's brain by the gambler, who shows this pin at every opportunity, and finally the mighty scene in which Clay, driven to desperation by the sight of the cat's eye, kills his tormentor, will, according to those who have seen portions of the picture, stand out as the greatest situations ever conceived.

Extremely successful situations lead up to many series of highly thrilling dramatic moments, punctuate the entire seven reels.

Aubrey Smith as Jack Brookfield, Marie Shotwell as Helen, Robert Conness as Hardmuth and Jack Sherrill as Clay Whipple are burdened with the heavier dramatic work, with the bulk falling to Smith and Miss Shotwell.

"The Witching Hour" will be state-righted by the Frohman

Scene from "The Witching Hour" (Frohman).

Company and will follow the former production "The Conquest of Canaan." It is thought that those who have secured "The Conquest of Canaan" will also have the control of the "Witching Hour," at least, the intention of Mr. Sherrill is to have one outlet in each territory and to develop and create only big productions of more than extraordinary interest, at the rate of twelve features a year.

ATTRACTIVE BOOKLET FOR MUTUAL FEATURE.

The new Signal Film Corporation offering, "A Lass of the Lumberlands," starring Helen Holmes, heroine of "The Girl and the Game" and a number of Mutual Star productions, was announced to the trade by some tasty little eight-page booklets, 8x8 in size, which were enclosed in sepia envelopes bearing on the surface a reproduction of the bark of a tree, across which was lettered in white: "Announcing a Big New Chapter-Play," and in the lower left-hand corner appears a portrait of the star.

The cover of the booklet is a two-color reproduction of a huge log, on one end of which appears the announcement of the picture and the title. The back cover shows another log-end, on which appears the face of Miss Holmes, and the inside back cover contains a full list of all sixty-eight Mutual film exchanges. Each of the eight pages of the booklet is illustrated and printed in two colors. "A Lass of the Lumberlands" is described in detail on the first page, while other pages are devoted to E. Alexander Powell, the author of the story; Helen Holmes, the star of the production; J. P. McGowan, the director; a description of some of the earlier thrills in the picture; a mention of the nation-wide advertising campaign in newspapers and trade journals, the helps the exhibitor is offered in the way of the presentation of the fiction story by hundreds of newspapers, and a page devoted to the profit-making possibilities of the attraction.

The booklet and their enclosing envelopes were designed and written by the Burnet-Kuhn Advertising Company of Chicago, the same firm which handled the advertising and publicity campaigns on several other motion picture serials. Undoubtedly the tasty and attractive nature of the announcements of "A Lass of the Lumberlands" will greatly assist the Mutual in booking the production.

GRIFFITH FILM, "A DAY WITH GOVERNOR WHITMAN."

As a testimonial to Governor Whitman, who last spring vetoed the Christman-Wheeler Motion Picture Censorship Bill, which would have worked untold hardships on producers, distributers and exhibitors of motion pictures in New York state, David W. Griffith at his own expense and gratis, has produced a one-reel film entitled "A Day with Governor Whitman." Many of the big motion picture producing and distributing companies have united to take care of the making of one hundred prints and their distribution throughout the state.

In addition to spending several days himself in Albany, Mr. Griffith took with him to the state Capitol his personal artistic staff which he brought on from the West. He also has circularized the exhibitors of the state and sent broadcast free slides for screens in an effort to materially aid the Whitman campaign for re-election. The plan for the distribution of the Griffith-Whitman film was conceived by John C. Flinn of the Famous Players-Lasky Corporation, working in co-operation with Thomas Hanley of the Whitman Committee.

"THE LAND JUST OVER YONDER" (Unity).

"The Land Just Over Yonder," the first of the special features being produced by the Dudley Motion Picture Manufacturing Company, and distributed through the Unity Sales Corporation, will be released to exhibitors on October 23. The story from which the six reels of the picture have been made was written by Peter B. Kyne and appeared some months ago in the Saturday Evening Post. It is a wonderfully dramatic tale of mining life in the great West and hinges for its action upon the absorbing devotion of an old man, whose heart is wrapped up in a young comrade and partner.

The picture was filmed in the actual setting of the story, and the character parts are taken by actors of recognized ability. George Chesebro as "Billy Boy," the young man, carries his way to the heart in manly fashion and with finished acting; and it is not possible to portray a more lovable and wholesouled prospector than Arthur Millet, as the old "desert rat." Jane Vernon, as the intriguing quarter-breed, combines attractiveness, at the same time that she arouses genuine hatred through her treachery and faithlessness. The other parts are in the capable hands of Elsa Fox, George Best, Julius Frankenberg and Charles Eichman.

NEWMAN'S LACQUER.

The Newman Lacquer Co., 3317 Hackberry Street, Cincinnati, Ohio, has issued some new literature describing their transparent lacquer, which is furnished to theaters and banks throughout the country. This lacquer is a transparent liquid which prevents brass poster frames, railings, etc., from tarnishing, and is easily applied with a brush similar to varnishing. It can easily be brushed on metal and is quickly air dried, sets fast and becomes hard. This lacquer will stand lots of wear, and can occasionally be washed off with water. This lacquer prevents the metal from tarnishing and considerable labor is saved in keeping brass work polished. It comes in half pint, pint and quart size cans. Literature will be sent to any interested parties by writing to the above firm.

"PIDGIN ISLAND" (YORKE-METRO).

For months Fred J. Balshofer has been endeavoring to explain to his various directors the distinctive type of screen productions he thought the public were demanding. By the time this story is in print Mr. Balshofer will have started on the first scenes of an elaborate picturization of Harold MacGrath's popular novel of romance, "Pidgin Island," laid in a picturesque sea coast environment, and dealing with a baffling smuggling mystery and a beautiful love story.

Harold Lockwood and May Allison, with Mr. Balshofer, have already departed for San Francisco, where the first scenes of "Pidgin Island" will be staged. Part of the story transpires in Chinatown, in order to secure the real Oriental atmosphere.

Lester Cuneo and Lillian Hayward head the supporting cast selected by Producer Fred J. Balshofer to appear with Harold Lockwood and May Allison. Philip Gastrock, of "The Fall of a Nation" fame, plays a prominent part, and Elizah Zerr, who played with Ida Schnall in "Undine," is cast for the part of Harold Lockwood's fishing guide. Unusual care is being exercised by Producer Fred J. Balshofer in the selection of his cast, he being very keen to secure types that are talented.

"MY COUNTRY FIRST" FOR PREPAREDNESS BAZAAR.

Louis Rosenbluh, the president of Variety Films Corporation, announces a record-breaking business with the new feature, "My Country First." This picture has been adopted as the official feature of the National Preparedness Bazaar, which is to take place at the Grand Central Palace. The entertainment committee of the Preparedness Bazaar, headed by its chairman, Sterling P. Story, viewed "My Country First," and out of a total of more than one hundred pictures which they examined, they decided that this was the one to be most highly recommended for the purposes of the Bazaar. Tom Terriss, the noted international star, Helene Ziegfield and and Jill Woodward, head the cast of this six-part modern photo-drama.

"GRANT" OFF TO A GOOD START.

Last Friday, October 20, saw the release of "The Code Letter," the first episode of Kalem's new series, "Grant, Police Reporter." The order of prints on the first and succeeding episodes by the General Film exchanges sets a new record for one reel G. F. releases, while early reports of first-run bookings indicate that in this report the new feature will also surpass the exchange marks.

In the Greater New York territory alone eight prints of the initial episode of the series featuring George Larkin and Ollie Kirby are at work. Forty-seven theaters ran the one reel as a first-run attraction for one or more days.

Kalem officials are also enthusiastic over the co-operation shown by the exhibitors in the use of the various publicity aids. The line includes a stock half-sheet, one and three sheets on each episode, slides, newspaper cuts, and fictionizations of the stories in newspaper mat form.

DEMOCRATIC POLITICAL CARTOON.

Louis J. Beck, of the Associated Art Films Co., who secured the contract to turn out the first animated film argument ever produced, will release today 35,000 feet in Brooklyn, New York and other states, of the animated cartoon entitled "Where Do You Go From Here?" made for the Democratic party.

By clever artistic and mechanical work the drawings of the original pictures are made by the camera to move animatedly upon the screen exactly as pictures of real persons would, had actors posed for the pictures instead of being reproduced from drawings by Mr. MacDougall. Mr. Beck and the Associated Art Film Company made a record in the production of the film.

NORMA TALMADGE, IN "PANTHEA."

"Panthea," the drama that created a furor in Europe and America when presented by Mme. Olga Petrova, has been chosen as the vehicle for Miss Norma Talmadge in the first of her Selznick-Picture productions.

It had been announced that Miss Talmadge would be presented at the head of her own producing company in a film version of David Graham Phillips' novel, "The Price She Paid," but Mr. Joseph M. Schenck, president of the Norma Talmadge Film Corporation, succeeded last week in obtaining motion picture rights to "Panthea," and at once decided to use this powerful drama for his initial presentation of the popular young film star.

TRADE SHOWING OF PATHE FASHION PICTURES.

Miss Florence Rose, the well known fashion's expert, is to give a private showing of the fashion's motion pictures which she has produced for the Pathe program at the Broadway theatre on Thursday, October 26, at 10.30 a. m. Miss Rose will have present six of the beautiful girls who pose in these films and they will appear upon the stage. Four of the most recent pictures which Miss Rose has made will be shown.

New International Serial

"Patria" Is the Title and Mrs. Vernon Castle Is the Star—A Patriotic Subject.

PATRIA," the great preparedness photoplay serial of the International, with Mrs. Vernon Castle, famous dancer and beauty in the title role, will be released throughout the United States on Monday, December 4. "Patria" has been many months in the making, and now that it is about ready for pre-

Scene from "Patria" (International).

sentation to the public is a super-motion picture of unrivaled artistic beauty and epoch-making magnificence.

"Patria" was conceived for the dual purpose of furnishing the highest quality of photoplay entertainment possible, and of instilling into the American public the deep obligation of preparing the country against invasion. Nothing has been left undone to accomplish these purposes. "Patria" is a motion picture masterpiece that teaches a lesson, the far-reaching influence of which will live for centuries.

Louis Joseph Vance, one of the foremost American authors and playwrights, wrote "Patria." He has welded together in a series of episodes a story of remarkable interest bristling in every scene with that kind of excitement that makes one quiver with patriotic enthusiasm. The International has staged the production in sumptuous grandeur.

Patria Channing, which character is impersonated by Mrs. Castle, is left an orphan early in life, bereft, too, of all other relatives. She knows little about herself, except that she possesses a vast fortune and that she must some day take her place at the head of the great manufacturing industries, including vast munitions plants, that is part of her inheritance.

When she reached her twenty-first birthday, Patria discovers that in addition to her vast fortune, she has been left to administer an heritage of $100,000,000. This vast fund was created to be used when needed to prepare the nation against attack.

Mrs. Castle, as Patria, has amazed even her greatest admirers by her remarkable impersonation of the part. Internationally known as a dancer and beauty, she possesses ability as an actress that could best be demonstrated by the impersonation of Patria. The same intelligence and enthusiasm that made her the most famous dancer in the country she applied to her motion picture work.

The International has surrounded Mrs. Castle with an excellent cast. Foremost in her support is Milton Sills, one of the foremost American actors, who plays Donald Parr; Warner Oland, who appears as the scheming Baron Huroki, and Dorothy Green, who plays the part of Fannie Adair, an accomplice of the plotters. Mr. Sills is best known in motion pictures for his work in "Deep Purple," "Under Southern Skies," "A Woman Who Lied," "The Rack," and "The Honor System." As a legitimate actor he won fame as leading man in "Just Boys," "The Law of the Land," and "Panthea."

Mr. Oland is known as one of the most finished actors in the profession. Before he became a screen actor he played "heavies" with Viola Allen, Sothern and Marlowe, Nazimova and in "A Fool There Was," and "The Yellow Ticket." His greatest previous work as a moving picture actor has been with Theda Bara.

Miss Green is famous for her "vampire" characterizations. She has had many successes, the most notable recent ones having been "The Devil at His Elbow," "Souls Aflame," "Parisian Romance," "The Spirit of the Poppy," and "Women and Wine."

KALEM'S "HAZARDS," A JAPANESE FAVORITE.

Archie Bell, the well-known dramatic authority of the Cleveland Leader, writing in the current issue of The Theater Magazine, gives an interesting description of the popularity of American motion pictures in Japan. Incidentally it is interesting to note that Kalem's releases, "The Hazards of Helen" and "Ham Comedies," are met with great frequency throughout the land of Nippon.

An interesting passage in Mr. Bell's article says, "The Chinese like the 'movies,' so do the Japanese. There are few occasions, excepting a patriotic or religious festival, where the Japanese will so unbend himself and forget his dignity. At Kyoto, the ancient capital, where I had seen the people festive and gay during the day as they participated in the Great Aoi festival at the Kamo shrine, I observed them in the evening as they witnessed the American thriller, 'The Hazards of Helen.' They made about as much noise at one as the other, giving outbursts of applause, and even rising to their feet and shouting, just as much when the hero saved Helen and a baby by venturing to a railroad bridge and jumping in with the two in his arms as the express train whizzed across the screen, as they did when the Sugekasa pasasal and the sacred horses passed through the streets on their stately journey toward the Shinto temple."

PAULINE FREDERICK IN "NANETTE OF THE WILDS."

The first screen vehicle in which Pauline Frederick will be presented on the Paramount Program since her renewal of contract with the Famous Players Film Company recently announced will be entitled "Nanette of the Wilds," written expressly for her by Willard Mack, and that popular dramatist and actor will appear in the production in support of the star.

In the course of this production Pauline Frederick will return to the screen in a primitive characterization, a type that she has so well exemplified in her previous productions—"Aubrey," "The World's Great Snare" and "The Spider." Unlike these former characterizations, however, Nanette's environment is in the Northwest, and the characters with whom she comes in contact and conflict are far different from those whom she met in her screen travels through these former subjects. The famous mounted police of that region and the law-breakers whom they relentlessly pursue are the personal factors about whom the drama is woven.

For the purpose of obtaining the exact atmospheric surroundings for this production, Pauline Frederick and a supporting company under the direction of Joseph Kaufman, who was responsible for the direction of Pauline Frederick's recent success "Ashes of Embers," have gone to the western part of Canada, where all the exteriors will be staged.

A corps of the Northwest mounted police will be utilized in the production of this subject, and the love scenes befween Pauline Frederick as "Nanette" and Willard Mack as O'Brien against the rugged background contained in this story will undoubtedly supply a series of scenes of pictorial and dramatic value. The production will be released on the Paramount Program, November 27th.

SCHLANK SAYS UNICORN IS BOOMING.

Ike Schlank, the newly elected president of the Unicorn Film Service Corporation, is more than pleased with the volume of business which has accrued here in the past week, since its reorganization and the announcement of its new policy. "Unicorn is on the map to stay," said Mr. Schlank, in discussing the rush of business, "and our policy has proven that exhibitors everywhere are anxious to get the very best in films. At the present time we are releasing 21 reels a week, the features embracing one and two-part dramas, comedies, and western photoplays of the highest character. I would like to impress upon the exhibitor that each feature that is put out by Unicorn, and which bears the Unicorn endorsement, has been selected by a jury of capable men.

During the past week reports from the twenty-eight branch offices of the Unicorn Film Service indicates that business is booming. At the present time Unicorn, through its exchanges, covers the entire territory of the United States, and each branch manager is enthusiastic over the volume of business that is rolling in. In fact, it can be said that judging from reports received, that business so far as Unicorn is concerned, was never better.

ESSANAY ENGAGES HARRY WATSON, JR.

George K. Spoor, president of Essanay, is planning a strong line of one and two-reel comedies to be released on the Kleine-Edison-Selig-Essanay Service. Harry Watson, Jr., is the first comedian to be engaged for this work. Negotiations practically have been completed for several other of the best comedians of the world to work for Essanay in putting out comedies for this service.

Mr. Watson already is at the Essanay studios in Chicago and will begin work on the floor at once. The "Mishaps of Musty Suffer" will be continued. Mr. Watson has a brand new line of comedy, however, which is declared to be better than anything he has yet produced.

Mr. Watson has had a long stage and screen career and needs no introduction to the motion picture public, being known from coast to coast. He was born in West Bay City, Mich., and began his stage career when quite young in "Me, Him, and I." He was with Ringling's circus for a time and later with the "Ziegfeld Follies," and with Anna Held in vaudeville.

He has recently been engaged with George Kleine in the production of the "Mishaps of Musty Suffer."

Unicorn Announces New Pictures

Billy West Said to Be a Good Screen Comedian—Other Dramas and Comedies.

THE newly elected president of the Unicorn Film Service Corporation, Ike Schlank, announces that he has had the good fortune to discover a new comedian who is entirely different in rank and file from the screen fun-makers. The personage in question is Billy West, who has been well known to audiences everywhere for his extremely funny work. While Billy West bears a striking resemblance to a certain famous comedian of the films, at the same time his methods are so original that the pictures in which he appears mark a distinctly new epoch to the screen. According to Mr. Schlank, Billy West is destined to make a distinct impression upon exhibitors and patrons of the Unicorn program.

"The Billy West pictures," said Mr. Schlank, "are each in two reels, and what metropolitan critics have pronounced to be screaming comedy. Each picture is directed by a producer who is skilled in knowing the desires of lovers of quick action comedy. I have made it a personal task to supervise the selection of every inch of the Billy West pictures, and I think I can safely say that they are the "speed limit" for riotous comedy. They will be released every other Monday, beginning November 9, when the first Billy West picture, entitled "His Married Life," will be offered to exhibitors through Unicorn's twenty-eight exchanges. "His married Life" shows the vicissitudes of a much mated man whose spouse pursues him through a series of rollicking adventures including a bomb explosion and a runaway. The spectator who cannot laugh at this picture is not entitled to be alive, and the same holds true of the other comedy features in which this newly-discovered comedian appears. Important among Unicorn's announcements is a three-reel drama, "The Path of Darkness," which was produced by the Norbig Film Company, and which deals with a topic of present day interest, vitally important to every modern man and woman. Questions which are of the most timely interest are fearlessly dealt with in this striking feature."

Yet another of the novelties on the Unicorn program is the new two-reel society drama "When Hands Are Idle," in which a new and beautiful star in the person of Barbara Castleton, one of the best known of the younger stage emotional actresses, is introduced to the picture-loving public. "When Hands Are Idle" shows the dangers into which a neglected married woman may be drawn, owing to the engrossment of her husband's business. Miss Castleton portrays with wonderful sympathy and power the part of a neglected wife who innocently is drawn into an orgy of the basest character. The climax of "When Hands Are Idle" is remarkable for its divergence from the ordinary run of picture plays, and forms a fitting culmination to the screen drama which is marked from the first scene to the last by unusual situations.

"The Vengeance of Dan McGrew" is a production which is strictly up to the Unicorn standard. Good dramatic action characterizes the scenes throughout. The scenes take place in a rugged country, and deal with the lives of real human beings, in whose veins the red blood runs strong. "The Vengeance of Dan McGrew" is just as good a picture, according to the Unicorn Film Service Corporation, and will attract big interest in a theater showing it. An interesting feature for the present week is entitled "The Honor of the Tribe." This is a two-reel feature which graphically describes the love story of a rough western trapper who was redeemed from the consequences of a careless life by a beautiful Indian maiden who was snared in one of his traps in the snow-covered wilderness.

Just by way of variety, Unicorn offers another comedy to which the alluring title of "Disposing of a Lover" has been given. Other features which the Unicorn says are worthy of the exhibitor's attention are "An Indian Maid's Vengeance," in two reels; "The Lost Ring" and "U. S. Fighting Craft." This latter picture is particularly timely at the present moment, as it shows Uncle Sam's mammoth warships in active maneuvers and will serve to show audiences the exact status of the American navy. One look at this picture will utterly rout all questions as to the preparedness of our "bull-dogs" of the sea, to defend our coast. Mr. Schlank states that within a few days he will have further announcements of great interest to the exhibitors. His plans embrace several important features additional to the Unicorn program, which he is confident will result in a great benefit to all concerned. Reports coming to the Unicorn home offices from its various branches indicate that business throughout the country is excellent.

LAST SCENES OF "BIG TREMAINE" FILMED.

The last scenes of "Big Tremaine," starring Harold Lockwood and May Allison, were filmed last week at the Metro-Yorke California studio, and Director Henry Otto is now busily engaged in the process of assembling and titling this Metro production. Lester Cuneo, it is said, stands out like a monument in the supporting cast of this Metro-Yorke picture, and the same applies to Lillian Hayward, William Ephe, Virginia Southern, William De Vaull and Josephine Rice. "Big Tremaine" is booked for early release on the Metro programme. It follows Harold Lockwood's and May Allison's Metro-Yorke production, "Mister 44."

"The Vampires" Series Starts November 24

Gaumont Thriller Will Run Nine Weeks Through Mutual in Episodes of Three Reels Each.

HAVING given the "Fantomas" series time enough to act as an effective introduction to the Gaumont style of quick-fire detective stories, that company now announces the first release of "The Vampire," for November 24. The series will appear in nine weekly instalments of three reels each. "The Vampire" has never before been shown in America, but exhibitors are not being asked to book a new, unknown series, since "The Vampire" has been remarkably successful both in France and in England.

The Vampires are a band of powerful law breakers who have all France terrorized. At the head are men of superior intelligence. They plot so craftily that their reward is great wealth stolen from the rich and murder which remains undiscovered. Against them is pitted an energetic young reporter of a Paris newspaper. The Vampires are really the Crime Trust of France. Criminals who seek to work independently are either crushed or taken into the organization. Hence, the reporter is fighting practically single-handed against the cunning ingenuity of a highly organized gang of desperate, resourceful men.

It is just such a setting as this which develops the ingenuity and tests the skill of a French director. The success with "The Vampire" has been attested by broken records at the Palais Gaumont in Paris, and the long runs in other large cities in France. Those familiar with film facts in England will recall the success of this series there, where it appeared under the general title of "Charles de la Rue, Crime Investigator."

The first release of the series is called "The Detective's Head." It plunges the spectator immediately into a mystery which is compounded of intrigue, crime and desperate daring. The French are masters of screen detective stories, just as they are of detective fiction, and in "The Vampires" this style of sensational photoplay is seen at its best.

CLARA KIMBALL YOUNG IN WORLD PRODUCTION.

The second release of the World Film Corporation's Clara Kimball Young service is due for November 13. Its title is "Without A Soul," and it is a picturization of the novel "Lola."

This story not alone carries a strongly developed love interest but raises a question of vital import to all who are interested in the research of scientists aimed at the restoration of human life when it has departed. Supposing re-animation of the dead to be possible, as many believe, is it also possible to reinstate the soul when it once has fled?

The principal role in "Without A Soul" is the charming daughter of an elderly savant whose labors of years have been devoted to the perfection of rays which will create new life in the body of one who has passed beyond. Just when success has crowned his efforts the scientist's beloved daughter is struck by an automobile and killed, and he applies the vivifying rays to her inert body.

In this play Miss Young enjoys a singularly broad range of emotions for portrayal. Prior to the accident Lola is a sweet, gentle, guileless girl, serene in filial affection for the elderly scientist and genuine love for the worthy young man she has promised to marry. From the instant her pulse begins to beat anew she is utterly transformed in thought, word and action. She steals from the father she has so tenderly regarded, deceives the lover who has possessed her whole heart, falls willingly into the arms of men she previously scorned, and pursues a general course of thorough depravity.

Those who have witnessed "Without A Soul" in its present state are free in expressing the conviction that Miss Young has rarely if ever been seen to such complete advantage as in the present instance.

REPEATS ON TWENTY-FIVE-WEEK SERIES.

Repeat bookings on individual features are sometimes heard of, but it has remained for an enterprising Michigan exhibitor to plan a repeat run of an entire twenty-five week series. This unusual tribute to a picture's popularity has been paid to Kalem's "The Girl From Frisco," by Lester E. Matt, of the Strand Theater, Flint, Michigan. With his order for the second-run Exhibitor Matt sent the following letter to the General Film office at Detroit.

"I wish to reserve the right on second run on 'The Girl From Frisco,' and I would thank you to keep it out of any other theater here until we have repeated on ourselves. I expect to run this series again after I have nearly completed the first run and if anything happens that we change our mind I will pay you second run on the entire series."

NEW YORK AND JERSEY RIGHTS.

Mr. Rosenbluh announces that the Variety Films Corporation has also the exclusive New York and New Jersey rights to "The Pursuing Vengeance," of which probably the most important feature is the fact that it stars Sheldon Lewis, who was the big sensation of the "Exploits of Elaine" and the "Iron Claw," besides numerous other serials. Mr. Rosenbluh states that he is of the opinion that in "The Pursuing Vengeance," he has a very remarkable five-part feature, inasmuch as it deals with a subject not hitherto treated upon the screen. "The Pursuing Vengeance" is based upon Burton E. Stevenson's master work "The Mystery of the Boule Cabinet."

MOSS SELLS RIGHT TO "POWER OF EVIL."

During the past week, B. S. Moss disposed of nineteen states on his initial release, "The Power of Evil." Among the concerns which purchased territory were the Kriterion Film Company of Boston, who bought the New England states; Electric Supply Company of Philadelphia, Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland and Virginia; Federal Film Corporation, Kansas City, Kansas, Missouri, Nebraska and Iowa; and the Independent Film Corporation, Minneapolis, Minnesota, Wisconsin and North and South Dakota. The rights for Australia and New Zealand have been taken by the Co-operative Film Exchange, Ltd. The English rights have also been disposed of.

Notes of the Trade

SIX of the twenty-five principals in the Frohman production of "The Witching Hour" are: C. Aurey Smith, Marie Shotwell, Robert Conness, Jack Sherrill, Helen Arnold and Etta De Groff.

* * *

When "The Breaker" was being filmed by Essanay, various scenes were necessary in the worst district of Chicago. Nell Craig, playing the feminine lead, supplied herself with several dollars' worth of pennies and made all the little children of the slum neighborhood happy by distributing them between scenes. When she started to play "Lady Bountiful" there were about a dozen urchins in sight. A minute later there were three hundred. An entire vacant tenement was leased for a month by Essanay so that the scenes, requiring half a day, could be taken without inconvenience.

* * *

The Yosemite Valley Lumber Company has granted permission to the Helen Holmes Signal-Mutual Company which is filming "A Lass of the Lumberlands" to use the former's camps in the production of that fifteen-chapter serial. Also to use an inclined timber railway 8700 feet long and laid on a gradient of 3,400 feet to the top of a range of mountains.

* * *

Florence La Badie, the Thanhouser star, Frederic Sullivan, her director, and Philip Lonergan, author of "Enemies of Society," recently consumed nearly an entire week visiting Sing Sing, the Tombs, the New York district attorney's office and the criminal courts, searching for color to be used in Miss La Badie's next picture.

* * *

Ethel Clayton and Carlyle Blackwell will be seen next in "The New South," a World-Brady picture made from the stage drama of the same name, which was immensely popular for years among theater patrons.

* * *

J. G. Hawks is author of a Triangle-Ince play in which Dorothy Dalton has just begun work, under direction of Raymond B. West.

* * *

Featuring Dorothy Phillips, Lon Chaney and Maude George, Director Joseph De Grasse is filming at Universal City "The Piper's Price" in five reels. The story was written by Mrs. Wilson Woodrow and prepared for the screen by Ida May Park.

Picture Theaters Projected

HOT SPRINGS, ARK.—The Royal Theater has been remodeled and the seating capacity increased.

MILL VALLEY, CALIF.—Mary E. Nichols has taken over the Hub Theater.

DENVER, COLO.—Bishop Cass Investment Co., 912 Sixteenth street, has let the contract for the erection of a four-story theater and office building; 100 by 125 feet, to cost $100,000.

HARTFORD, CONN.—A number of changes have been made in the Empire Theater and the seating capacity increased.

BLOOMINGTON, IND.—The Crescent Theater has been remodeled and reopened.

NORTH VERNON, IND.—A new moving picture theater, the Jennings, has been opened by the North Vernon Amusement Co. The house has seating capacity of 560.

NEW CASTLE, IND.—A new addition has been built to the Starette Theater and the seating capacity increased.

PRINCETON, IND.—The Yale Theater has been remodeled and the interior redecorated.

AMES, IA.—C. Gerbracht plans to erect a two-story moving picture theater, 54 by 100 feet, to cost $30,000.

BUCK GROVE, IA.—A new moving picture theater has been opened here by Hamer & Hemphill.

CALLENDER, IA.—The Callender is now being operated by Lawrence Edwards.

FAMA, IA.—The Star Theater is now being conducted by Fife & Yerkes.

LANSING, IA.—A new moving picture theater has been opened by L. L. Wittbeckerd.

FORT SCOTT, KANS.—Miss C. Smith who recently purchased the Pictureland Theater, is having the interior and exterior of the house remodeled and redecorated. More than $3000 will be expended for the improvements.

STAFFORD, KANS.—F. A. Hirsh has taken over the Mystic Theater.

NEW ORLEANS, LA.—Ernest Boehringer has let the contract to Fromherz & Drennan, Queen and Crescent Building, to erect moving picture theater on Charles street.

BAY CITY, MICH.—A fireproof moving picture theater is being constructed at the corner of Fourth and Washington streets, for the Commercial Building Company. The house will have a seating capacity of 1100.

FLINT, MICH.—Walter S. Butterfield, Majestic Theater Building, is having plans prepared for a two-story theater and office building, 76 by 153 feet, to cost $150,000.

PORT HURON, MICH.—The seating capacity of the Family Theater has been increased.

DULUTH, MINN.—Work is progressing rapidly on a moving picture and vaudeville theater at the corner of Eleventh street and Tower avenue, for the Cook Amusement Co. The structure when completed will represent an investment of about $100,000.

KANSAS CITY, MO.—The Empress Theater, recently leased by John C. Donnelly, has been thoroughly overhauled, including the redecoration of the interior.

ST. LOUIS, MO.—The Astor Theater, at 7 North Broadway, recently taken over by the Rainbow Amusement Company, has been renovated and redecorated.

BELVIDERE, NEB.—A new opera house has been opened here by Frederick P. McCord.

CRETE, NEB.—A new moving pcture theater is being constructed for J. L. Saul.

HARVARD, NEB.—P. G. Heald has purchased the Star Theater.

MURRAY, NEB.—Paul and Gasemer have opened a new moving picture theater.

WALTHILL, NEB.—The Silverlight Theater has been taken over by John Shear.

BROOKLYN, N. Y.—Plans are being prepared for the erection of a theater on block bounded by Bedford and Atlantic avenues and Bedford and Brevoort places. The estimated cost, including site, will represent an investment of about $1,000,000. Paul M. Herzog, president of the Palher Realty Company, is interested.

MASSENA, N. Y.—W. L. Pratt plans to erect a one-story moving picture theater, 50 by 90 feet, to cost $8,000.

FAYETTEVILLE, N. C.—Dr. H. W. Lilly and F. H. Stedman have plans by J. M. Kennedy, Raleigh, N. C., for a moving picture theater to be leased to H. F. Drake. The house is to have seating capacity of 435.

HIGH POINT, N. C.—Simmons, Penny and Kirkman will erect a building for store and moving picture theater.

WINSTON-SALEM, N. C.—A. F. Sams will remodel and erect addition to Paramount Theater, increasing capacity to 1600.

GENEVA, O.—Company is being organized here for the purpose of erecting a two-story moving picture theater, to cost, $25,000.

READING, PA.—Carr & Schad have opened a new moving picture theater here.

UNION, S. C.—J. A. Cheshire has the contract to erect an opera house and moving picture theater, 150 by 50 feet, brick and concrete, metal ceiling, metal roof, wood floors, steam heat.

CHILHOWIE, VA.—George Henniger has plans by Clarence B. Kearfott, Bristol, Tenn., for a moving picture theater, one-story high, with balcony, 30 by 65 feet, tin roof, probably instal private lighting plant with gasoline engine.

NECEDAH, WIS.—C. E. Babcock will erect a one-story moving picture theater, 42 by 90 feet, to cost $6000. To be leased by Toby & Williams.

MILWAUKEE, WIS.—Langenberger Construction Company, 302 Sixth street, have the contract to make interior alterations to the Princess theater, operated by the Saxe Amusement Enterprise, to cost $10,000.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Boston Judge Enjoins Union

Forbids I. A. T. S. E. Operators from Displaying Banners, Signs or Cards Proclaiming the Apollo Theater or Its Owners as Unfair to American Federation of Labor and from Intimidating Theater's Operators.

By William M. Flynn, 80 Summer St., Boston, Mass.

BOSTON.—In the equity session of the Superior Court this week Judge Jenney ordered a final decree restraining and enjoining William C. Francke and other officers and members of Moving Picture Operators' Protective Union of Boston, I. A. T. S. E., Local 182, from displaying banners, signs or cards declaring that the Apollo theater or its owners, Raymond T. Gammon and Theresa Harkins, are unfair to the American Federation of Labor, or refuse to employ members of the A. F. of L. The decree also enjoins them from interfering with the employment by Gammon & Harkins of Harry Martin of Wellbrook, by representing that they will suffer by employing them. The decree is on a bill in equity brought by the Apollo theater owners and by Martin and Wellbrook, moving picture operators employed there and members of the Knights of Labor, following the parade of banners declaring the Apollo theater unfair. The decree is ordered following the court's overruling of exceptions of the defendants to a master's report case.

Majestic Under New Management.

Arctic, R. I.—The fireproof Majestic, seating 1200, has opened under new management at Arctic, R. I., population 25,000, presenting a program of feature plays and vaudeville with a week of repertoire every month.

Alfred Bevin Expects to Resign.

Boston, Mass.—Alfred Bevin, manager of the Bangor office of the Pathe Exchange, Inc., is expected to sever his connections with that firm on Saturday, October 21. Bevin, it is said, will hereafter be connected with the enterprises of Cy Bunts. Grafton Corbett, who is resigning from the local office of the General Film Company, will go to Bangor as Bevin's successor.

Fred Sweet Here—L. J. Hackett Also.

Boston, Mass.—Fred Sweet, the Powers' representative was in Boston this week after an extended trip through the South. Fred called on several of his friends while in town, and said he was about to start on a long trip through Canada. L. J. Hackett, formerly New England manager of the General Film, and who was later connected with the moving picture business in New Haven, Conn., and Albany, N. Y., was also in Boston this week. Mr. Hackett has been taking a vacation, and is undecided as to what he is going to do.

New East Boston Picture Show.

Boston, Mass.—A license to conduct a moving picture theater was granted this week to the Orient Heights Amusement Company. The theater is situated at Boardman and Ford streets, East Boston, and will be a welcome addition to Boston's fast growing list of picture houses. Nobody appeared in opposition to the issuance of the license at a hearing held in City Hall, although one letter of protest was received by Mayor James M. Curley. The mayor did not believe the letter warranted holding up the license so he approved the application and Clerk Casey made out the papers for the new company.

Samuel Haas to Join Metro.

Boston, Mass.—It has been reported in Boston film circles that Samuel Haas, who for years has been connected with the General Film in this city and also in Texas, is to join the Metro staff of road men. Haas is one of the most popular young men in the business in New England. He has a wide acquaintance and much experience in the moving picture field. If the rumor is true he should prove a valuable acquisition to the Metro people.

G. A. Whitney Going to Sell Out.

Boston, Mass.—It is rumored in moving picture circles here, that George A. Whitney, of Fitchburg, has sold or is about to sell all of his theatrical interests in Fitchburg and Springfield to Spitz & Nathanson of Providence, R. I.

Ralph Pinkham Assisting at the Mutual.

Boston, Mass.—Ralph Pinkham, who will be remembered as one of the bookers in the local office of the General Film Company in the old days, has been made assistant manager of the Boston office of the Mutual under Joseph Roth. Pinkham is one of the best known moving picture men in New England, and has received a host of congratulations on his promotion.

Boston Gives Fund for School Picture Shows.

The Boston school committee has voted $1,000 to be expended to entertain the school children during the winter months with moving pictures. Superintendent of Schools Franklin P. Dyer was strongly in favor of the pictures for the school children. These picture shows will be in the manner of entertainments and frequently there will be a lecturer along with the picture.

Baltimore Still Enforcing Plague Ban

Schools Are Open for Children Over Thirteen, But Theaters Cannot Yet Admit Them—Serial Release Date Put Off.

By J. L. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, Md.—The lid is still clamped down tight on the infantile paralysis situation in this city, and it is understood from statements made by Health Commissioner Blake that his new ruling, which has recently gone into effect, that children over thirteen years of age may attend the schools, regardless of what grade they are in, does not mean that the ban on theaters has been lifted or that it has been changed in the least. However, there is a persistent rumor which seems to have some foundation, that within two or three weeks the exhibiting business will again resume normal.

Through the activities of O. D. Weems, manager of the Mutual exchange, in this city, the release date of the Helen Holmes serial, "A Lass of the Lumberlands," has been changed and the first chapter of this serial will not be released on October 23, as scheduled, but on November 15, for Mr. Weems took this matter up with the New York office and after explaining that the serial would have a better showing if released after the paralysis ban had been lifted, and the theaters would have a chance to get the children in on the first episode.

Charles E. Anderson, manager of the Grand theater, Hylandtown, has booked this serial, and the first episode will be shown on November 14, and as a special inducement to his patrons he will admit the public at the matinee performance on this date free of charge. He expects that this will be a drawing card for the picture.

Gordon Theater Opens.

Baltimore, Md.—On Thursday, October 12, the Gordon theater, located at Baltimore and Catherine streets, was opened to the public under the management of H. Cook. This is a new house and is owned by the Waverly Theater Company.

New Hippodrome Manager.

Baltimore, Md.—Last week was anniversary week at Loew's Hippodrome, and for the event an especially arranged program of nine reels, including "The Return of 'Draw' Egan," with William S. Hart, direct from the Rialto theater, in New York City. But a greater surprise than this was attendant to the anniversary in the event of a new manager being installed in the person of George A. McDermit. Mr. McDermit, a former newspaper man, was at one time associated with Proctor's, in Newark, N. J.

Berman Theater Reopens.

Baltimore, Md.—On Tuesday, October 17, Berman's theater, 1 and 3 South High street, opened its doors to the public under the management of J. B. Fields, who has recently been at the Leader theater, on South Broadway. This house has been practically rebuilt and now presents a neat appearance. A new system of ventilation and a gold fiber screen have been installed and everything is being done by Mr. Fields for the comfort of the patrons. The entrance has been changed from Baltimore street to High.

Spokane Class A Gets Fox Films

Manager Stilwell Now Has Big Fox and Metro Contracts.

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Washington.

SPOKANE, WASH.—The Stilwell Theaters company has closed a contract with the Fox corporation whereby all its releases will be shown regularly at the Class A theater. B. W. Copeland, assistant manager, announced that the first Fox releases would be shown October 25. Some of the features will be shown at the Casino theater, also operated by the company. The first Fox picture to be shown at the Casino will be Theda Bara in "Under Two Flags."

In securing the exclusive contract of the Fox pictures, Manager Stilwell now has two of the big film services, having closed for the Metro pictures a few weeks ago. He also has the call on the best things of the Mutual program.

Vampire Popularity—Why?

Spokane, Wash.—A parody on Rudyard Kipling's "Vampire" has been composed by Mrs. Harry Hawkins, society editor of one of the Spokane dailies (The Spokesman's Review) which she dedicated to moving picture shows. The verse and her story on the vampire plays as it appeared, follows:

A goose there was, and she spent a dime. Even as you and I. Watching a screen Vamp have a time. Even as you and I.

O, the gowns Vamp wore, and the words Vamp swore. As would you or I. If a movie director told us to, and we could get such work to do. Even you or I.

Why do women adore vampire plays? They flock to a vamp production in droves; old ladies in bonnets, young flappers in high white boots with the whole skin of an extinct fox across their shoulders and more than a legal allowance of chewing gum clamped between their teeth.

There are mothers with infants in their arms and young ladies, and they pack a theater that is producing vampire plays to the last rows of the balcony. Why? Not because the plays are naughty, for naughtiness is no longer a lure, the screen subjects have been so wicked for so long. But it is a combination of the attraction of fine clothes and a desire to see some film heroine get even with the male sex.

Take an old lady who has worn the same black dress for five years and has turned it three times. Doesn't she like to see some lithesome creature ooze over the screen in a gown of a million sequins or carelessly trail a real lace train down a flight of steps?

For that hour the old lady revels in a vicarious sort of extravagance. And the woman who trembles when her husband fusses over the overdoneness of the morning's poached eggs just loves to fancy herself making cringing, creeping slaves of about five men at once and delights in imagining herself going to roof garden suppers with a retinue of groveling and abject swains in her wake.

The woman who has always been conventional takes an unholy delight in watching the dame of the screen perk up and get wicked enough to smoke a real cigarette.

Or, the young thing who never has her dances taken at parties sees herself bringing the best fox trotter of the crowd to his knees by her charms. It is a satisfying way of spending the afternoon for all of them.

Welsh-White Fight Films at Orpheum.

Vancouver, B. C.—A private showing of the Welsh-White fight pictures was given on a recent morning at the Orpheum theater, and they were then shown for three days at the National theater under the auspices of the local Aero Club, which was donated ten per cent. of the receipts during the engagement.

Vancouver Censors Up Again

Have Left the Reservation to Which They Were Chased by Fiasco Over "The Spoilers" a Year Ago—Dig Up Scissors and Hit the War Path in Paint and Feathers—Already Flaunting Many Scalps.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The British Columbia board of censors has recently broken out into spasmodic activity, and in some quarters conditions are almost as bad as before the approach toward sanity noted in the censoring department about a year ago. Since the "Spoilers" fiasco of last November, when the big Selig feature, after being rejected as too immoral to be shown in British Columbia, was passed without a cut by Attorney-General Bowser, there have been comparatively few rejections, but in the past few weeks the lines have been tightened again, and the pressure on some of the exchanges has been especially heavy.

At the Mutual exchange, for example, it was found that a large number of features have recently been rejected. Among these were: "The Love Liar," a five-reel Horsley production, which was condemned as "immoral"; "Fear," a three-reel Thanhouser, as "immoral and gruesome"; "The Quality of Faith," (Thanhouser, 5 reels; "Four Months," (American, 3 reels); "The Reward," (Ince, 4 reels), "The Profligate,' (American, 3 reels)—all as too immoral for public exhibition. A Centaur five-reeler, "The Heart of Tara," was condemned because it is a "story of Hindu intrigue, and against public policy," while "A Law Unto Himself," of similar length and produced by the same company, falls under the ban because it is alleged to be "nothing but gun-play, robbery, violence and gruesome scenes; no redeeming features." This makes a total of forty-three reels from a single exchange rejected within a space of about ten weeks, and a circumstance which makes these wholesale rejections particularly offensive is the fact that these pictures are considered to be no more objectionable than a large number of others which have been passed in British Columbia, and are being shown continually without interruption.

"It would appear that the best solution of the trouble," said a local film man, "would be the appointment of a new censoring board to take office under the new Liberal government, and the establishment of an appeal board to review the censors' decisions. Under present conditions a part of the exchange managers are satisfied with the present conduct of the department, while others decidedly are not."

It has been pointed out that as in the case of many others, some of the films mentioned above have been brought back to the province for reconsideration following a previous rejection, and it is hardly to be expected that the present board would concede that their original decisions were wrong, and thus be prevailed upon to pass such pictures as are resubmitted. It is stated that in the case of at least one of the pictures listed, the reason given for the second rejection was entirely different from the one given when the film was originally submitted.

Censorship Dissatisfaction in Winnipeg.

Winnipeg, Man.—The recent activities of the inter-provincial censor board for Manitoba and Saskatchewan, with headquarters in this city, have proven so obnoxious to local exchange managers that concerted action is about to be taken with a view to securing some form of relief, and a meeting has been arranged with Hon. Edward Brown, provincial treasurer, for the purpose of thoroughly discussing the matter.

Another matter which probably will be taken up on behalf of the exhibitors at the same time is the situation which has developed in the picture shows being given at churches, as there has recently been considerable complaint on this score, the exhibitors feeling that they are being subjected to a sort of unfair competition.

National Amusement Activities.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, has just engaged William Hanscher, who formerly conducted the Royal theater in New Westminster, and more lately took over the Opera house in the same city. He will act as a general assistant in looking after the various houses maintained by the National company. It is stated that Mr. Hanscher will retain the opera house for the present, at least, but will spend the greater portion of his time in Vancouver.

Mr. Nichols has installed N. B. Maysmith, former manager of the company's Columbia theater in Victoria, in a similar position at the Columbia in Vancouver, while the house at Victoria now has E. Clark as house manager. E. H. Benson, formerly manager of the Vancouver Columbia, is out on the road with his own legitimate show, called "Somewhere in France."

The delayed seats for the company's new Broadway theater have arrived, and the house will open on October 16, with Frank Gow as manager.

The alterations planned for the Globe theater have been started, and the work will be carried on without the necessity of closing the house. A battery of very powerful lights has just been put up in front of the house, and it is now one of the bright spots on Granville streets. The Globe is doing better business than ever before, using Paramount service exclusively.

Camera Man Keen on a Whaling Trip.

Vancouver, B. C.—In connection with the picture of the display of photographs of moving picture stars in the window of a local jewelry store, which appeared in the WORLD some weeks ago, credit should have been given to A. D. Kean, who took the picture. The "Cowboy Photographer" favored the WORLD man by standing around until midnight taking time exposures. Mr. Kean is now on a trip securing films dealing with the whaling industry.

New Pantages House in Vancouver.

Vancouver, B. C.—The permit for the construction of the new Pantages theatre has just been issued by the city building department, and the plans call for a beautiful building costing $300,000. The structure will be of steel and concrete with brick facings and terra cotta trimmings, and will have a width of 103 feet and a depth of 120 feet. The seating capacity will be 1,800.

The work of demolishing the buildings formerly occupying the site has been completed, and work has begun on the new foundations. Skene & Christie of this city have been awarded the contract for the erection of the building.

A suit over commissions in connection with the deal whereby the Pantages house was to be built on this property, tried in a local court, has just brought out the fact that Alexander Pantages is to pay to C. A. Godson, the owner of the land, a rental of $1,000 per month for the use of it.

Happenings in Philadelphia

Outlook for Winter Business Bright—Calehuff Supply Business Moves to 1233 Vine Street—Special Children's Shows at the Park—New Strand Theater to Be a Beauty—Censors Pass "The Devil's Needle."

By F. W. Armato, 144 North Salford Street, Philadelphia, Pa.

L. Chamberlain Sees Bright Future.

PHILADELPHIA, PA.—L. Chamberlain, owner of a chain of theaters up the state, finds little fault with the present conditions of the picture business. He is charging 10 cents admission at all of his houses showing all of the standard and recognized programs.

He finds that the interest in photoplays from the public's point of view is on the increase.

First Run of Fox Films at the Broadway.

Philadelphia, Pa.—J. E. Cohen, manager of the Broadway theater in South Philadelphia, is showing the first runs of all the Wm. Fox features.

Chas. Segall Takes Over the Garden.

Philadelphia, Pa.—Charles Segall has taken over the Garden theater at 53rd and Lansdowne Ave., which he will manage in conjunction with the Apollo.

Calehuff Moves to 1233 Vine St.

Philadelphia, Pa.—Charles A. Calehuff has leased for a term of years the large and commodious quarters at 1233 Vine St. where he will take possession the 20th of the month. The building is three stories and is now being remodeled. A full line of motion picture machine and supplies will be carried in stock.

Local 307 Improves Its Headquarters.

Philadelphia, Pa.—Lou Krouse, the business manager of local 307, Operators' Union, is now busily engaged in attending to the alterations now being made at their headquarters.

New Strand to Be a Beauty.

Philadelphia, Pa.—Herbert Effinger and Dr. Walter Stuemp figure the completion of their theater (The Strand), now under construction at Germantown Ave. and Venango streets, will give to Philadelphia one of the handsomest and largest theaters built along an entirely different plan.

"Romeo and Juliet" at the Victoria.

Philadelphia, Pa.—Frank Buhler, the progressive general manager of the Central Market Street Amusement Co., has booked The Metro's "Romeo and Juliet" for one week at the Victoria theater, 9th and Market St.

Secure Selznick Picture Rights.

Philadelphia, Pa.—An important rumor from reliable sources makes known the fact that Stanley V. Mastbaum, of the Stanley Booking Co., and William E. Smith, of the Paramount Exchange, have acquired the control of the Lewis J. Selznick pictures for this territory.

Censors Pass "Devil's Needle."

Philadelphia, Pa.—"The Devil's Needle," which offended a few members on the staff of the Board of Censors, and was held up on the Triangle program, has eventually been passed and is now booking.

Joseph Harris Back in "Cits."

Philadelphia, Pa.—Joseph Harris, of the Mutual Film corps, has returned from the Mexican border where he was stationed with the first N. Y. Regiment.

"Daughter of the Gods" Attracts.

Philadelphia, Pa.—Anetta Kellerman in "A Daughter of the Gods" was given its premier presentation at the Chestnut St. opera house last Tuesday night, October 17. In view of the enormous crowds which were unable to obtain admission at the opening night, M. J. McSween, the manager, announced that he fully expected to have his entire reservations sold for the week by Thursday. The picture was acclaimed by the critics and the newspapers the following morning as an achievement worthy of the highest praise.

"A Daughter of the Gods" is expected to have a long run here.

Special Children's Show at Park Theater.

Philadelphia, Pa.—A special children's morning performance was inaugurated by John Weber of the Park theater on Saturday, October 14, upon the presentation of "The Battle Cry of Peace."

The performance was arranged for 11 a. m. and the results were most satisfactory. Mr. Weber is now advertising his Triangle and Paramount program in the trolley cars.

Many Requests for Fairbank's Photo.

Philadelphia, Pa.—Many letters from ardent admirers of Douglas Fairbanks are finding their way to the Triangle's local office. In most every instance, Herbert Given, the manager, finds that there is a request for an autograph photo of Mr. Fairbanks. His increasing popularity has undoubtedly resulted from the instantaneous success achieved in his latest sucess, "Manhattan Madness." This picture played a solid week at the Arcadia and was booked for a week at the Victoria.

Church Aids Sunday Show

Pastor Basham, of Akron, N. Y., Conducts Picture Show and Lecture on Sunday Evenings.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—In Akron, N. Y., a village located a few miles from Buffalo, the Rev. R. Arthur Bashman, pastor of the First Presbyterian church there, has begun what is for that locality an innovation at the Park theater. During the fall and winter months he will conduct Sunday evening services consisting of moving pictures, singing, talks, etc. Pictures of an educational and religious character will be featured. The pastor says the Sunday night moving pictures at the theater does not meet with the approval of several of his congregation, but he expected such would be the case. He says he went to Akron to do good for all the people. He says nothing grips like action and that this is an age of motion. He and his committee therefore decided to move with the age and attract to the theater, by means of moving pictures, many who never enter a church. He says he believes in taking none of the personal rights away from anyone. "The Holy City" was recently screened at a Sunday night performance and sung by Pastor Basham, who has an exceptionally fine voice. All available Bible and appropriate educational pictures will be used. According to reports of the minister's Sunday shows, truths of life are made clear to the eye and carried home to the hearts in talks by the Rev. Mr. Basham.

Rogson Film Auto Touring State.

Buffalo, N. Y.—The Rogson Film Co., located in the Chapin block, Buffalo, is showing considerable enterprise in advertising the Jules Verne Feature, "Around the World in Eighty Days." The Rogson Co., of which Charles R. Rogers is general manager, has the New York state rights on this picture, exclusive of New York City.

An automobile carrying attractive advertising of this film is being sent by Mr. Rogers on a tour of the state. The machine is driven by Sherman Webster, the new road representative of the Rogson Co., who is extensively booking the feature. Mr. Webster appears at the left of the picture. He was formerly with the Universal in Cleveland. On hundreds of announcements sent out by Mr. Rogers to New York state exhibitors, regarding this feature, he uses the words: "See our advertisement in the Moving Picture World." His company also has the New York state rights on "The Prima Donna's Husband," featuring Holbrook Blinn, and "Where Are My Children?" on which he is receiving extensive bookings. The Rogson Co. has opened an office in the Gayety theater building, New York.

Hughes Service Opens Office.

Buffalo, N. Y.—The Hughes Feature Film Service has opened an office at 39 Erie street, Buffalo. Harold Hughes, the proprietor, has been Buffalo manager of the Unicorn for several months. His successor to that position will be announced later.

"We will handle a medium-priced feature service," said Mr. Hughes.

J. C. Hemment Editing "Toto" Film.

Buffalo, N. Y.—The Lady Mackenzie Film Co. of Buffalo has completed the "Toto" series of pictures and is assembling them at the company's studio in Franklin street. "Toto," an ape, whose antics place him among the comedians of the first rank, is featured in the film. J. C. Hemment is aiding in assembling the pictures. Mr. Hemment introduced Rainey's African hunt pictures in this country. A new screen and a well equipped assembling table have been added to Lady Mackenzie's studio.

Phoenix to Have Two Theaters.

Buffalo, N. Y.—Out of the ashes of the village of Phoenix, N. Y., which was recently swept by fire, two moving picture theaters will arise, instead of one, which was there formerly. One of the houses will be erected by Emmett Cornell, manager of the Echo theater, Syracuse. Details of the second house will be given later.

Ben Abrams With Triangle.

Buffalo, N. Y.—G. H. Hickey, manager of the Triangle Film, Buffalo, has appointed Ben Abrams, Triangle road representativein this territory. Mr. Hickey reports that Jack Farren, manager of the Victoria theater, Rochester, is getting fine results with Douglas Fairbanks in "Manhattan Madness." St. John's Military School at Manlius, N. Y., is using a Triangle feature each week from the company's local office. Mr. HiHckey has complied with the school's request to send "The Coward."

Manager Christoffers Visits Binghamton.

Buffalo, N. Y.—G. H. Christoffers, manager of the Mutual Film, Buffalo, recently visited Binghamton in the interests of the Mutual's Star series. He called on Ned Kornblite of the Star theater, and Dave Cohen of the Symphony theater, Binghamton; and W. H. of the Endwell theater, Johnson City, N. Y. Mr. Christoffers had an enjoyable motor trip through this territory.

"All exhibitors are beginning to realize that a two-day booking will make them more money than the daily-change program," said Mr. Christoffers.

New Directors of Theatrical Managers Assn.

Buffalo, N. Y.—The following compose the board of directors of the Buffalo Theatrical Managers' Association, organized recently: Peter C. Cornell, Henry J. Carr, John R. Oishei, Earl L. Crabb, Jules H. Michael, Ira M. Mosher, and William F. Graham. The objects are to advance the theatrical business of Buffalo through com-

bination, and to foster and maintain a permanent friendly and fraternal spirit among the members.

Heard at W. L. Sherry Office.

Buffalo, N. Y.—S. J. Stoughton, general sales manager of the W. L. Sherry Feature Film Co., recently called on D. J. Savage, Buffalo manager. Howard F. Brink, local traveling representative, has completed a long trip through the state.

No Line of Talk for An Auto.

Buffalo, N. Y.—Charles Taylor, Metro representative, Buffalo, is digging up good business despite a handicap. He recently broke an arm while arguing with his automobile. Mr. Segal, formerly with the World Film, Buffalo, has joined Mr. Taylor's sales force.

Joseph Lee Out for Merit.

Buffalo, N. Y.—Joseph Lee, Merit representative in Buffalo, is on an eastern trip in the interests of "Her Surrender," the Merit's latest release. In Mr. Lee's absence his office is in charge of F. W. Wycoff.

Harry Hall Leaves Rand's Troy House.

Troy, N. Y.—Harry Hall, owner of the Novelty and Plaza theaters of Troy, and the Colonial, Rochester, has just leased Rand's opera house of Troy, which was closed for a year. He will spend upward of $15,000 in improving the last-named house.

Geo. Stockton Managing Keiths.

Erie, Pa.—George Stockton, formerly manager of Keith's theater, Buffalo, is now in charge of the Wilkay theater, Erie, Pa.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

C. H. Saunders Unicorn Manager.

Albany, N. Y.—Charles Barlott, of Syracuse, district manager of the Unicorn Film, has appointed C. H. Saunders manager of the Unicorn branch at Albany to succed Mr. Lawrence.

Al Sardino Takes Regent at Syracuse.

Syracuse, N. Y.—Al Sardino, former manager of the Savoy theater, Syracuse, has taken over the Regent theater, that city, and is specializing on big features.

Sister of Happy Hour Manager Dies.

Rochester, N. Y.—Miss Curtis, manager of the Happy Hour theater, Rochester, N. Y., is receiving the sympathy of her friends on account of the recent death of her sister, Mrs. John Kelly, of that city. Among those who attended the funeral was G. H. Christoffers, manager of the Mutual Film, Buffalo.

M. Unger Reopens the Globe.

Buffalo, N. Y.—M. Unger has reopened the Globe moving picture theater, Buffalo. He was formerly manager of Carnival Court, a summer park of this city.

Buffalo, N. Y.—A new stage setting, consisting of a rich velour curtain, has been installed at the Elmwood moving picture theater, Buffalo, by Elmer S. Davis, manager. The drop is in green, trimmed with gold. A new grand piano has been added to the orchestra equipment

Buffalo, N. Y.—Harold E. Hughes, Buffalo representative of the Unicorn, is covering Western New York in a campaign on the Unicorn's new fall programme.

New Theater at Bathurst, N. B., is Ready

P. J. Lever's New Opera House Will Seat 900—Embodies Many New Ideas in Theater Construction—Has a Stage.

By F. F. Sully, 68 Lansdowne Avenue, St. John, N. B.

BATHURST, N. B.—P. J. Leger has completed his new theater at Bathurst, N. B., to be known as the opera house. Mr. Leger has embodied many of the latest improvements in theater equipment, in his small but well built house. It has a seating capacity of 900, a large stage, with room enough to produce legitimate plays, a rear elevation over the lobby, which is said to be the largest lobby in the provinces with opportunity for a splendid display. The ventilation system is of the best. The operating room is admirably situated, and is equipped with two Powers machines.

Joseph Partridge Expected on Visit.

St. John, N. B.—Joseph Partridge, general sales agent for the Greater Vitagraph company, and well known in Canada through his connection with the General Film, is expected to visit the theaters in this section within a few weeks. Mr. Partridge has many friends in the provinces; all will be glad to see him back.

Imperial Books "Heart of Maryland."

St. John, N. B.—The Imperial theater, St. John, has already closed negotiations with the Metro representative for the exhibition of Herbert Beaupreau's production of "The Heart of Maryland," with Mrs. Leslie Carter in the leading role.

The Night Was Dark When Three Weary Travellers.

St. John, N. B.—Mitchell Bernstein, Louis Rosenfeld, of the Paramount, and Carl Crawford, of the Fox service, are now firm believers in the old saying that "there is no place like home." All three representatives landed at Campbellton, N. B., rather late one evening, recently, and were anxious to lay them down to sleep as soon as possible in order to get an early start on the business of the next day. The few hotels in the town all displayed the S. R. O. as soon as the three travelers marched up to the desks to sign the register. Then began a quest for shelter for the night. Finally one kind-hearted family consented to take them in; it was 2 a. m. when all three found themselves snugly tucked into bed after a long tramp for shelter. They say it was a close call from taking to the haylofts.

"Britain Prepared" Coming Nov. 1.

St. John, N. B.—"Britain Prepared," the ten-reel feature, will be released in this section of the Dominion about the first of November. The advance bookings are exceedingly heavy, and exhibitors announce that 25 and 35 cents will be the general admission charges.

To Begin on New Picture Theater.

St. John, N. B.—According to the latest plans, ground will be broken in St. John about April 1st for the new moving picture theater that is to be opened by F. C. Spencer in King's Square. Specifications and drawings of the building will be submitted early in the winter, and the contract let probably by March 1st. This means the theater will be ready for occupancy by the summer. Mr. Spencer now has fourteen theaters in his chain. This will make his 15th. Mr. Spencer is now in Halifax for a few days on business.

M. S. Bernstein to Manage Social Exchange.

St. John, N. B.—Mitchell S. Bernstein, formerly traveling representative from the Toronto office of the Famous Players, has been appointed branch manager of the St. John office. Mr. Bernstein is well known in the Maritime Provinces, having represented the Metro service in this territory. Louis Rosenfeld, whom Mr. Bernstein is succeeding, will be connected with the Toronto office, managing the distribution of the Monarch and Artcraft features. Mr. Rosenfeld will assume his new duties within the next three or four weeks.

Closes Theater for Winter.

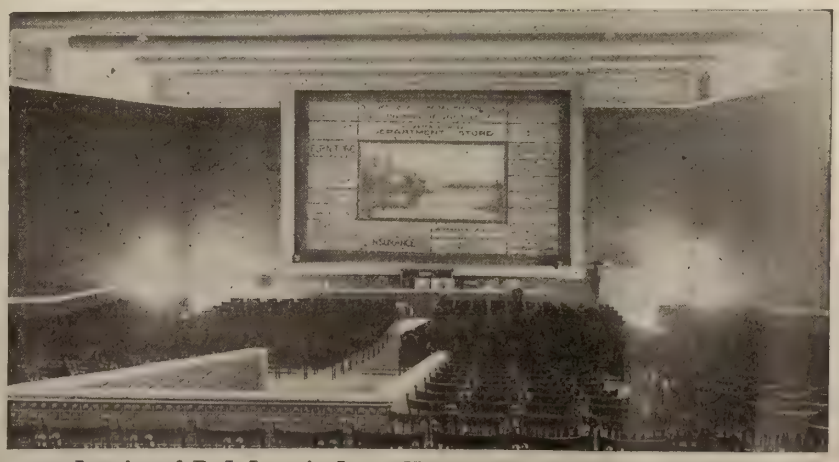
Athol, N. B.—S. W. Dimock has closed his theater at Athol for the winter. The business during the summer has been satisfactory, but Mr. Dimock feels that with the summer colony gone, the place cannot very well support a theater.

Carl Crawford Back.

St. John, N. B.—Carl Crawford, local manager for the Fox service, has returned from a business trip to the Montreal office.

"Crimson Stain" Hereabouts.

St. John, N. B.—Jules H. Wolfe, manager of the local Metro exchange, announces big bookings for the opening installment of the new serial, "The Crimson Stained Mystery," which is soon to make its first appearance in this section. A metropolitan run has been secured at the Strand theater, Halifax, where the picture will be shown for a full week.



Interior of P. J. Leger's Opera House at Bathurst, New Brunswich.

Children's Shows in Washington

Club Women and Film Men Meet to Consider Problem of Better Pictures Without Censorship—Prominent Club Women Firmly Against the Latter—Will Lend a Hand in Advancing Good Programs.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—An interesting disclosure was made at a joint meeting of members of the motion picture committee of the District of Columbia Federation of Women's Clubs and members of the film industry of Washington, held to discuss the possibilities of children's matinees. In calling the meeting to order, Chairman Mrs. Jacob John Locher announced that there was no desire on the part of the Federation to bring about the censorship of motion pictures, that she herself was unalterably opposed to Federal censorship, that it was abhorrent to her and to her associates, BUT THEY DO WANT CLEANER PICTURES for adults as well as for children.

The children's matinees are to be the regular shows of the theaters that may be selected for this purpose, plus a one or two-reel subject of particular interest to the youngest of the children that may attend. It is not to be a real educational exhibition, but a well-balanced program that has in it material that will by its makeup be educational, a program that will appeal to the parents as well as the children. There is to be only one difference—a lack of sex problem features and of that comedy which is or closely borders upon vulgarity.

Theater Men to Do Their Part.

There were a number of speakers for both sides. Frank B. Spurrier, manager of the Vitagraph exchange, offered free reels to be used for a period of one month in trying out the scheme of children's matinees, and there also came offers of several theaters, including the Circle, Home and Leader theaters.

It was pointed out that of themselves the purely educational programs would not prove popular in Washington. Other facts of this kind were brought out by Mr. Ferguson who as Gardner Mack, edits the motion picture column of the Washington Times. He stated that the fact that there had not been such matinees established years ago was due to lack of co-operation and initiative on the part of the very women who are now seeking the aid of the exhibitors. He also told them that they were expecting the exhibitors to do all the work.

The suggestion was made that the exchange managers would be glad to submit to the members of the committee for examination various films which they felt sure would meet with approval, and to these the ladies could give their endorsement. That this savored too much of censorship, even in an amateur way, was pointed out by the representative of the Moving Picture World, who suggested that when the ladies saw a picture which particularly impressed them as being of a type they would wish their friends and the juveniles to see that they spread the news by word of mouth. This was agreed to as being much better than censorship, which none of the ladies desired, nor did they want to take it upon themselves to select the various programs that would be required for the purposes under discussion.

Co-operation Needed.

Mr. Walraven, publicity manager in this territory for the Paramount corporation, gave an interesting talk on the possibilities of these matinees, pointing out that the lack of co-operation on the part of the various women's organizations throughout the country that had been agitating the matter had deterred the manufacturers from going too deeply into it. He denied that there were as many bad pictures as the ladies had been led to believe really existed, and corroborated the statement of Mr. Ferguson that hardly more than ten per cent. of the average audience was made up of children sixteen years and under, as shown from a recent two months' census of the theaters.

Dr. William P. Herbst, of the Circle theater, stated that he was exhibiting many films of interest to children and would continue to do so, and Robert H. Campbell, of the Olympic theater, stated his willingness to co-operate with the ladies if they would assume more of the responsibility of operating the theater in the way of selecting the program they would desire, and seeing to it that the exhibitions were advertised in a way to produce patronage, this despite the troubles that had been heaped upon him when he gave seven exhibitions for the benefit of the school children of the neighborhood of his theater, the entire receipts from which had been contributed toward the playgrounds fund.

C. R. Milliman Succeeds J. L. Yates.

Washington, D. C.—Among the week's changes in Washington's filmdom is noted the advent of C. R. Milliman, who comes to assume the management of the Washington Film exchange which markets the Universal product in this territory. He virtually succeeds the late J. Leo Yates, whose sad death was reported in a previous issue of The Moving Picture World, and replaces Joseph A. Lavalle, who has been in charge since early in July.

Mr. Milliman is an old showman with thirty years' experience to his credit and an intimate knowledge of the film business, both from the theater and the exchange end of it. Before entering the motion picture business he was with the Bostock shows for seven years, having been employed as an assistant director handling the transportation of animals. His next step was to become an exhibitor, and he has since conducted several theaters, being at present the owner of a motion picture theater in East Stroudsburg, Pa., which he has leased to another exhibitor, but which he himself operated for a number of years.

He saw better possibilities in the exchange end and soon became associated with the enterprises of Harry M. Warner. Pathe held his services for about a year and a half and he was one of the first employees of the Philadelphia offices. He then entered the employ of the Paramount, remaining with that concern for about a year. About six months ago he joined the International, also in Philadelphia, covering his old territory of eastern Pennsylvania, southern New Jersey and Delaware through which he had traveled for his other employers.

It is rather a hard matter to judge a man at first sight, but Mr. Milliman seems to have the punch and the personality that is going to bring him many friends.

Picture Man May Be National Committeeman.

Washington, D. C.—Barry Bulkley, who is prominently connected with the Hy-Art Masterplays Company, and with other large motion picture interests now in prospect, has just received the indorsement of the Republican Interstate League for the position of Republican national committeeman for the District of Columbia. Mr. Bulkley is very well known in both social and financial circles, and has always taken a great interest in all civic matters. He will also have the endorsement of all connected with the motion picture industry here, for the motion picture men would be highly gratified to see one of their number secure the honor.

Fire Marshal's Annual Report on Theaters

Asks Change in Method in Licensing Operators and a Bill to That Effect Is Now Before Congress—Inspection of Theaters.

WASHINGTON, D. C.—In his annual report, just presented to the Commissioners of the District of Columbia, Fire Marshal P. W. Nicholson, in dealing with the subject of motion picture theaters, says that the manner in which the operators of motion picture theaters are licensed is very unsatisfactory.

"At present," says Mr. Nicholson, "the operator to obtain a license is compelled to pass a written examination to questions in writing, which is a very easy matter for the operator to make copies of, and which is known to have been done in several instances. These written lists of questions have been copied and furnished to persons desiring to obtain a license by paying a certain fee. Some of these same persons after having obtained a license have shown that they are incompetent, and the only proper way is for the operator to pass and show that from a practical knowledge he is competent to be licensed as a motion picture operator.

The fire marshal has drafted a bill recommending to the commissioners that they request and recommend to Congress the enactment of a law providing for a board of three expert examiners; also making appropriation for a sufficient amount to purchase a motion picture machine for the use of the examining board. Such examinations will provide only proficient operators, and requiring the operator when passing a satisfactory examination to pay a small fee for his license, which will provide a fund for the running expenses of the examining board. The commissioners approved the bill and forwarded the same to each branch of Congress, recommending enactment into law. The bill as presented has been introduced and is now before the proper committee in each branch of Congress, but has not become a law at the time of writing this report.

Only One Violation of Regulations.

"There was only one case of violation of the regulations governing the motion picture theaters during the year on the part of the managers of these theaters. Daniel Thompson, colored, manager of the Chelsea theater, was charged with the violation of article 14, section 13, of the police regulations, operating a machine without a license. He was allowed to forfeit $5 collateral in the police court as a warning to the other managers and operators, notwithstanding the fact that he was severely burned about the face and arms and hands and was confined in the hospital for a period of about six weeks.

Seventy Theaters Inspected.

"From November 1, 1915, the beginning of the license year, up to and including June 30, 1916, the end of the fiscal year, seventy motion picture theaters were examined and approved as being in conformity with the regulations and licenses issued. Although seven have closed their doors since the beginning of the license year, others have been opened to make the quota the same as last year. During the year 21 open-air motion picture parks have been examined and approved and licenses issued; a decrease of two over the preceding year. These motion picture theaters and parks are scattered over different sections of the city and are visited at least once a week, especially on Saturday and Sunday evenings and holiday performances, when the largest crowds are found, in order to be certain that the regulations are being adhered to, which regulations are strictly enforced by the fire marshal."

ARTCRAFT'S NEW OFFICES.

Attractive Exchange Has Been Got Ready by Manager Whitaker—Is Conveniently Arranged.

Washington, D. C.—The Artcraft Pictures Corporation has obtained possession of a second room in the building at 1320 F street, northwest, and will soon secure another which will give it possession of the entire second floor of the double building. The room just acquired is to be used for the storage of posters and advertising matter, and films. At the left of the entrance from the main hall are the paper racks, with one rack for the storage of cuts. In front of these is the rewinding and inspection table, with four metal film cabinets nearby. The booker's desk is near the window at the front of the room.

The room is fitted out in a very neat manner. The floor is covered with a heavy linoleum. The room is well lighted for the entire front to within a few inches of the floor and ceiling is of glass. In addition, in the center of the room is an electric fixture with four lamps of high power.

TO FRIENDS OF THIS PAPER.

Our New Washington Office Is at Room 622, Riggs Building—Telephone No. Is 1710 Main.

Washington, D. C.—The moving Picture World wishes to announce the establishment in Washington, D. C., of an office in Room 622 Riggs building. The Riggs building itself is modern in every particular, and the office is equipped in like manner, both being in line with the progressive ideas of this publication.

Exhibitors, exchange managers, and all others connected with the film industry in this territory, are invited to mail to this office or to telephone Main 1710 such items of news as they believe will be of interest to others in the same line of business. Attention is also called to the fact that our Washington representative is authorized to accept subscriptions, and all orders placed at this office will receive the same prompt attention as in the home office.

CELEBRATES A YEAR'S RECORD.

Carl F. Senning—Modern Exchange Manager—Has Anniversary as Head of Local Fox.

Washington, D. C.—Carl F. Senning is this week receiving the congratulations of his many friends on having reached the first anniversary of his appointment as manager of the Fox Film Corporation's Washington branch.

Carl F. Senning.

During the short period of his connection with the film industry, Mr. Senning has made a record well worth while. He is a good fellow all around, and of the type that will meet one just a little more than half way when called to do so. He is very popular among the patrons of the Fox Film Corporation, and he can count on all of his fellow-exchangemen as his friends.

He is the modern type exchange manager. Clean-cut, both physically and morally. When he makes a statement one can bank on it; he never goes back on his word. And he has a suave manner that makes friends; a character that keeps them.

Mr. Senning first broke into the limelight in 1903, when he was appointed deputy city assessor for Louisville, Ky. He resigned that position to become special traveling representative for the Washington-Sunset route, and for two years, until April, 1915, he ran between the National Capital and San Francisco, Cal., with special tourist parties.

His First Film Job.

He was in San Francisco with a party of government officials when he received a telegram from Lieut. Jim P. Anderson, then manager of the local exchange, to hurry to Washington as there was a vacancy for him. These two had been friends for fifteen years; from back in the days when Lieut. Anderson was manager for the Moissants, aviators. No mistake was made in picking Mr. Senning for the road job, for he made friends from the start and that meant business for his firm.

The following September he was transferred to the Atlanta branch to investigate conditions and carry the Fox gospel into South Carolina, Georgia, Florida and Alabama. He carried the same tactics with him, and when he left the Sunny South on a rush order from the home office, he received the congratulations of his newly made friends there—he was brought back to Washington to succeed his old friend, Lieut. Jim Anderson, the latter having been promoted to the position of foreign representative with headquarters for the time being in Australia.

Intimate Gossip of Fox Lair.

Washington, D. C.—Alan Moritz, who has been traveling through this territory for the Washington office of the Fox corporation, has been transferred to the Philadelphia office, and thereon hinges a tale. He kept it a secret for two months, but it leaked. To be brief, Mr. Moritz had been going to New York to visit Miss Priscilla Bronwitz all too often not to excite the suspicion that a knot would soon be tied—and it was, early in July. But no one is supposed to know about it, so, dear reader, do not pass the news along. Mr. Moritz was accordingly transferred to the Philadelphia office in order that the railroad expenses to New York might be cut down, for even there it is a secret.

J. Hildebrand, who formerly served as road man out of the New York office of the Fox Film Corporation, has been transferred to the Washington branch to succeed Mr. Moritz, and will travel through North Carolina, Virginia and West Virginia. He arrived here last week to take up his new duties. Dorsey Richardson, a well-known newspaper writer, is another new addition to the Washington office.

Work Begun on Ellwood City's New Theatre

T. V. Barnes Building Beautiful Picture House of Brick and Steel—Will Be Ready to Open This Winter.

From Pittsburgh News Service, 6016 Jen kins Arcade, Pittsburgh, Pa.

ELLWOOD CITY, Pa.—The erection of a beautiful new theater has been started at Ellwood City, Pa., by T. V. Barnes, who operates the Majestic. The house will be of fire-proof construction and modern in every respect. Mr. Barnes is an exhibitor of many years' experience, having set a high standard in moving picture entertainment in Ellwood City and elsewhere. The new theater was to have been built during the past summer, but negotiations for a site were not completed until a short time ago. The contract was let to J. E. Dwyer, local architect and builder. The structure will measure 44 by 140 feet and will be of brick and steel, with a striking enamel brick front. The work is to be rushed, Mr. Barnes states, so as to have the house completed this winter.

Mt. Union House to Open.

Mt. Union, Pa.—The new 1,000-seat theater of the Shapiro Amusement company at Mt. Union, will be formally opened to the public on November 1, according to an announcement just issued by the management. The building is of brick and concrete and is designed along the most up-to-date lines. The interior is one of the best equipped and most handsomely arranged in western Pennsylvania. A $4,000 Seeburg organ is being installed. The house will represent an investment of $25,000. The promoters intend to give the people of Mt. Union and vicinity the best that the photoplay field affords and a policy of high-class features will be inaugurated.

Four-Day Runs at Olympic.

Pittsburgh, Pa.—The Olympic theater, Fifth avenue, Pittsburgh, one of the largest of the down-town houses, is about to institute a new policy of four-day runs on all Fox productions. This is a distinct departure in this city, as the limit on the showing of features in the Fifth avenue theaters is usually two days. The first four-day run will be on "The Straight Way," featuring Valeska Surratt. The result of the experiment is awaited with interest, as Mr. Antonopolis is determined to give it a fair trial.

Ground Broken for New Theater.

Beaver Falls, Pa.—Ground has been broken for a modern moving picture theater and business block combined on the present site of the Colonial theater, at Beaver Falls. The building will front on Seventh avenue and will extend back to an alley to the rear, with a handsome arcade entrance for the theater. The building will be of brick, steel and concrete construction and will cost about $20,000. The owner is Mrs. J. L. B. Dawson.

Butler Theaters Meet Union Demands.

Butler, Pa.—Aften pending adjustment for some time past, the wage scale of the union was finally signed recently by the four moving picture theaters of Butler, Pa. The houses entering into the agreement are the New Grand, the Majestic, the Lyric and the Comique. Only one local theater remains out.

"Less Than the Dust" at the Regent.

Pittsburgh, Pa.—The Regent theater, at East Liberty, Pittsburgh, the finest of the Rowland Clark chain of houses, has booked the latest Mary Pickford production, "Less Than the Dust," for an entire week, which will be its first run in this city. Plans are made to put the picture on in an elaborate manner and it is being advertised effectively.

Belle Vernon Theater Reopens.

Belle Vernon, Pa.—The Bijou theater, at Belle Vernon, has been reopened after having its doors closed about two months for extensive remodeling and redecoration. The house presents a bright and attractive appearance and the auditorium has been nicely arranged to increase the seating capacity somewhat. A strong bill of features is being offered daily and the admission price has been raised to 10 and 15 cents.

Camerascope to Incorporate.

Pittsburgh, Pa.—Application is being made for a state charter of incorporation for the Camerascope Company, of Pittsburgh, Pa., to manufacture and deal in motion picture cameras, projection machines and accessories. The applicants are Harry S. Calvert, Edward N. Jones and William L. Danahey, all of this city.

Detroit Outskirt Theaters Assoc.

A Get-Together of Neighborhood Houses—Find There Are Times When Their Interests Need the Kind of Special Attention That Only an Organization Can Give—Meetings Are Held to Perfect the Association.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Thirty neighborhood or outskirt motion picture exhibitors held a special executive session at the Hotel Griswold, Monday afternoon, Oct. 16, for the purpose of mutual co-operation and with the idea in view of ultimately having an organization of their own. Another meeting was held Oct. 19. F. A. Schneider, president of the Stratford Theater Co., Dix and Ferdinand avenues, acted as chairman, and Jack Mowitt of the Globe theater, Grand River and Trumbull avenues, as secretary. A permanent association is under formation and permanent offices will be elected.

"We simply feel that the outskirt theaters have interests in common with each other," said Mr. Mowitt. "By getting together once or twice a month and talking over trade conditions as applied to the neighborhood theaters, we can undoubtedly do a lot of good for ourselves. The downtown houses do business differently from the neighborhood houses, and in many instances what concerns us does not concern them, while what concerns them does not concern us. We have a lot of important matters under consideration, which, if properly carried out, will revolutionize some things pertaining to this industry."

Five Houses with Full Week Runs.

Detroit, Mich.—Up to two years ago there wasn't a single theater in Detroit booking feature photoplays an entire week—it was thought impossible and positive suicide for the house attempting such a thing. What a change in comparison to present-day conditions. Detroit now boasts of five theaters playing pictures an entire week, three of which are downtown and the other two more than a mile and a half from downtown—the Broadway-Strand, the Washington, the Liberty, The Majestic and the Regent.

Thieves Get War Films.

Detroit, Mich.—Thieves broke into the offices of the Wolvertine Film Co., 71 Griswold street, Detroit, on Oct. 17, and stole four reels of "Fighting With the Allies." A few days previous they stole a projecting machine from an east side theater; several other theaters report minor thefts. All that the thieves need now is a theater. Better watch out, exhibitors and lock your doors securely.

Detroit Sanitation Ordinance Killed.

Detroit, Mich.—Through the efforts of Peter Jeup and other exhibitors, the proposed Detroit ordinance on Health and Sanitation as pertaining to motion picture theaters has been "killed." It contained some very drastic requirements and would have given the Board of Health the right to close up theaters if it saw fit to do so.

"The Common Law" in Michigan.

Detroit, Mich.—Everybody in Michigan seems vitally interested in the first Clara Kimball Young Film Corporation release, "The Common Law," which opened at the Broadway-Strand, Oct. 2, for a two weeks' run, which broke all records of the house. During this engagement all orchestra and balcony seats sold at 25 cents, with loges at 50 cents. On Sunday, Oct. 15, the same picture opened at the Isis theater, in Grand Rapids, recently taken over by Harry I. Garson, of the Broadway-Strand theater. Tremendous business was also reported there. The second run of "The Common Law" goes to the Liberty theater, owned by John H. Kunsky, and from there starts on a long tour of the leading outskirt theaters, most of whom will play the feature two days.

Rocking Chairs in Theater Boxes.

Jackson, Mich.—In talking the other day with C. A. Kuhlman, who operates the Rex theater, in Jackson, Mich., we were very much interested in learning that the Rex was the first theater in America to install rocking chairs in its mezzanine boxes. "My object in putting rockers in these boxes was to make the patron as comfortable as if he or she was in their own home," said Mr. Kuhlman. The Rex is now a theater of 1,000 seats, of which 950 are on the main floor, the balance being on the Mezzanine floor.

Two New Muskegon Theaters.

Muskegon, Mich.—Two new, modern and strictly up-to-date motion picture theaters, one with 700 seats and the other with 800 seats, are assured for Muskegon. Plans for the new buildings have been ordered by the owners, P. J. Schlossman Company, at once, from C. Howard Crane, Detroit, architect.

Erker Bros. Open Supply Store Here.

Detroit, Mich.—We take pleasure in announcing that the Erker Bros. Optical Co., of St. Louis, Mo., has opened a Detroit branch at 35 Grand River avenue east, corner of Broadway, which is temporarily in charge of Harry G. Lihou, advertising and sales director. The Detroit store is a most complete one, and carries everything that motion picture theaters could ask for in the way of equipment. Erker Bros. carry Power, Edison, Simplex, Motiograph, Baird and Standard machines and parts, slides, supplies, motion picture apparatus and complete theater equipment—everything, in fact, except film. With a Detroit office, it will be in a position to give excellent service to exhibitors in Detroit as well as Michigan and northern Ohio, and for that reason its Detroit office is sure to be successful. Already several large sales are reported.

Mutual's Prepayment Works Out Well.

Detroit, Mich.—Manager Trask, of the Mutual Exchange in Detroit, reports: "Our business has picked up considerably since the first of October. Our series of features with individual stars are proving very popular and are showing splendid results. Our prepayament plan, now in effect, is also working out satisfactorily."

Local Business and Personal Notes.

Detroit, Mich.—The local Paramount, through W. M. Elliott, its publicity manager, has gone to great expense in fitting up a special department with everything in the way of cuts, reading and advertising matter that exhibitors can use, either in the newspapers or in their programs. It is all absolutely free for the asking.

Petoskey, Mich.—Mrs. Wade B. Smith has purchased the Alcazar theater, this city, and is now operating same.

Detroit, Mich.—Dow Thompson, manager of Detroit office of the Fox Film, is planning to attend the annual convention of Fox exchange managers, which takes place in New York City Oct. 28 to 31. The Detroit office broke all records for the weeks ending Sept. 30 and Oct. 15. There are now seven downtown theaters using Fox pictures—Broadway, one week; Family, three days; Empress, one day; Grand Circus, one day; Woodward, one day; Bijou, two days, and Empire, one day; Out of something like 140 theaters in Detroit 62 are booking Fox pictures. Some record.

Farwell, Mich.—J. R. Gardner has opened a new theater here called the Royal, which seats 300, devoted to pictures.

C. E. Holah Resigns--S. W. Hatch Succeeds

Cincinnati Office of Greater Vitagraph Has a New Manager—Mr. Holah Will Probably Open a New Exchange.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, OHIO.—A change in the management of the Vitagraph, formerly the V-L-S-E, office in Cincinnati, has taken place and S. W. Hatch is now in charge, succeeding C. E. Holah, one of the livest and most popular film men who ever did business in this territory. Before leaving for New York a few days ago Mr. Holah intimated that he would have some news to give to his friends when he returned, and it is understood that he will return as manager of a new film exchange of high rank. Mr. Hatch is by no means a stranger in Cincinnati, as he was manager of the local office of the General Film Co. up to a year or so ago, going to St. Louis as manager of the V-L-S-E branch in that city, and coming back to Cincinnati as a promotion. The question of Mr. Holah's new connection has been the subject of much comment, especially in view of the reports heard of large new consolidations in New York.

Empire Theater Burned.

Cincinnati, O.—The Empire theater, at 3831 Spring Grove avenue, owned by the Fricke estate, was gutted by fire on the morning of October 16, when fortunately, nobody was in the building. The blaze involved several other structures, and had obtained good headway before the fire department arrived on the scene. The damage to the building and equipment is estimated at $1,000.

Film Hits at the Alhambra.

Cincinnati, O.—The Alhambra, Charles Weigel's house, was "turning 'em away" during the engagement of Edna Mayo in "The Return of Eve," the popular star drawing heavily in this unique production. Another good drawing card was the Triangle feature, "The Wolf Woman," featuring Louise Glaum with her wonderful gowns. Manager Weigel has been bemoaning the fact that his house is comparatively small, as he could do double the business, he declares, if he only had the seating capacity.

Take Long Lease on Colonial Theater.

Youngstown, O.—A deal recently closed here places the Colonial theater in the hands of a new concern, the Federal Holding Co., under a long lease, and it is understood that the company contemplates extensive improvements, including the construction of a new moving-picture theater to the rear of the Colonial, fronting on Federal street. The lease covers a period of fifty years, indicating the company's intention of doing things in a permanent manner. Operation of the Colonial will be discontinued after next spring, it is understood, in order to enable the construction of the new building, which will not only house a handsome and roomy theater, but will have an arcade, a number of stores and several office floors.

Indiana Trade News Letter

From the Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

Brookville's Crystal Theater Sold.

BROOKVILLE, Ind.—A. L. Popper and Harold Lapish, two local business men, have purchased the Crystal theater and are planning extensive improvements in the place. The Crystal is one of the most popular photoplay houses in the city.

Frank Fogel Buys Theater.

Churubusco, Ind.—Frank Fogel, of Columbia City, has bought the Olympic theater, and will assume active management of the place next week. It was formerly owned by a stock company.

Star Theater Opens at Jeffersonville.

Jeffersonville, Ind.—Preston Grubbs, who has been making extensive improvements in the interior of the Jefferson theater, which he purchased recently. The house was formally opened Saturday night, October 21, and hereafter it will be known as the Star theater. Manager Grubbs has arranged to present a series of special feature films during the next few weeks.

Mrs. Sadie Henry Buys Crystal Theater.

North Manchester, Ind.—Mrs. Sadie Henry has moved to North Manchester, Ind., where she has purchased the Crystal theater, an attractive photoplay house.

Palace Theater Company Incorporates.

Indianapolis, Ind.—The Palace Theater Company, of Fort Wayne, has filed incorporation papers with a capital stock of $75,000. The incorporators are F. E. Strouder, J. J. DeWald and Ralph L. Magee.

Verne Young Buys Another Machine.

Gary, Ind.—Verne Young, proprietor of the Orpheum theater, has returned from Chicago, Ill., where he purchased a new moving picture machine for the theater. The Orpheum has had one first class machine for some time, and now its equipment is first class in every respect. The new machine cost approximately $400.

Burned Out, Will Build Again.

Bryant, Ind.—Bowen & Son's moving picture theater and electric light plant were destroyed by fire last week, causing a loss estimated at $3,000. The fire, the origin of which was not determined, started in the electric light plant, and then was communicated to the theater, only a short distance away. For a time it was thought the entire town was doomed to destruction, and a call was sent to surrounding towns for aid. Immediately after the fire Mr. Bowen announced that he will build a new theater and electric plant on the same site, the new buildings to be constructed on a much larger scale.

South Bend Theater Opens.

South Bend, Ind.—The fact that no admission was charged proved an additional attraction at the opening of the Colonial theater, a new motion picture house at 129 North Michigan street, which was held Friday, Oct. 20. The theater was thrown open for general inspection throughout the day, and a special musical program was given between the hours of 1 o'clock in the afternoon and 10 o'clock at night. It was estimated that several thousand persons attended the opening. The new theater is under the management of Frank E. Chapman, who has been connected with the motion picture business in South Bend for several years.

Fire in Anderson Theater.

Anderson, Ind.—About 250 patrons of the Cozy theater were almost thrown into a panic last week when a reel of film took fire and filled the room with a dense, black smoke. The sight of the flames at first caused considerable confusion, but ample exits in the theater enabled the crowd to file out orderly.

Film Titles in Bi-Lingual Canada

A Struggle Is Expected Over Quebec's Double Language Situation and the First Gun Fired May Be Over the Proposal to Have Subtitles Written in Both Tongues—An Interesting Situation.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Ontario.

TORONTO, ONT.—Practically every Candian film general manager was present at a conference in Toronto, October 16, on the bi-lingual question—that is with regard to dual sub-titles in films screened in the Province of Quebec. According to an order recently issued by the authorities of Quebec, all films exhibited in the eastern province must shortly have sub-titles in both the English and French languages on account of the great number of French-speaking people residing there. The French-Canadians are preparing to fight to establish further the French language throughout their own province. One of these moves has been to call upon the exchanges to provide French as well as English subtitles in all pictures exhibited in Quebec.

There are indications that the struggle over the sub-titles in question will be the opening gun in the bi-lingual struggle which may, according to the opinions of many, lead to serious proportions. The film people do not want to comply with the order for the French titles because of the time, trouble and expense involved in the extra sub-titles. The latter would be of no use, it is pointed out, in any other part of Canada. The situation is a delicate one and the Canadian film interests have already held one or two meetings for the purpose of going into the matter at length. An unfortunate feature is that the picturesque French-Canadians have been led to adopt a spirit of animosity, apparently, through the activities of several politicians in encouraging the issue in order to better their own personal interests. In spite of the fact that English is generally spoken throughout the world and is the language of the United States as well as of Canada, a large section of the inhabitants of Quebec have announced their intention to go any limit to force the adoption of the French tongue for official business in Quebec.

L. E. Ouimet of Montreal, Canadian general manager for the Pathe, came to Toronto for the conference, which was attended by Clair Hague of the Universal, C. B. Price, Mutual, W. E. Gookin, Greater Vitagraph, D. Cooper, K. E. S. E., Phil Kauffman, Famous Players, and others. No announcement has been made regarding the outcome of the deliberations.

Grace Darmond Visits Toronto.

Toronto, Ont.—Toronto film magnates and screen fans were all a-flutter on Monday and Tuesday, October 16 and 17, because of the formal visit to Toronto of Grace Darmond, leading figure in the Pathe serial release, "The Shielding Shadow." Miss Darmond made the rounds of all the important theaters on the two days, after which she boarded the train for Montreal. She is a native daughter of Toronto and her relatives still reside on Dovercourt road, this city. She came in advance of the release of the new serial, as the first episode will not be screened here until about November 6.

Reopening of Beaver Theater.

Toronto, Ont.—The Beaver theater, 1784 Dundas street, West Toronto, has been opened under the management of R. S. Marvin, president of the new Beaver Theater Company, Limited. The entire interior and front of the house was refurnished and redecorated under the direction of Bill Dineen. Manager Marvin is also the executive head of the Metropolitan Theater company, which controls the Strand theater, Toronto. The opening feature was the Fox attraction, "Under Two Flags." A mixed program of vaudeville and pictures made up the first bill. The range of prices for the Beaver runs from 5c to 10c in the afternoon to 25c at night.

Loew Circuit in Canada.

Toronto, Ont.—Marcus Loew, accompanied by Joe Schenke, dropped off at Toronto from New York on October 15 with an eye to the theatrical and moving picture situation in Toronto and elsewhere in Canada. Mr. Loew said a circuit of his theaters with vaudeville and pictures would soon be found in the Dominion. His new theater in Montreal will seat 3,300 and will be the largest house in Canada. After Montreal will come Hamilton, Ontario, as the site for a new Loew theater, and the next Canadian city under consideration is London, Ontario. According to present plans, the Loew houses at Hamilton and London would probably split to enable a change of bill twice each week.

Schenke has a new film project, it is understood, and he came to Toronto for the purpose of examining the local field to size it for future business.

Edison Week in 12 Local Houses.

Toronto, Ont.—An unusual advertising campaign was launched in Toronto when an "Edison Week" was held in twelve local moving picture theaters during the week of October 16. The twelve theaters selected are located widely throughout the city.

Operators Want Christmas Off.

Toronto, Ont.—Following up the cue of the Doninion Trades and Labor Congress in passing a resolution asking for a complete holiday on Christmas Day for as many workers as possible, the members of the Toronto local of the International Moving Picture Operators' Union are preparing to present a petition which, it is hoped, will lead to the closing of picture houses on the coming holy day.

Hostelries May Become Theaters.

Toronto, Ont.—As a result of the adoption of prohibition for Ontario, a number of hotel-keepers are contemplating the plan of changing houses of rest into houses of recreation. Arrangements have been made at St. Thomas, Ontario, to this effect. Manager McLean of the Columbia Hotel has decided to enter the moving picture field and has started to reconstruct his hostelry. He has interviewed a number of Toronto exchange managers regarding service.

Walter Liscombe Has Returned.

Toronto, Ont.—Walter Liscombe, a former prominent exhibitor of Toronto, has returned to this city from California to assume the management of the Bloor palace, which he has re-christened the Kitchener theater. Liscombe formerly directed the destinies of the Greenwood theater in the East End of the city.

Powassan Village Has Theater.

Toronto, Ont.—The village of Powassan, population 664, and 175 miles north of Toronto, now boasts of a moving picture theater, the manager of which is J. Dufresne. Powassan was known in pioneer days as the site of an extensive Indian encampment. Western photoplays will undoubtedly find an instinctive acceptance here.

Social Workers to Start Film Exchange

Find that Exhibitors Have Too Much Trouble in Getting Proper Pictures for Children's Matinee Programs.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

OAK PARK, ILL.—The ambition of the social service committee of the Illinois Congress of Mothers and Parent-Teacher associations to establish a juvenile film exchange was revealed in an address by Mrs. Frederic Michael of Chicago, before the River Forest Women's club. Mrs. Michael was chairman of the social service committee of the state organization for two years. This body has sent to women's clubs all over the state a circular letter reciting the need of better pictures for children. One of the difficulties in securing programs for children, it is announced, has been that the exhibitors have been unable to get a complete program easily. By forming an exchange, which makes a specialty of children's films, the work of the local picture show men will be minimized.

Mrs. Michael said that the committee hopes to see Illinois pass a law forbidding the use of the lurid poster in advertising films. While she decried the intemperate attendance of picture shows by school children, she praised the photo-play house for its wonderful influence upon the family. She especially approved of its leading fathers to go out with the mothers and the children instead of frequenting the saloon and club alone.

Illiscope Co. to Make Pictures.

Rockford, Ill.—The Illiscope Motion Picture company is in process of organization here. Edwin J. Burley is general manager of the concern which has opened general offices at 612 Trust building. The incorporators have been negotiating for the lease on the Coliseum for studio purposes. The transaction is said to include an option for its purchase. W. E. Clode, who has had experience, has been appointed director general.

Proposes Free Educational Shows.

Waukegan, Ill.—The commercial association, which under the direction of Secretary Paul Willis, is carrying out a community idea, may extend the plan until it is similar to the practice of German municipalities. The organization contemplates securing a theater and devoting it on certain days free to the public. On these days (and evenings) a program of educational and industrial moving pictures would be enlivened with films that would prove attractive because of their entertaining properties.

Important Theater Changes.

Danville, Ill.—Balfe & Morris of LaFayette, Ind., have sold the Palace theater to a stock company formed by Danville men. Nate Erber has some stock in the new company and will continue his present position.

Lawrenceville, Ill.—J. C. Pinkerton has purchased the Bijou theater. His announced plans promise well for his patrons. The high school orchestra will furnish music each Friday night and every other Saturday he will give a matinee of Chicago Herald travelogues, to which children will be admitted free when accompanied by their parents.

Rockford, Ill.—Johnson Brothers have re-opened the Olympic theater and will operate it for the present on Saturdays and Sundays.

Rushville, Ill.—The Princess theater, owned by Carl Pearson, was destroyed by fire, causing a loss of $3,500 with no insurance. Pearson contemplates rebuilding at once a modern theater 40x135 feet.

Pekin, Ill.—M. McDonnell has re-opened his moving picture theatre at South Pekin. He will give three shows a week. The South Pekin orchestra will furnish music.

Litchfield, Ill.—Manager Pirtle has re-opened the Lyric theater.

Alton, Ill.—"Ramona," the William H. Clune feature, broke a 25-year record for attendance at the Temple theater.

Coon Hoped to Cash in.

Duquoin, Ill.—A package containing an episode of the "Iron Claw" was lost from an express wagon. The Grand theater discovered the loss in the middle of the afternoon in time to telephone to St. Louis and have the film replaced for the evening show. About an hour before the film arrived a negro telephoned to the express office and asked if anthing had been lost He intimated that he knew what it was and where it could be found, but that he must have a reward before he would divulge this information. Two officers went out and got the package—and the negro.

Pullman Car Show to Be Sold.

Springfield, Ill.—The receiver of the Jones Brothers Railroad Moving Picture Show has asked the Sangamon County Circuit Court for permission to sell the property, which consists chiefly of the Pullman car, which was converted into a theater.

Grand Rapids, Mich.—The Majestic Gardens has substituted for its Venetian canal screen setting a chariot race scene with appropriate lighting effects. The members of the orchestra will be garbed in Roman costumes. It is the plan of the Majestic

Port Huron Commissioner Calls a Halt

No More Morbid Picture of Disorderly Houses in the Underworld Will Be Tolerated in the City—Gives Warning to Exhibitors.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

FORT HURON, Mich.—Commissioner of Public Safety David T. Monteith, of this city, is one of the first municipal authorities in the middle west to take steps against white slave plays as a class. In the last few months the advertising of sensational films and pictures with an appeal to the erotic have loomed upon the horizon of local photo-play patrons. Commissioner Monteith has issued an order that this class of pictures must not be shown.

He followed this with a statement:—"There have been a number of pictures exhibited in Port Huron lately which are not fit to be viewed by children, young people, or even old people for that matter. They appeal to the morbid instincts, and while they are presumed to teach a lesson they are in reality staged for the purpose of getting the money by proposing to reveal sidelights of the underworld and the seamy side of life. Other pictures have been shown of the dime novel type in which there is a murder on the screen about every five minutes and blood flows in rivulets.

"I believe that Port Huron people have had enough of such pictures and they will be tabooed. Such productions as 'The Little Girl Next Door' and others of the same type, including 'Damaged Goods' and sensational subjects, will be barred. Moving picture theater managers should take warning from this order, for a violation of it means that I will apply to the city commissioner for a revocation of the theater's license."

The commissioner has the support of the local press in his plan to stop the exhibition of this class of moving pictures.

Two New Houses in Muskegon.

Muskegon, Mich.—Real estate deals have been effected here, which means two new moving picture theaters for Muskegon. The P. J. Schlossman company has secured title to property on Western avenue. It will raze buildings now on the site and erect a modern theater and business building similar to the Regent, which it operates. It will seat 700, cost about $30,000, and the equipment will include a big pipe organ. Howard Crane, architect of Detroit, who designed the Regent and the new Majestic, which is being erected on Western avenue, will draw the plans for the new theater. The new Majestic, also on Western avenue, is to be created by cutting off the rear of a business block, converting it into an auditorium and using the present Majestic as the foyer. The new house will seat 800.

Worth a Passing Glance.

Petoskey, Mich.—Mrs. Wade B. Smith has purchased the People's theater from the Cory-Sorden theaters and will operate it as a moving picture house. She also has leased the Alcazar theater for the winter season ending June 1.

Lansing, Mich.—Wilson & Cady, proprietors of the Colonial theater, gave a special morning show to 800 boys from the Michigan Industrial School. "Hulda from Holland" and a Burton Holmes travelogue were on the program. The entire orchestra furnished the music.

Marquette, Mich.—Manager Zerbal of the opera house has booked a return engagement of "God's Country and the Woman."

Last Week in Kansas City

From Kansas City News Service, 206 Corn Belt Bldg., Kansas City, Bo.

Eastern Theater Sold.

KANSAS CITY, Mo.—Mrs. J. H. Hughes has sold the Eastern theater, Lister avenue, and has dropped out of the moving picture theater business—at least for a while. It is the opinion of several of the exchange managers that Mrs. Hughes will not be able to stay out of the business. She has been in the business four years and is one of the successful women operators of the city.

E. R. Pearson a Rotarian.

Kansas City, Mo.—W. B. Tuteur, an exhibitor with several houses, has until recently been the only representative of the moving picture industry in the local Rotary club. Recently, however, through Mr. Tuteur's connivance, E. R. Pearson, manager of the local Vitagraph exchange, was welcomed into the organization, as a representative of the exchanges. The order was glad to get him—and the industry will be well taken care of there.

Pathe Serial Changes Houses.

Kansas City, Mo.—"The Shielding Shadow," which was put on at the Twelfth Street theater by the Kansas City Post, with special invitations to children, has been moved to the Wonderland, owned by the same company. The Twelfth Street had contracted for big features, and did not have room for the serial. "The Common Law" is now in its second week here, running at 25 cents, and to pretty full houses—the house seating 750.

H. A. Higgins Joins Local House.

Kansas City, Mo.—H. A. Higgins, for many years known throughout Nebraska as a successful showman and later as connected with one of the successful supply houses on the Coast, has recently joined

the forces of the Motion Picture Supply House of Kansas City. Mr. Higgins is a very competent man and a very likable fellow as well, which combination ought to make him valuable to the Supply House. Mr. Higgins will be a salesman for the company.

Applegate to Manage Local Exchange.

Kansas City, Mo.—Mr. Applegate, who was formerly manager of the Pathe exchange at Denver, Colorado, will have charge of the new branch of the International Film Co., which will open in Kansas City shortly. The company expects to locate on the second floor of the Boley building. Mr. Epperson, booker for the Pathe exchange at Denver, is temporarily in charge of that office until arrangements are made to fill Mr. Applegate's place.

H. G. Gill's New "Dope Sheet."

Kansas City, Mo.—Among the most enterprising men in the motion picture business in Kansas City, H. G. Gill, manager of the Motion Picture Supply House, ranks with the best. One of his latest ideas is the "Dope Sheet," the first issue of which he published October 7. The purpose of this sheet, which will be published twice monthly on the second and fourth Fridays of the month, is to give a fair and concise idea of the various happenings in the motion picture supply business. Mr. Gill reports that he already has a mailing list of 1300 and he expects it to grow.

"Pep" Balsly Back from Trip.

Kansas City, Mo.—"Pep" Balsly, manager of the advertising and promotion department of the Kansas City Feature Film, distributor of the Paramount, has just returned from a trip to Nebraska, where he was visiting with customers and investigating various advertising plans and conditions. Mr. Balsly reports that the outlook in Nebraska points to a very favorable future in the motion picture business.

The Elite Theater Remodeled.

Great Bend, Kan.—W. S. Nelson & Son, owners of the Elite theatre at Great Bend, have just completed remodeling the theater and will open October 19, showing the Paramount feature, "Poor Little Peppina," played by Mary Pickford.

Auditorium as a Benefit House.

Kansas City, Mo.—The Auditorium theater has been opened as a place for the exhibition of moving pictures. It is not a moving picture theater, since each week the house is let to a society or club for benefit purposes. One of the latest of these "lettings" was to the Young Women's Christian Association for October 22, 23 and 24. On those nights a five-reel, home talent picture will be presented. The scenario was written by a Kansas City boy, Julius Davidson, and is causing much comment throughout the literary as well as theatrical circles. The actors of the picture are members of the association. The picture will be taken in Kansas City.

Unity Absorbs Associated Film.

Kansas City, Mo.—The Associated Film Service, a local company in Kansas City, has recently been absorbed by the Unity Film corporation, which is opening a branch in Kansas City in the quarters occupied by the Associated film service. The Unity company will handle the "Mutt & Jeff," "Handsome Press," "Katzenjammer" and other releases formerly handled by the Associated. The new company will handle the entire outfit of the Unity sales corporation, including the "Yellow Menace" and "The Marriage Bond," and will also buy the bigger special features released on the open market. G. B. Howe, former manager of the Associated, who will have charge of the new company, says the sales and office forces will be increased and every facility introduced which will tend to increase efficiency.

St. Louis Theater Managers Elect

Motion Picture Exhibitors and Theater Managers' Association Holds Annual Election of Officers—Joseph Mogler, Chosen President; Frederick Wherenberg, Vice-President; F. L. Root, Financial Secretary—Other Officers.

A. H. Giebler, 206 Vanol Building, St. Louis, Mo.

ST. LOUIS, MO.—The Theater Managers and Motion Picture Exhibitors' Association of St. Louis held the annual election of officers at the last meeting of the League, at the headquarters of the association in the Benoist building. Joseph Mogler, proprietor of the Mogler theater on Bremen avenue, was elected president; Frederick Wehrenberg, of the Best theater, on South Jefferson, vice-president; Frank L. Root, of the Eagle theater, on South Broadway, financial secretary; John H. Gentner, treasurer; O. H. Damon, secretary, and F. A. Klockenbrink, sergeant-at-arms. The installation of the newly-elected officers will take place at the next meeting of the League.

V-L-S-E Changes Managers.

St. Louis, Mo.—S. W. Hatch, who established the V-L-S-E office in St. Louis, at 3630 Olive street, when the exchanges of the organization were being opened in all the large cities of the country, has been transferred to the Cincinnati office of the company, where he will take charge of affairs immediately upon his arrival. Mr. Hatch has been in the moving picture business almost since its beginning, and came to St. Louis from Buffalo, N. Y., where he had been connected with the Mutual Film Corp.

A. N. Webster, who comes to St. Louis from New York, will take charge of the St. Louis branch of the V-L-S-E.

Selling Force of Local World Film.

St. Louis, Mo.—The picture of forceful men printed below shows the newly organized selling force of the World Film exchange, at 3626 Olive street, St. Louis. It has been gathered together and is presided over by Manager George W. Fuller. Mr. Fuller says he is proud of the bunch, and since they have been putting Brady-made pictures on the map and on the screens of the theaters in St. Louis and contiguous territory in a manner to reflect credit on his judgement of salesmen, he has a right to be strong for them. Top row, left to right: E. E. Erickson, city salesman; O. C. Marquitz, Missouri territory; Wm. J. Fitzpatrick, Illinois. Bottom row: George W. Fuller, manager; John W. Fuller, Missouri territory.

Top Row—E. E. Erickson, O. C. Marquitz, Wm. J. Fitzpatrick. Bottom Row—Geo. W. Fuller and Manager J. W. Fuller.

Important Changes at K. E. S. E. Office.

St. Louis, Mo.—The Kleine-Edison-Selig-Essanay have moved their distributing plant from the Empress building to a fine, new and up-to-date suite of offices at 3315 Olive street. I. P. Rosenberg, the former manager, has been made special representative of the organization, and Jack E. Burthorn has been made exchange manager, with F. H. Craenbroeck as assistant manager. The new offices are in the Plaza building, which houses the Triangle, the International and the L. C. F. exchanges. The offices have two entrances, one on Olive street and the other on Lindell boulevard. New vaults have been built, and the office force added to, and big preparations are being made to take care of the large business that came to the office with the addition of the Selig, Essanay and Edison releases to the Kleine output. Mr. Burthorn, the new manager, came here from Indianapolis, where he was connected with the Kleine offices. Mr. Burthorn, while a young man, is a veteran in the amusement world, and was at one time a well known actor on the regular stage.

Two Memphis Magnates Visit St. Louis.

St. Louis, Mo.—"Why Pay More" Trimble, of Memphis, was a St. Louis visitor last week. Mr. Trimble is one of the leading exhibitors of the south, and has made himself and his theater known all over the south and west by the use of the slogan, "Why Pay More?" Mr. Trimble gave the local exchanges and theaters an inspection, and made a very pleasant impression on all with whom he came in contact.

Abie Coffman, manager of the United exchange, of Memphis, was also in St. Louis shaking hands with Film Row, and renewing many acquaintances and friendships among picture people of St. Louis.

Cleveland Film News Letter

By Hubert Persons, 401 Standard and Streeter Building, Cleveland, O.

"War's Women" at the Orpheum.

CLEVELAND, O.—Women ushers, garbed in uniforms to represent European peasants, officiated at the Orpheum theater the week of October 22, during the run of "War's Women." After the Cleveland engagement the feminine ushers are to go on a tour of Ohio cities with the picture.

John Clinton Scott Visits.

Cleveland, O.—O. Clinton Scott, assistant director of the Triangle, was in Cleveland during the week of October 16 visiting his parents before leaving for Los Angeles and Honolulu in company with Director John Emerson. Mr. Scott directed the last scenes in Mary Pickford's picture, "Less Than the Dust," recently completed. He attended the Western Reserve University here and his 'varsity nickname was "Great Scott."

James Woods Morrison in Cleveland.

Cleveland, O.—James Woods Morrison, Ivan picture motion star, was in Cleveland early in October visiting C. A. McGowan, one of Cleveland's pioneer motion picture exhibitors. He was en route from New York, where he had just completed work on "The Battle Cry of War," a companion picture to "The Battle Cry of Peace," to his old home at Mattoon, Ill. Morrison recently left the Vitagraph to sign with Ivan.

New Cleveland Screeners.

Cleveland, O.—These new members have been elected to the Cleveland Screen Club: J. J. Mooney, Phil Isaacs, T. E. Surrell, John Pekras, W. W. Kulp, M. D. Gugerman, George Shenker, David Olmsted and Maurice Spitalny. The club is planning for the biggest New Year's Eve ball ever held in Cleveland.

Boehringer Gets Triangle Rights

Will Distribute Triangle Pictures in Louisiana, Mississippi and Arkansas, and Also Secures the Triangle Exchange in Memphis with Other Territory—An Important Transaction from Several Angles.

From N. E. Thatcher, Times-Picayune, New Orleans, La.

NEW ORLEANS, La.—Among the events of the early part of the month which caused an unusual stir in film exchange and other motion picture circles here, was the acquisition by Ernst Boehringer, vice-president and general manager of the new Boehringer Amusement company, of the rights to the Triangle film service ror the states of Louisiana, Mississippi, and Arkansas, together with the Triangle exchange at Memphis, and the northern portion of Florida and western portion of Alabama. By this deal which was consummated in New York, Mr. Boehringer takes full charge of the business of distributing Triangle films in the territory named, and in addition he becomes half owner of all the films released.

Ordinarily such a deal would not attract especial attention, but in this case it will have, it is expected, a wide influence upon the future film conditions adjacent to New Orleans. There was an earnest effort on the part of others to secure the Triangle service for the southern states. C. E. Tandy, who is at the head of the Southern Paramount Pictures corporation at Atlanta, which controls the Paramount business in eleven southern states, and which is also in control of the World films through a constituent company for the same territory, was interested in the Triangle change from the fact that it would, had he secured the business for his territory, have given him a very strong leverage because, with the Triangle service he would have had six feature releases per week. This would have been almost equivalent to a positive control of the market; there not being enough other releases to give the exhibitor much of a choice in event he failed to use the films under Mr. Tandy's control.

The Hulsey interests in Texas were also vitally concerned in the Triangle change on account of that service being in use in several of their largest houses. Still another angle was given to the situation because of the position of possible purchasers of whom Herman Fichtenberg was the New Orleans representative. While the matter was supposed to be still open and under advisement, Mr. Boehringer went to New York and closed the deal for the territory named, Mr. Tandy having left New Orleans for New York on the day the deal was closed.

Local Exchangemen Pleased.

Local Film exchange managers are breathing easier since the announcement of the Boehringer acquisition. Some of them had gone so far as to predict the withdrawal of their concerns from the New Orleans territory had the plan of Mr. Tandy to secure the control of the Triangle for this territory materialized. It may hardly have been as bad as that, but it is a certainty that the most of the managers were on the verge of sleepless nights.

The new owner announces that the service is open to the exhibitor who is prepared to do the best by the Triangle films. Since their advent to the New Orleans territory they have been given their first run exclusively in the Triangle theater, the success of which has changed the whole motion picture situation here. Nevertheless the new proposition is to let the Triangle theater stand squarely beside all other theaters in its claim upon the service. Another innovation which is announced to come with the change in the active management of the exchanges on November first, is to be the inauguration of a newspaper advertising campaign for the sale of Triangle films. Mr. Boehringer ascribes his theater successes to good management and newspaper advertising.

Winter Business in the South.

New Orleans, La.—With the coming of cooler weather motion picture theaters in nearly all sections of the South show a marked increase in patronage. Complaint is made in a few isolated sections that business is not what it should be, but in nearly every instance where such complaint is made, the conditions are due to local influences. In some localities in North Louisiana and Mississippi the boll weevil—which is blamed for about everything in the South except yellow fever and bubonic plague—is said to cut off patronage and in some of the lumbering sections the theaters are only open on stated nights in the week, but, generally, there is much for which the exhibitor may well be thankful.

Strand Gets $15,000 Organ.

New Orleans, La.—The Strand theater, which is now dated to open on February 15 with every appointment of the highest class, has just arranged for the installation of a Hope-Jones Werlitzer unit orchestra. The Sanger interests, who have the Strand under lease, are leaving nothing undone that will add to the attractiveness of the new theater or contribute to the pleasure of its patrons. The instrument will cost $15,000.

J. J. Lehon to Manage Isis Theater.

New Orleans, La.—J. J. Lehon has succeeded P. A. Blankenship as manager of the Isis theater, one of the most prominent of the suburban theaters in the city, and Mr. Blankenship will take a rest of uncertain duration which he believes he just earned. For several years he was the manager of the Pearce interests here, and he was a manager who managed. Every detail of the business was given scrupulous care and success was a natural consequence. Then came "Blank's" chance. The Isis was a decrepit theater which had nothing but its location in its favor. Blankenship took the place, and soon had it making money. Then he began to improve the place physically, and he kept it up until he had a model show house. He won the distinction of having an official city board visit his theater, and then direct public attention to it as the best appointed theater to be found in the city at that time. It is a very bad night when the Isis is not crowded to the doors. The new manager is a young man with a lot of pep and puts his shoulder to the wheel like an old-timer right at the start off.

Rialto to Be Managed by John Douglas.

New Orleans, La.—The Rialto theater, situated in one of the best neighborhoods of the city, has passed under the management of John Douglas, who succeeds Joe Fabacher, who now devotes all of his time to the management of the Portola, the new Fabacher Canal street theater. The Rialto has always been a good amusement proposition, and Manager Douglas is seeing that its reputation does not suffer.

A. G. Levy Will Build Theater.

Plaquemine, La.—A. C. Levy, until recently connected with the Nola Film company in a managerial position, is making preparations to erect a new and modern picture theater at Plaquemine. It is to be a ground floor fireproof structure, and will have a seating capacity of 1,000. Local capitalists are furnishing some of the money, and the venture has every promise of success. Plaquemine is a city of 7,500, and has but one photoplay theater at present, and that is an upstairs theater. Mr. Levy was a former resident of New York, and is an experienced showman.

Lomo Again Changes Hands.

Hattiesburg, Miss.—The Lomo theater at Hattiesburg, Miss., has again changed hands, the new manager being Walter G. Hammack. The Lomo is a good theater, and has only one other show house with which to compete. Under efficient management it is regarded as a little gold mine.

E. Savini to Manage Unity Films.

New Orleans, La.—E. Savini, of New Orleans, brother of R. M. Savini, of Atlanta, has been made manager of the New Orleans branch of the Unity film corporation, and will handle the serial, "The Yellow Menace," in that vicinity.

New Capitol Theater at Macon, Ga., Opens

Howard, Wimberley and Hazelhurst Have Spent $60,000 on the Theater—Manager R. H. DeBruler Is to Be in Charge.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

MACON, GA.—The Capitol theater, at Macon Ga., opened its doors October 15. The owners, Troup Howard, Brown Wimberly and R. C. Hazelhurst, have spent $60,000 on this beautiful house. They have secured the service of R. H. DeBruler to manage the house, and in obtaining this gentleman they have displayed keen insight to securing one of the best men in the theatrical profession in the South. He is a man of executive ability, and a musician as well, marking him the ideal type for the owners as well as the patrons.

Patterson in Charge of Criterion.

Atlanta, Ga.—Willard Patterson, for many years treasurer of the Forsyth theater, Atlanta, and recently on the road selling pictures, has been made manager of the Criterion theater, Atlanta, and assumed charge Monday, succeeding Harry Goldberg, manager, since the house opened, but who resigned last week.

Mr. Patterson is one of the best known theatrical men in the South, and will doubtless keep the Criterion up to its high standard of excellence in picture programs and refinement.

Many Atlanta Sunday Shows.

Atlanta, Ga.—An unusual number of Atlanta theaters were open Sunday, some for charity, others for war sufferers and educational benefits, which will doubtless again bring in the limelight the Sunday closing agitators. The South-Eastern Fair gates were closed during Sunday and the theaters were crowded with fair visitors. No admission was charged, a free will offering being made at the door.

Charlotte, N. C., Notes.

Charlotte, N. C.—Frank P. Bryan, traveling representative of the V. L. S. E., was a Charlotte, N. C., visitor during the week.

Charles Chivers, of the Southern Paramount company, spent Sunday in Charlotte.

Charles Moss has opened a branch of the Unicorn Film Company in Charlotte, N. C. This is a branch from Philadelphia, Pa.

Manager Wall Robbed.

Louisville.—Adger Wall, manager of the Gayety theater, of the this city, was recently held up and robbed of $11 as was attempting to crank his automobile, shortly after midnight on October 4. A negro offered to assist him in the effort, but then produced a gun and made the hold-up. No trace of the man was found.

Plenty of New Business.

Owensboro.—The new Auto Arc Co., manufacturers of an improved appliance for use in connection with moving picture machines, reports that it now has orders on hand which will keep the plant busy until the first of the year. The company is considering enlarging to meet the demand for the new electrical contrivance.

New Kentucky Theaters and Changes.

Coxton, Ky.—The moving picture theater operated under direction of the Harlan Coal Mining Co., at Coxton, Ky., is making a big hit on Sundays with the Old Testament pictures.

Greensburg, Ky.—J. D. Carter has opened the moving picture theater at Greensboro, Ky., for the winter.

Bowling Green, Ky.—A grocery concern in Bowling Green, Ky., has leased the building now occupied by the Elite theater, which will have to seek new location.

Lancaster, Ky.—G. C. Walker has sold his lease on the Lancaster opera house and the Rex theater to the owners of the property. The opera house reopened its doors October 14, and the Rex will run serials and moving pictures of various kinds. Mr. Herron is in charge of the moving picture theater. Both houses have been closed for some time.

Winchester.—The Cozy theater has received the equipment for its private lighting plant after a delay of several weeks, and the equipment is now being installed.

Business Good in Louisville

All Lines Feel Prosperity and Pay Rolls Are Ample All Around—Five Large Ten-Cent Houses Down Town and Within Three Blocks of Each Other, and Six Five-Cent Houses Within Four Blocks Are Doing Fine Business.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—According to both the downtown and outskirt show house managers, business is improving steadily, and is far better than at this time last year. Business is generally good in all lines, payrolls are full, and everyone apparently has a share of the loose coin. Business in the downtown district theaters has become so widely distributed during the past few months that it is hard to make comparisons for any set period, there being several large houses getting good runs. There are now five large ten-cent houses within a radius of three blocks downtown, and six five-cent houses in a radius of four blocks. All of these houses are apparently doing a nice business. Fred Dolle, of the Broadway Amusement Company, which controls two ten-cent houses and a five-cent house in the district, and a number of houses on the outskirts, reports that the entire chain is doing well, including the out of town houses. The downtown colored houses, located some six blocks from the actual business center, but figured in the downtown or colored district, are also keeping good and busy, there being no outskirt colored houses in Louisville.

"The Common Law" Makes Hit.

Louisville.—"The Common Law," the new Clara Kimball Young picture, made a great hit last week at the Walnut theater, where prices were advanced to twenty cents, and still the management was unable to take care of all of the business offered. According to officers of the Spencer Amusement Co., operators of the Walnut, the film made the greatest hit of any film shown by the house for some time.

Paducah's Star Opens Brilliantly.

Paducah, Ky.—Opening of the remodeled and redecorated Star theater in this city was a good deal of a society event. Packed houses were the order of the day and Manager Desberger was much complimented on the appearance of the house. All of the lady visitors were presented with roses as souvenirs. A special orchestra under the direction of Prof. Frank Gardner, played a program of music selected to harmonize with the pictures as they were shown.

Fire Marshal Closes Theater.

Winchester, Ky.—The Winchester Opera House has been ordered closed until certain alterations in the interest of safety are made. This action was taken by the state fire marshal's department.

The Strand Brightens Up.

Louisville.—The Strand theater, formerly the old Masonic, was re-opened to the public on Monday, October 9, after having been dark for several months. The theater has been brightened up, and the lighting effects improved. An eight-piece orchestra, under the leadership of Sig. Pappalardo, is furnishing excellent music, and good films are being shown with success. The initial attraction was "The Prince Chap," a delightful Selig Red Seal production. Adrian Humphreys and H. R. Boone, active members of the recently incorporated Chestnut Street Amusement Co., are in charge of the house. Ernest Carpenter, formerly of the film firm of Carpenter & Johnson, is in charge of the operating end of the house. Good crowds were in attendance at the opening performances, and the management reported that it was well pleased with results.

The Mary Anderson Begins Its Children's Shows.

Louisville.—Following a recent meeting of the Louisville Board of Censorship for motion pictures for children, it was announced that the Mary Anderson theater would open with its first fall children's show on Saturday, October 21. Mrs. Frederick Levy presided at this meeting, which was the first the board has held for several months. As a sign of the rapid growth of children's special shows, Mrs. Levy read a letter from the Edison Motion Picture Co., stating that the company had decided to begin the manufacture of special films for children after having watched with much interest developments in this special field. The meeting decided that one member of the board should be present to chaperone the children at each special show.

No Minor Oporators in Paducah.

Paducah, Ky.—Following a controversy between the exhibitors and the operators relative to apprentices being allowed to operate moving picture machines when under age, and ordinance was recently passed by the City Commissioners in which all operators of moving picture machines must be at least twenty-one years of age, and their assistants eighteen. The ordinance further requires each operator to obtain a permit from the city electrical inspector, and each applicant for license must show that he has had at least three years' experience.

Nashville Theater for Whites and Blacks

New House, Owned by John C. Krech, Will Entertain Negroes in Rear Half of His Auditorium—Front Seats for Whites.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—What is considered to be one of the handsomest houses in the city is rapidly nearing completion on Fifth avenue south, and will be open for business in about three weeks. The theater occupies a new structure of brick and concrete, and will be made thoroughly fireproof throughout. The operating booth has been carefully planned, with a view looking to absolute safety at all times, and will be equipped with two modern Powers 6-A projectors. Gradually sloping floors insure a full view of the screen from any point in the house, which will have a seating capacity of several hundred. The screen at the front of the house near the exits and all seats face the street.

John C. Krech is the owner of the new theater. No name has been decided upon as yet. It is the purpose of Mr. Krech to use a mixed program, although no particular service has been selected. Prices will be on a 5 and 10-cent basis, and a novel feature in connection with the theater is the fact that both white and colored people will be admitted. There is no picture house in the city embracing this system, and the success of the plan seems problematical. It is proposed to draw the color line through the center of the house, with accommodations for white people in the front seats and negroes in the rear. It is Mr. Krech's intention to try out this plan, and if not successful to convert the house into either a white theater exclusively or the opposite.

Sudekum Scores Booking Success.

Nashville, Tenn.—In keeping with his customary progressive policy, President Tony Sudekum of the Crescent Amusement Company has made arrangement with Paramount whereby Nashville has been placed at the head of the southern theaters exhibiting its pictures. The new system will place these productions in Nashville four days after the release date instead of several weeks afterwards, as heretofore, which means that the Paramount subjects will be on the Nashville screens simultaneously with the first runs in the northern and eastern cities.

New Organ at Alcazar.

Chattanooga, Tenn.—A magnificent new organ has been installed in the Alcazar theater, and is an added stimulus to the Chattanooga public to patronize this popular uptown house. The new instrument is under the capable direction of Prof. Julius Bach, and represents quite an outlay of money. The Alcazar is controlled by the Signal Amusement Company, Frank H. Dowler, manager.

Tennessee Topics.

Nashville, Tenn.—M. Y. Brockett, formerly manager of the Crescent Amusement Company's Clarksville house, the Elite, has for the last few weeks been located at Nashville, where he is supervising the Crescent, one of the company's local houses.

Nashville, Tenn.—Mr. McTyre, from the Atlanta office of Artcraft, paid a visit to the city last week, and discussed Pickford plays with the local trade.

Murfreesboro, Tenn.—Manager Oscar Altman, Murfreesboro manager of the Crescent Amusement Co.'s holdings, is critically ill with typhoid fever, and at this writing confined to the hospital.

Nashville, Tenn.—After a successful run throughout the summer season, the last of the park pictures have been removed.

Denver Club Wants to be Star-Led

Screeners Put Off Grand Ball Till They Can Find First-Magnitude Stars to Lead Across the Dance Hall Floor in Grand March—Magnificent Prizes Offered for Ticket Selling—Big Things Promised.

By E. C. Day, Denver Times, Denver, Colorado.

DENVER, Colorado.—Wanted by the Rocky Mountain Screen Club—A Charlie Chaplin, a Mary Pickford, a Fatty Arbuckle, a Marguerite Clark or some other equally notable screen star. Applicants must appear in the flesh. Hundreds of still and moving pictures of scores of film favorites are available, but these can't lead a grand march. And until a leader for the grand march is found the long contemplated Grand Ball is hanging in the balance.

Officers and members of the Screen Club have been writing and wiring for almost a month now in an effort to land the services of a really famous actor or actress. To date the work has borne no fruit.

At the regular weekly luncheon of the Screen Club Thursday a new committee was named to take charge of the arrangements for the ball, and it was the concensus of opinion of the members that if this body is unsuccessful in inducing Chaplin, Pickford, Clark or some other notable to come here the club should go ahead and hold the ball anyway.

Three exchange managers are on the new committee. They are Scott of the Mutual, Fair of the General, and Harris of Vitagraph. Pending responses to the latest invitations sent to the screen stars the trio is going ahead with plans for the ball. The fixing of a date and the renting of a hall will be left to the last. If Chaplin or another equally famous film favorite agrees to come to Denver the date will be fixed to suit his convenience and the mammoth City Auditorium will be engaged to accommodate the crowd that will surely attend.

Regardless of this feature, however, the committee is planning to make the ball the biggest event of its kind held in Denver in years. Handsome prizes are to be awarded those selling the greatest number of tickets and trophies are to be hung up for the best dancers on the night of the ball. Just to give an idea of the high aims of the committee, a large diamond ring is most favored as the grand prize for the ticket selling contest. The other awards will be of the same exalted character.

Two Exchange Managers Resign.

Denver, Colorado.—Two more changes in the management of local film exchanges were recorded last week. They marked the retirement of J. A. Applegate as head of the Pathe office, and H. Bradly Fish as manager of the United Film Service.

Mr. Fish resigned as manager of the United to accept a position as manager of the Princess theater, one of the large downtown houses. He succeeds S. Barrett McCormick, who recently went to Indianapolis to take charge of the Circle theater. He has had a varied experience in the moving picture industry. In addition to owning several neighborhood theaters at different times, he conducted a brokerage office for the sale and exchange of photoplay houses and put in several months as an exchange manager.

L. J. Schlaifer is the new manager of the United. He comes from Kansas City, where he had been in charge of the United Film office for several months.

There are now only five exchanges of the fifteen or more in the city that have not installed new managers within the last six months, and in some cases two or more managers have changes have been made in one office in this time.

Ward Scott of Mutual, Milton Cohn of Paramount, W. S. Rand of Triangle, Frank Harris of Vitagraph and H. H. Buckwalter of Kleine are the exceptions.

Mrs. Denham Palmer Dies.

Denver, Colo.—Sorrow entered the ranks of Denver's moving picture family last week, death removed Mrs. Lucile Jurey Palmer, one of its youngest and most popular members. Mrs. Palmer was the wife of Denham Palmer, former western division manager and Denver exchange manager of the World Film, and now road man in the Colorado territory for Vitagraph.

Heart Disease was the cause of death. Mrs. Palmer had been in failing health for months. Because of her illness Mr. Palmer gave up his position as western division manager of the World and located in Denver, believing that the climate would benefit his wife.

Members of the Rocky Mountain Screen Club, of which Palmer was a member, attended the funeral in a body.

Orpheum Theater Reopens.

Glenwood Springs, Colo.—W. R. Mosley has reopened the Orpheum theater at Glenwood Springs, Colo., after a fire which nearly destroyed the playhouse.

IN WISCONSIN.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

PORTAGE, WIS.—George Koberstein, who managed the Crystal theater at Kilbourn for several years, has assumed the management of the Majestic theater in this city.

Sturgeon Bay, Wis.—Thomas Nelson, of Washington Island, has purchased the moving picture outfit of Frank Welter, and with Bernie Richter will conduct a moving picture show at Nelson's hall on the Island.

Kendall, Wis.—H. F. Beckmark has sold his moving picture show to Roy Archer.

Sharon, Wis.—Darwin Karr, of the Essanay, appeared in person at the Unique theater.

Milwaukee, Wis.—When the Strand theater played "The War Bride's Secret" it had a back ground of heather.

Use Two Theaters for Showing Big Picture

Romeo and Juliet Competition Gave New Idea to Brown and Megahan, Owners of the Strand and the Rialto Theaters.

Denver, Colo.—Brown and Megahan introduced a new feature in the exhibiting branch of the moving picture field in Denver last week. They are the owners of the Strand and Rialto theaters, two of the city's newest and largest downtown theaters. They booked Metro's "Romeo and Juliet" for the Rialto theater for the early part of November, and had planned an extensive advertising campaign. When it was learned that Fox was to release the same play in regular program they were forced to alter their arrangements completely. It was Tuesday that they learned of the Fox picture, and at once started a whirlwind campaign of billboard and newspaper advertising announcing the first showing of the Metro production for Friday. The films didn't arrive on schedule and the opening of the engagement was necessarily put over until Saturday. In the meantime the innovation was decided upon. When the picture began its run on Saturday instead of being shown alone at the Rialto it was also staged at the Strand. The theaters are only a half block apart on Curtis street. The first show was started an hour apart in each theater so that while four of the eight films were being run in one house the other four were being shown in the other theater.

Tickets sold at either theater were good at the other. Persons who arrived after the picture had been started at one house and did not want to go in the middle of the picture were sent to the other house, thus eliminating the long wait that would have been necessary if the film production had to be run in its entirety before another performance would start.

The plan was pronounced a success. In addition to its other advantages Brown and Megahan were given double capacity by the combination arrangement, and sometimes this is a big factor in putting over a big "special."

High Wages Given by Butte Theaters

Every Amusement House in the City Has Met New Wage Scale Demanded by the Union—What Employes Now Get.

BUTTE, Mont.—Every amusement house in Butte having met the new wage scale adopted two weeks ago, theatrical employees in this city receive probably the best pay for their work. The new scale is said to provide for $42 per seven-day week for moving picture machine operators, stage managers $35, grips $27.50, props $31.50, orchestra leaders $45 to $52.50, and musicians $40. The results obtained appear to bear out Henry Ford's assertion that better paid men are more efficient and economical. Butte can boast of well-nigh perfect projection in every house, ghosts and brown edges are practically unknown, and there is a noticeable lack of petty annoyances that generally accompany projection put on by less competent men. All but two smaller houses have orchestras made up of real artists in their line, and the musical accompaniment to the pictures is an attraction of itself.

Pathe Moves to Granite Street.

Butte, Mont.—The Pathe exchange moved into larger and more convenient quarters this week, from the Silver Bow block, where they were on the fifth floor, to the ground floor of a fireproof building at 124 West Granite street. Metro and Mutual are also considering moving to the same building, and if they do the other exchanges will probably follow, making it the exchange center of the town and a short block and a half from the theater center.

Notes and Changes.

Butte, Mont.—Building operations on the New People's theater seem to have slowed down the last month, while Jensen and Von Herberg's new house is going up rapidly and should be completed in about two months.

Phillipsburg, Mont.—"The Star" is the name of the new theater at Phillipsburg, Montana, and is being operated by Frank Pappas, who used to run the Grand at Boulder.

Theaters in Northwestern Montana are opening up after being closed for about three weeks by a smallpox quarantine.

F. L. Langtree, of the Universal, Denver, Colorado, was a visitor this week at the local U. exchange.

Prairie States News Letter

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

Woman's Club to Work for Better Children's Shows.

OMAHA, Neb.—A constructive policy as opposed to censorship was advocated by Mrs. E. M. Syfert, president of the Omaha Woman's Club, who sees the need of the campaign for better motion pictures for children. Mrs. Syfert saw this need as the first work of the club this season. The work will be carried on by the club's educational committee. "We wish to co-operate with producers, not arouse their antagonism," said Mrs. Syfert.

Federal Film Gets Charter.

Omaha, Neb.—A charter has been granted to the Federal Film company of this city to do a general exchange business in the manufacture, leasing and sale of moving picture films. The company, which is authorized to have a capital stock of $50,000, was incorporated by Jacob E. Schlank and Philip Goldstrom.

Nebraska Theater Changes.

Oakdale, Neb.—George E. Bowen and Cloyd Lawrence of O'Neill have purchased the Oak theater.

Red Cloud, Neb.—The Orpheum theater has been sold to Hauserman & Retzman.

Bartley, Neb.—P. N. Ledon of Yuma, Colo., has purchased the opera house and will conduct a moving picture show.

Beatrice, Neb.—Manager Lucey of the Jewel theater has installed a new projector.

Iowa Theater Changes.

Council Bluffs, Ia.—The Strand theater, which is the name of the remodeled Dohany opera house, opened with "The Common Law."

Allison, Ia.—J. B. Weires has sold his moving picture theater to Ave and Hattie Weires.

Hawarden, Ia.—F. L. Jones & Son of Sioux Falls have purchased the Lyric theater.

Nashua, Ia.—M. Larson has purchased the Grand moving picture house from T. L. Foltz.

Mason City, Ia.—The Star theater, which was closed for two weeks for remodeling, was re-opened. The interior changes are complete, but the marble for the lobby was delayed in shipment and this improvement is to follow.

ON THE PACIFIC COAST.

San Francisco Jottings.

Fred Hesse, of the Fresno theater, Fresno, Cal., was a recent visitor in this city.

G. E. Melcalfe is furnishing the new projection equipment being installed in Walter's auditorium at Dunsmuir, Cal.

California Newslets.

Haywards, Cal.—The Haywards theater is being improved and new projection equipment installed.

Sausalito, Cal.—The Swastika theater has been re-opened by J. Eliot, who also conducts the Princess theater.

Tulare, Cal.—The Majestic theater has been opened by L. H. Willis and the name changed to that of the Lyric.

Alameda, Cal.—The Bay Station theater is now being conducted by Gertrude Malone.

Manteca, Cal.—M. D. Serrano has disposed of his moving picture business to A. Jacobson.

Berkeley, Cal.—A moving picture machine has been installed in the Hawthorne school in West Berkeley and it is planned to give an entertainment each week.

For Higher Admissions in Frisco

Down-Town Theaters Trying to Get Together for an Advance in Admission Prices—Cost of Running Constantly Going Up—Fifteen Cents for Matinees and Fifteen and Twenty-five Cents for Evening Shows Proposed.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The steady increase in the cost of film service to exhibitors, combined with other increasing expenses, has led to a meeting of downtown theater interests at which the proposition of advancing admission prices was thoroughly discussed. It was pointed out at this gathering that theaters that but a comparatively short time ago paid an average of $125 a day for service were now paying not less than $175, with further advances in prospect. In addition to this, competition has become very keen, exhibitors have been compelled to increase their advertising appropriations and almost all have installed orchestras or have made heavy investments for better music, all without a change in admission prices.

It was proposed at this meeting to advance prices at all of the large downtown houses to 15 cents for any seat in the afternoon and to 15 and 25 cents for evening performances, instead of 10 and 20 cents. The recently opened St. Francis theater has been making a success of the higher prices and it was pointed out that at Los Angeles the average price for admission in downtown houses is higher than here. The chief drawback at the present time to an increase in prices seems to be the fact that the large vaudeville houses, which are featuring moving pictures extensively, are still offering from six to eight acts of vaudeville, with five or six reels of pictures for 10 cents. In case prices are raised in these houses an advance may be expected at once at the exclusive moving picture theaters.

Pathe Exchange to Move.

San Francisco, Cal.—The Pathe exchange, which has been located on Turk street, near Market, since entering this field, is to remove at an early date to greatly enlarged and improved quarters on the third floor of the Musical building at 985 Market street, near the home of the Film Exchange Board of Trade of San Francisco. Manager H. E. Lotz promises a number of innovations in the arrangement and conveniences to be found in the new quarters and expresses the belief that exhibitors will take kindly to these.

Fox Manager Visits Coast.

San Francisco, Cal.—Harry Leonhardt, with the William Fox corporation, was a recent visitor here, and after making a stay of a week left for Los Angeles. William Citron, manager of the local branch, is to leave for New York at once for a conference with the management of this concern.

Savoy Opened as Picture House.

San Francisco, Cal.—The Savoy theater, on McAllister street, just off Market, has been opened as an exclusive moving picture house by James Beatty, of San Jose, and associates, under the personal management of M. E. Cory. Many marked changes have been made in the house, the Oriental decorations have been removed and the general appearance of the theater changed, both within and without. The opening attraction was the Metro production, "Romeo and Juliet." Music in this new house is furnished by an orchestra and recently installed organ. The prices for the opening week were 10, 20 and 30 cents, but it is the plan to increase these as occasion may demand.

Long Auto Trip With Films.

San Francisco, Cal.—The Golden Gate film exchange recently missed making a shipment of films to the Edison theater at Newman, 120 miles distant, and rather than have the owner of the house incur a loss hired an automobile and succeeded in landing the films there in time for the evening performance. Sol. L. Lesser, head of this concern, recently returned from a business trip to Los Angeles, and announces that the California rights to "A Trip Through China" has been secured, as well as extensive rights to "The Libertine," featuring John Mason.

Arthur S. Kane in San Francisco.

San Francisco, Cal.—Arthur S. Kane, Western representative of the Artcraft Pictures corporation, is in this city, making his headquarters in the offices recently opened in the Pacific building. He recently completed a tour of all the large cities in his territory and expresses the belief that the moving picture industry in this part of the country is in good shape, calling special attention to the number of very large houses now in course of construction. C. Mell Simmons, manager of the local branch, is making an auto trip to Los Angeles, visiting exhibitors on the way down and back.

Maniac Terrorizes Audience.

San Francisco, Cal.—During the course of a recent performance at the Palace theater, Union and Gough streets, Max Nanni, a machinist, leaped upon the stage flourishing two revolvers and threatened the audience. Policemen were summoned, and upon their entry the maniac fired two shots into the ceiling. While he was being overpowered the audience made its way out of the house, no one having dared to stir while he was holding the stage.

"Intolerance" at the Columbia.

San Francisco, Cal.—The D. W. Griffith production, "Intolerance," opened at the Columbia theater on October 9th at prices ranging from 25 cents to $2, and packed houses have been the rule at every performance since then. Mr. Griffith was here to personally supervise the initial presentation of the spectacle and was greatly pleased with its reception.

Film Concern Incorporated.

San Francisco, Cal.—Articles of incorporation of the Supreme Feature Films, Inc., have been filed here, the capital stock being placed at $50,000. The incorporators are: L. S. Dunham, H. Sallinger, G. A. Platt, T. Bacigalupi and C. de Y. Elkus.

San Francisco Jottings.

A building permit has been taken out by the Market Street Realty company for the erection of the California theater at a cost of $225,000. Contracts for the steel and foundation work have already been awarded.

During the absence of Fred Peachy, manager of the Film Exchange Board of Trade of San Francisco, on a short vacation, the duties of this office have been attended to by Harry W. Oviatt, formerly manager of the local Pathe exchange.

J. J. Unger, Western district manager for Metro, recently returned from a trip to Salt Lake City.

C. Howell, of the Gaiety theater, Potterville, Cal., was a recent visitor here to inspect film productions.

The All-Star feature distributors has booked the Clara Kimball Young productions over the Fred Geisa circuit, which includes Sacramento, San Jose, Stockton, Fresno and Oakland.

Why Some Small Houses Fail

Seattle World Man Has Heart-to-Heart Talk with a Few Exhibitors and Gets Good Reasons to Explain Success and Failure of Small Town Picture Shows—The Exhibitor Himself on the Job Is the Big Factor.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—In our conversations with small town exhibitors for the last month or so we have heard a great deal of talk about poor business, attributed, generally, to the hard times in this part of the country.

"But I might be making a little more than expenses," one of them explained in a burst of confidence, "if it were not that my competitor has got the program that the people like best. If I didn't have my store I don't know where I'd be."

"Oh, you keep a store then, too?"

"Yes, I run the store in the daytime and the theater in the evening, you see. I had hopes, when I opened the theatre, that it would furnish spending money for my wife; but, instead, it threatens to take all MY spending money to keep it going."

We have heard that sentiment voiced by more than one small town exhibitor, and it set us to thinking on where the real trouble lay. So thinking we went to several men who were familiar with the business in both this and other territories. Their undivided opinion was that the program had not nearly so much to do with the success or failure of a motion picture theater as the manager himself.

Where Personality Comes In.

"Why," said one of these men who has just come from a section of the country where even the smallest exhibitors go into the business with all their resourses and their business sense concentrated, "how can a man who keeps a grocery store all day and comes to his theater at night tired out, expect to compete with a man who makes running a theatre his soul business. Naturally, the people think the store keeper's show can't be as good. They like to see a theater have an air of business about it, and not look deserted all the time except when running. They like to see the manager about in the morning overseeing the cleaning, putting up new lobby displays, hustling about as if running a motion picture theater were more than a play job. The business men of the town respect that exhibitor and his business who is always on the alert for new advertising ideas, who goes about his work as if managing a theater were something worth while. In short, it is particularly true of a small town, where everybody likes to know what everybody else is doing, that a theater gains in prestige according as the exhibitor shows by his work the importance which he himself attaches to it."

"I have always maintained that two-thirds of the business depended upon the service at the door," declared another film man who is familiar with the small town exhibitor in different parts of the country. "And so many exhibitors pay no attention to this. Of course people don't want to go to a house where the door man is discourteous. I once saw a door man chewing tobacco, and just as a lady was turning in to the box office, he carelessly let fly a mouthful that landed square on her silk dress. I also have seen the manager himself selling tickets and smoking as he did so, and when patrons came up he filled their faces with such a volume of tobacco smoke as to nearly choke them. Yes, indeed, there are a lot of other things beside the program that determines the success or failure of a motion picture theater."

Emil Erickson Comes to "U" Office.

Seattle, Wash.—The local Universal office has announced a successor to Al Bloom, who resigned the post of booking manager of that office. The new man is Emil Erickson, formerly in charge of the booking department of the Portland office. Mr. Erickson is a man who combines the capacity for work with the power and the will to really use his brain for the betterment of the film industry, and Manager Hager considers himself fortunate in getting his services. Mr. Erickson has already been on a short trip as far as Pasco, Washington, to acquaint himself with exhibitors and conditions in the state. He reports that business is picking up in that agricultural community, owing to the big crops. Every other farmer you meet, he says, is driving a new Ford, and it looks as if they intended treating the wife and kiddies to a picture show quite often. Apropos of this he informs us that the Cord theater, a beautiful big house in Pasco, is going to open every night, instead of just three nights a week.

Exchange Managers Make Trips.

Seattle, Wash.—H. G. Rosebaum, Northwest manager for Artcraft, has just left the city on a tour of the larger cities and towns in his territory.

Fred C. Quimby, Northwest manager for Pathe, recently returned from a trip making the larger towns in the vicinity of Seattle. Mr. Quimby reports the business done on "The Shielding Shadow" as more than twice as large as that of any other Pathe serial in the first fifteen days after release.

New Theaters Going Up.

Burlington, Wash.—R. K. Dunham, of the Grand theater, is soon to build a new theater of concrete in this city. The name by which the new house will be known has not yet been decided upon.

Unalaska, Wash.—A new motion picture theater which is being erected here by Richard J. Charles will be open on October 17.

New Representative for De Luxe.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film Company, announces that he has secured the services of Bert Lipman, former newspaper man, as special representative for the Clara Kimball Young features, of which the De Luxe holds Northwest states rights.

Minneapolis News Letter

By J. L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

William F. Tobin Back at His Desk.

ST. PAUL, Minn.—General Manager William F. Tobin of the Great West Film Co. has returned to this city from Malta, Mont., where he has spent two weeks watching the taking of the firm's first release, "The Golden Goddess," a five-reeler.

Unity Feature Exchange Opened.

Minneapolis, Minn.—Harry Rathner and Myron Conhaim have opened the Unity Features Corp. exchange on the fifth floor of the Film Exchange building here and will have amongst their first releases. "The Marriage Bond," with Nat Goodwin and the Tweedledum comedies.

Hopes for Big Business with "Purity."

St. Paul, Minn.—Manager Maitland of the Strand theater here has advertised "Purity," which opens an indefinite engagement at his theater Oct. 22, in the street cars, every available billboard and in numerous display windows. "Purity has been praised by press, censors and clergy and Manager Maitland looks forward to a big business.

One of Seelye's Home Runs.

Minneapolis, Minn.—That C. R. Seelye is a good judge of exchange managers is acknowledged all over the United States but his batting average was about .950 when he selected Henry E. Friedman, of Washington, to manage the Minneapolis Pathe exchange. In the three months that he has been in charge of the Mill City Pathe exchange Mr. Friedman has brought the office up to a standard that few exchanges in the country can equal, he has reported a phenomenal increase in business and a glance at the books of the office will prove that 80 per cent of the theaters of the Twin Cities are now using Pathe service of some sort, either weeklies, comedies, Gold Roosters, full service or serials.

Henry E. Friedman.

Since taking over the Mill City office, Mr. Friedman has won the friendship of numerous exhibitors, exchanges and almost every meeting of importance recently has been held at the Pathe exchange where Mr. Friedman has surrounded himself with a capable force of assistants and has instilled into each a spirit that makes for success. The exchange which has taken a new lease on life, is located at 712 Produce Exchange where people, not acquainted with Mr. Friedman and his staff will find all that this story implies.

Mutuals Trimmed by Reel Fellows.

Minneapolis, Minn.—A big surprise was sprung in the Film Man's bowling league last week when the Reel Fellows team trimmed the league-leading Mutuals and the De Luxe five beat the Unicorn-Metros three straight.

R. C. Fox Joins Mutual Forces.

Minneapolis, Minn.—R. C. Fox, former road man for the V-L-S-E., has joined forces with the Mutual exchange here and will cover Northern Minnesota. G. M. Fosdick, formerly of the Mutual, has joined the Vitagraph exchange as booker.

Phillip Lewis Opens Office.

Minneapolis, Minn.—Phillip Lewis has opened spacious quarters in the Film Exchange building for the Selznick enterprise.

Minneapolis News Notes.

Minneapolis, Minn.—Manager L. V. Calvert of the New Garrick has had the interior of his theater completely re-decoreted for the indefinite run of "War's Women," which began Sunday, Oct. 14. The Japanese garden effects have been replaced by French decorations and an elaborate stage setting has also been procured and the orchestra enlarged.

Minneapolis, Minn.—Manager Mendel Gottleib, of the Favorite Features Film Corp., Film Exchange building, has gone to New York for a week's visit. The Favorite recently acquired the rights for "The Unwritten Law" from the Supreme Features exchange and has secured "The Katzenjammer" cartoon comedies.

Northwest Brevities.

Hendrum, Minn.—N. C. and A. C. Englere contemplate opening a moving picture theater here.

Jeffers, Minn.—The Fish brothers are making extensive improvements on the Cozy picture theater here.

Lester Prairier, Minn.—Clarence Schulz and E. C. Wiggs will open a picture theater in this place shortly.

St. Cloud, Miss.—Frank Nemec has put out several traveling picture shows playing various small towns near here and having a special orchestra which furnishes music for dancing following the exhibition of the pictures.

Delavan, Wis.—The Stahl building here is to be remodelled and made into a first class picture theater, according to reports.

Elkhorn, Wis.—It is said that Manager Peters of the Rex theater here is contemplating the erecting of a new show house.

New Diggings, Wis.—Construction of the new opera house has been begun.

Butte, Mont.—A new $100,000 theater will be erected here shortly by William Stegge and Maurice Weiss. The former gentlemen will manage the theater.

Coleman, S. D.—An addition is being built on the local picture theater here.

White Rock, S. D. —Archie Hess has bought the picture theater here from Theodore Huls.

Forbes, N. D.—The opera house is now showing films regularly.

Beach, N. D.—Charles Haigh is now managing the opera house here.

Killdeer, N. D.—J. H. McMadin has taken charge of Auditorium theater.

Montevedio, Minn.—Carl F. Starbeck, manager of the Star building, died last week from blood poisoning caused by appendicitis.

Argyle, Minn.—R. L. Cooper, former owner of the Star theater here, has purchased a theater at Wapello, Iowa.

Black River Falls, Wis.—Through clever advertising Manager G. W. Turner of the local R-K theater, has built up a big business in the few weeks he has owned the theater.

No Settlement Yet in Portland

Portland, Oregon, Musicians and Exhibitors Still Debate Wage Scale—Small Theaters Are Particularly Affected—Vaudeville Houses Give Increase to Stage Hands—Overtime Demands by Unions.

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, Ore.—September first was set as the day when the labor unions composed of theatrical employees would demand increased wages and different working conditions. The day came and went without action by either employees or employers, and the matter is still being debated.

The wage increase demanded by the unions effects the five and ten-cent shows more vitally than those that charge fifteen cents. Under the proposed wage scale musicians working in five and ten-cent theaters demand nearly as much as those employed in fifteen-cent theaters. The union musicians, under the demands of Labor Council, will be compelled to turn in accounts of their overtime to the union headquarters, which will bill the charge to the theater. This is one of the sticking points between the managers and the unions.

Recently the vaudeville theaters granted their stage hands an increase in wages which practically settled the differences between the unions and the variety houses. All the theaters of the city are united in the Portland Protective Association, and it is anticipated that the musical end of the controversy as it relates to picture shows will be considered by the entire association.

Manager of Rosebud Theater.

Portland, Ore.—Here is a picture of E. T. Pittmon, manager of the Rosebud theater, standing in front of his house, showing his patrons his new projector.

The installation of a modern projecting machine is in line with "Pitt's" policy of getting the business for his suburban

Manager Pittman Pleased With His New Projection Machine.

house by giving his patrons up-to-date shows in an up-to-date manner, and even if he hasn't such a pretentious theater, he puts on his picture just as good, if not a little better, than the bigger show houses across the river. Mr. Pittmon is getting away from the idea of surfeiting his patrons with long programs and four reels for a nickel with a feature twice a week constitute a show at the Rosebud. His policy is successful, and the Rosebud has a god crowd any night in the week.

G. F. Traveler Reports Luck.

Portland, Oregon.—C. H. Feldman, road man for the General Film, who has been spending the past month in Portland territory, reports good business during his stay, and was especially pleased with his trip from Ashland north. He left for Seattle Oct. 14, which territory he will cover next. He expects to be back in Portland about the first of the year.

The Lyric Theater Reopens.

Portland, Oregon.—Keating & Flood reopened the Lyric theater to a combination of musical stock and pictures. "The Yellow Menace" has been booked for the house.

Oregon Notes.

Grants Pass.—The Star theater has been opened by C. W. Birum. It has been renamed the Joy.

Lostine.—Spence and Goodman have purchased the theater here from Oliver Wood.

Prineville.—L. C. Morgan has sold the Lyric theater to W. J. Pancake.

From Portland's Film Row.

It is understood that Turner & Dahnken have been unable to make satisfactory arrangements respecting the lease of the Portland T. and D. theater, and that the house may withdraw Oct. 21.

John R. Meldrum, the popular booker at the Universal, is the proud father of a baby boy.

W. A. Crank, road man for Metro, was in Portland recently exploiting features.

Emil Ericksen, former publicity man for Bluebirds, has gone to Seattle as booker for Universal. He was at one time booker in Portland.

"Ramona," under the direction of Sherman, Elliott, Inc., was the bill at the Heilig commencing Oct. 12.

Association Asks Picture Men to Vote "Yes"

No. 312 on Ballot to Repeal Oregon Sunday Laws Should Vote "Yes"—Trouble Is Expected Unless the Repeal Wins.

Portland, Oregon.—The Oregon Motion Picture Men's Association is urging the exhibitors for the last time before the election Nov. 7 to vote "yes" on No. 312 on the ballot to repeal Oregon's Sunday closing law. Recent arguments by some valley exhibitors that the repeal of the law will leave the Sunday closing issue to Home Rule are not considered sound by those in charge of the campaign for the law's repeal. The last named say if the repeal fails, the so-called reformers will become emboldened by their victory, and that the most drastic blue laws will follow, but that a decisive vote for the law's repeal will put the reformers away forever.

Dallas, Oregon.—Since the victory of O. C. Smith over the local Sunday closing law, the city council raised his license to such an extent that he closed his new theater. Mr. Smith is not a man who lets people step on him, and it is anticipated that the Orpheum will soon be open under the most favorable conditions.

Corvallis, Ore.—A city censorship ordinance has been invoked here and a new board selected. Two men, one an instructor of music and the other a minister, and three women, composed the board. Whether or not the new board is a sequel to the failure of the city fathers to close the shows on Sunday has not been ascertained.

They Had a Good Time, Anyway.

Portland, Oregon.—Friday the 13th was sure a Jonah day for a bunch of the boys on Film Row. We promised we wouldn't mention any names, so we won't. But here's what happened: The Clackamas county grand jury returned an indictment against twelve of the flowers of Portland's filmdom, charging them with trespass, and it was a law-fearing dozen that arrayed themselves before Circuit Judge Campbell to plead to the charge on the Friday aforesaid.

The indictment was a sequel to the picnic at Clear Creek park heretofore reported. This park had for years been a favorite rendezvous for auto outing parties, but a few months before the film men's picnic it had been acquired by C. S. Jackson, of the Portland Journal, and closed to the public. This fact was not known to the film men and they held their picnic there, notwithstanding. When apprised of their mistake, the boys wanted to settle with the Journal publisher, but it seemed that that gentleman wanted, by Heck, the law on the culprits, and R. W. Hagood, the Journal's attorney, appeared as private prosecutor and secured the indictment. Judge Campbell and District-Attorney Hedges made it as easy as possible for the boys. At Hedges' suggestion lots were cast, one of the boys took the brunt of the affair, pleaded guilty, received the minimum fine and everybody chipped in to pay it. Prominent Seattleites who attended the picnic and then went home, were also indicted. They will please note.

Bergner Goes to 'Frisco.

Ashland, Oregon.—O. F. Bergner, manager of the Vining theater, has gone to San Francisco where he has become connected with Foster & Kleiser, outdoor advertisers. Mrs. Bergner is managing the Vining, awaiting the arrival of her brother who, it is reported, will assume its management. Mr. Bergner was employed by Foster & Kleiser in Portland before they built the Columbia theater, of which he was manager before coming here.

New House for Pendleton.

Pendleton, Oregon.—The Round-up City will have a new palace of photoplay. The deal is being engineered by J. B. Welch, who bought the Temple theater a few weeks ago. A stock company has been organized to build the theater which will cost $20,000.

Calendar of Daily Program Releases

Releases for Weeks Ending November 4 and November 11

(For Extended Table of Current Releases See Pages 762, 764, 766, 768.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, OCTOBER 30, 1916.

SELIG—Small Town Stuff (Three parts—Drama)....21340-41-42
VITAGRAPH—The New Porter (Comedy)..... 21343
SELIG—The Selig-Tribune No. 87, 1916 (Topical).. 21344
BIOGRAPH—The Goddess of Sagebrush Gulch (Drama—Biograph-Reissue No. 93)..... 21345

TUESDAY, OCTOBER 31, 1916.

ESSANAY—The Beachcomber (Two parts—Comedy) 21346-47
KALEM—The Merry Motor Menders (Comedy)..... 21348

WEDNESDAY, NOVEMBER 1, 1916.

ESSANAY—Canimated Nooz Pictorial No. 19 (Cartoon-Comedy) 21349
—A Scenic subject on the same reel..... 21349
VIM FEATURE COMEDY—Gertie's Garters (Comedy) 21350
KALEM—The Son of Cain (No. 13 of the "Girl From Frisco" (Two parts—Drama)..... 21351-52
BIOGRAPH—The Power of the Press (Three parts—Drama) (Biograph Reissue No. 94).....21353-54-55

THURSDAY, NOVEMBER 2, 1916.

SELIG—The Selig-Tribune No. 88, 1916 (Topical)... 21356
VIM—Twin Flats (Comedy)..... 21357

FRIDAY, NOVEMBER 3, 1916.

KNICKERBOCKER STAR FEATURE—Jess of Hill Country (Two parts—Drama)..... 21358-59
KALEM—The Pencil Clue (No. 3 of "Grant, Police Reporter") (Drama) 21360
VITAGRAPH—The Game That Failed (Comedy).... 21361
VIM—In the Ranks (Comedy)..... 21362

SATURDAY, NOVEMBER 4, 1916.

ESSANAY—The Heart of Virginia Keep (Three parts—Drama) 21363-64-65
VITAGRAPH—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).....21366-67-68
KALEM—The Gate of Death (No. 104 of the "Hazards of Helen," Railroad Series) (Drama)..... 21369
SELIG—Tom's Sacrifice (Drama)..... 21370

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 6, 1916.

SELIG—As Ye Sow (Three parts—Drama).
VITAGRAPH—New York Rapid Transit (Comedy).
SELIG—The Selig-Tribune No. 89, 1916 (Topical).
BIOGRAPH—The New York Hat (Drama) (Biograph—Reissue No. 95).

TUESDAY, NOVEMBER 7, 1916.

ESSANAY—Easy Ed. (Comedy.)
KALEM—A Desperate Duel (Comedy).
BIOGRAPH—The Science of Crime (Two parts—Drama) (Biograph Reissue No. 96).

WEDNESDAY, NOVEMBER 8, 1916.

ESSANAY—A Safe Proposition (Comedy).
VIM FEATURE COMEDY—Marked "No Fund" (Comedy).
KALEM—The Witch of the Dark House (No. 14 of the 'Girl From 'Frisco") (Two parts—Drama).

THURSDAY, NOVEMBER 9, 1916.

SELIG—The Selig-Tribune No. 90, 1916 (Topical).
VIM—A Warm Reception (Comedy).

FRIDAY, NOVEMBER 10, 1916.

KNICKERBOCKER STAR FEATURE—The Question Mark (Two parts—Drama).
KALEM—The Man From Yukon (No. 4 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Weary Willie's Birthday (Comedy).
VIM—Gay Deceivers (Comedy).

SATURDAY, NOVEMBER 11, 1916.

ESSANAY—What I Said Goes (Three parts—Drama).
KALEM—"Hazards of Helen" Railroad Series No. 105, "The Lone Point Mystery."
SELIG—When Cupid Slipped (Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

BERT WILLIAMS

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One Reel Comedy

Released Nov. 21 Through General Film Service

General Film Service

FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
IN "GERTIE'S GARTERS"
NOVEMBER 1

Calendar of Daily Program Releases

Releases for Weeks Ending November 4 and November 11

(For Extended Table of Current Releases See Pages 762, 764, 766, 768.)

Universal Film Mfg. Company.

Serial No.

SUNDAY, OCTOBER 29, 1916.

REX—The Moving Finger (Drama) 01873
SPECIAL BIG U—A Daughter of Dixie (Two-parts—Drama) 01874
VICTOR—The Burglar (Comedy) 01875

SPECIAL FOR WEEK OF OCTOBER 29, 1916.

UNIVERSAL SPECIAL—Liberty No. 12 "For the Flag" (Two parts—Drama) 01895

MONDAY, OCTOBER 30, 1916.

RED FEATHER—The Isle of Life (Five parts—Drama) 01877
NESTOR—Love and a Liar (Comedy) 01878

TUESDAY, OCTOBER 31, 1916.

GOLD SEAL—The Masked Woman (Three parts—Drama) 01879
VICTOR—(No release this day) .....
SPECIAL VICTOR—Felix on the Job (Comedy) 01880

WEDNESDAY, NOVEMBER 1, 1916.

LAEMMLE—(No release this day) .....
L-KO—Terrors of a Turkish Bath (Two parts—Comedy) 01881
UNIVERSAL ANIMATED WEEKLY—No. 44 (Topical) 01882
SPECIAL LAEMMLE—The Midnght Toll (Drama) .. 01391

THURSDAY, NOVEMBER 2, 1916.

LAEMMLE—Her Wedding Day (Two parts—Drama) 01884
BIG U—Sea Mates (Drama) 01885
POWERS—Sammie Johnson Minds the Baby (Comedy-Cartoon) 01886
—Ceylon (Educational) 01886

FRIDAY, NOVEMBER 3, 1916.

IMP—Stumbling (Two parts—Drama) 01887
REX—(No release this day) .....
POWERS—Us Kids (Juvenile-Comedy-Drama) 01888
SPECIAL BIG U—Starlight's Message (Drama) 01889

SATURDAY, NOVEMBER 4, 1916.

BISON—For Love and Gold (Two parts—Drama) .. 01890
LAEMMLE—(No release this day.) .....
JOKER—A Shadowed Shadow (Comedy) 01891

SUNDAY, NOVEMBER 5, 1916.

REX—Her Vanished Youth (Drama) 01892
BIG U—The Bandit's Wager (Comedy-Drama) 01893
L-KO—(No release this day) .....

SPECIAL FOR WEEK OF NOVEMBER 5, 1916.

UNIVERSAL SPECIAL—Liberty No. 13 "Strife and Sorrow" (Two part—Drama) 01914

MONDAY, NOVEMBER 6, 1916.

RED FEATHER—The Place Beyond the Winds (Five parts—Drama) 01896
NESTOR—A Political Tramp (Comedy) 01897

TUESDAY, NOVEMBER 7, 1916.

L-KO—Alice in Society (Three parts—Comedy) 01898
VICTOR—(no release this day) .....
SPECIAL IMP—The Voice Upstairs (Drama) 01899

WEDNESDAY, NOVEMBER 8, 1916.

GOLD SEAL—The Cry of Conscience (Two parts—Drama) 01900
L-KO—(No release this day) .....
UNIVERSAL ANIMATED WEEKLY—Number 45 (Topical) 01901
SPECIAL VICTOR—A Roaming Romeo (Comedy) ... 01902

THURSDAY, NOVEMBER 9, 1916.

VICTOR—(No release this day) .....
REX—The Mantle of Deceit (Two parts—Drama) .. 01903
POWERS—A Pen Trip to Palestine (Cartoon-Educ.) 01904

FRIDAY, NOVEMBER 10, 1916.

IMP—The Eel (Two parts—Drama) 01905
REX—The Eyes of Love (Drama) 01906
NESTOR—Sweedy the Janitor (Comedy) 01907
SPECIAL BIG U—The Evidence (Drama) 01908

SATURDAY, NOVEMBER 11, 1916.

BISON—The Quitter (Two parts—Drama) 01909
LAEMMLE—(No release this day) .....
JOKER—In Love with a Fireman (Comedy) 01910

Mutual Film Corporation.

Serial No.

SUNDAY, OCTOBER 29, 1916.

VOGUE—He Died and He Didn't (Two parts—Com.) 05132-33
GAUMONT—Reel Life No. 26 (Mutual Film Magazine) 05134

MONDAY, OCTOBER 30, 1916.

MUTUAL—Paying the Price (Two parts—Drama) .. 05135-36
MUTUAL STAR PRODUCTION—Faith (American—Five parts—Drama) (No. 148) .....

TUESDAY, OCTOBER 31, 1916.

BEAUTY—The Last Thrust (Comedy) 05137
BEAUTY—The Spartan Spleen (Comedy) 05138

WEDNESDAY, NOVEMBER 1, 1916.

MUTUAL WEEKLY—Number 96 (Topical) 05139
GAUMONT—See American First, No. 60 (Scenic) .. 05140
—Kartoon Komics (Cartoon-Com.) 05140

THURSDAY, NOVEMBER 2, 1916.

MUTUAL—Canned Curiosity (Two parts—Drama) .. 05141-42
MUTUAL STAR PRODUCTION—The Pearl of Paradise (Five parts—Drama) (No. 149) .....

FRIDAY, NOVEMBER 3, 1916.

CUB—Nearly a Hero (Comedy) 05143

SATURDAY, NOVEMBER 4, 1916.

ECLAIR—The Eternal Challenge (Two parts—Dr.) .. 05144-45

SUNDAY, NOVEMBER 5, 1916.

VOGUE—Bungling Bill's Bow-Wow (Two parts—Comedy) 05146-47
GAUMONT—Reel Life No. 27 (Mutual Film Mag.) .. 05148

MONDAY, NOVEMBER 6, 1916.

FILM D'ART—The Ten O'Clock Mystery (Three parts—Drama) 05149-50-51
MUTUAL MASTERPICTURE DE LUXE—And the Law Says? (American—Five parts—Drama) No. 150) .....

TUESDAY, NOVEMBER 7, 1916.

GAUMONT—Mutual World Tours (Travel) 05152

WEDNESDAY, NOVEMBER 8, 1916.

MUTUAL WEEKLY—No. 97 (Topical) 05153
GAUMONT—See America First, No. 61 (Scenic) 05154
—Kartoon Komics (Cartoon-Comedy) 05154

THURSDAY, NOVEMBER 9, 1916.

MUTUAL—The False Clew (Two parts—Drama) 05155-56
AMERICAN—The Fight on the Dam (Drama) 05157
MUTUAL MASTERPICTURE DE LUXE—East Is East (Turner—Five parts—Drama) (No. 151) ..

FRIDAY, NOVEMBER 10, 1916.

CUB—His Blushing Bride (Comedy) 05158

SATURDAY, NOVEMBER 11, 1916.

ECLAIR—The Unpardonable Sin (Two parts—Dr.) . 05159-60

AMERICA'S GREATEST AMERICAN STORY

The Crisis

BY

WINSTON CHURCHILL

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Stories of the Films

KNICKERBOCKER STAR FEATURE.

JESS OF THE HILL COUNTRY (Two parts—Nov. 3).—John Austin, a wealthy bachelor, whose health is poor, is told by his physician that the only hope of recovery is to go to the hill country and rough it alone. Reluctantly, Austin goes to the hills where he rents a small shack. Jess, a child of nature, and her brother, Tom, live in a shack not far from Austin's place. Austin makes friends with the little girl, and teaches her to read. As the months pass love comes, and Jess is very happy. Then Austin has an attack of illness. Tom has gone to the valley many miles away, and Jess observes that she must nurse Austin all night.

In the morning, Tom returns, finds Jess' bed undisturbed, gets his rifle, and makes for Austin's shack. There Tom threatens Austin with death, telling him that he has compromised his sister. Austin replies "Don't shoot, Tom; I love Jess and will marry her if she is willing." And they are married.

In the months that follow, Austin entirely regains his health due to Jess' tender care. Later, however, Austin becomes tired of his hill girl wife, and longs for his old life. One day when Jess enters the shack she finds a note from Austin saying that he has gone to the city and leaving her some money. Jess, heartbroken, fearing the ridicule of her people, runs away, is picked up by Dr. Riggs, a kindly hill physician, who has a small sanitarium. Jess finally persuades the doctor to let her stay at the sanitarium and makes him promise not to tell anyone where she is. Tom finds Austin's crumpled note on the floor of the deserted shack, has one of the men in the nearby village read it to him, and swears that he will kill Austin if the latter ever returns.

Meanwhile Jess is studying to be a nurse under the guidance of Dr. Riggs. In the city as the months pass, Austin's gay life palls on him, and he longs for the quiet hills and the gentle love of Jess. Tom has been unable to find Jess. Austin finally leaves the city and again goes to the mountains. There he finds his shack deserted and goes to Tom's house to ask about Jess. Tom points a revolver at him. There is a struggle; the gun is discharged accidentally, and Tom falls to the floor, wounded and unconscious. The villagers, fearing trouble and having determined to run Austin out of the country for his desertion of Jess, arrive on the scene. One of the men is dispatched on horseback for the doctor, while the others bind Austin's arms, take him to a lonely spot where they plan to deal violently with him for shooting Tom.

Jess, hearing that Tom has been shot, hurries to his shack with Dr. Riggs. Tom becomes conscious and states that the shooting was accidental, but that he wanted to kill Austin. Jess rescues Austin just in time from the threatening villagers, but she will not listen to his pleas for forgiveness. Austin goes to his lonely shack. The next day, Jess' heart softens and she joins Austin in the other shack. Tom recovers.

VIM FEATURE COMEDY.

GERTLE'S GARTERS (Nov. 1).—Harry is a young business man. Rose, his wife, is jealous to the extreme. Harry, with an eye for beauty in distress, loans a young woman carfare and walks with her to the car to see that she gets the right one. She sees a man coming as they stand waiting for the car and slips a pair of diamond set garter buckles into Harry's pocket. The man accuses the fair one of being Gert the Goat, a shoplifter. She claims Harry as her husband, and says she is a respectable married woman. Harry is too much of a gentleman to call a lady a liar and helps her along by putting his arm protectingly around her. But he does not value his "position" so well when the detective decides to take them both to the station house, where Harry makes a clean breast of it and proves who he is. The sergeant sets him free.

Harry hustles home because he will be late for dinner at best. Arrived home, he steals into the flat and finds the dining room dark. Rose seems to be there, so he seizes and kisses her. There is a scream, the lights are turned on and Harry sees Rose at the electric switch while he stands with his arms about the half fainting maid. He squares himself on this, but a moment later when he wipes the perspiration from his dripping brow the garter buckles clatter to the floor. Rose has them in an instant. Harry, trained in lying, is quick to explain that he obtained them for her and that is the reason why he was late for dinner. Then he has to explain why he brought them loose in his pocket and he tells (in a vision) how he was held up, but dashed after the burly ruffian and forced him to give up her property. His wife believes him and he is about to sit down to dinner when the police come in. They took his address when he showed his papers and Gertie confessed that she slipped the buckles into his pocket. The detectives give him his pocketbook and watch, which Gertie managed to get hold of, and they leave him to his fate.

VITAGRAPH.

THE HARBOR OF HAPPINESS (Broadway Star Feature—Three Parts—Oct. 21.)—John Winton, noted author, is going swiftly on the down-path with drink as his vehicle. Years before, his wife had gone away with another man, who gave her her much-desired opportunity to return to the stage. Dorothy Winton's child cries continually for her mother, and would not be comforted. In desperation, Winton, unable to bear the child's sorrow, which augments his own grief, takes her to an old governess of his. He instructs the woman to care for the child, and he will furnish the money. The child is to be told that her parents are dead. After this, the embittered man takes to drink.

In his few and far between lucid intervals, he writes the brilliant stories that make him famous. His wife returns, remorseful, but Winton sternly sends her away, and adds to her grief by telling her that her child is dead. As years pass, Dorothy grows to womanhood, and, following her mother's footsteps, becomes an actress, attaining some little popularity. Her ambition is to star in a play. Winton now begins to feel pride in his daughter, whom he meets without revealing their relationship. Dick Townsend, a young playwright, writes a play that is rejected by Bradford, a theatrical manager. Dick has become friendly with Winton, and when he shows the play to Winton, and tells him it would be a great play with Dorothy in it, Winton becomes interested.

He takes the play home to read it, and finds it a work of genius. He comes to a decision, and gives Bradford twenty thousand dollars to produce the play, with Dorothy the star. Bradford is not to say where the money comes from. Dorothy and Dick (who are in love) are overjoyed when Bradford informs them he will produce the play. Winton, determining to end his useless life now, goes that evening to the wharves intending to jump off. Fate, in the guise of the mate of a shorthanded ship, happens along, and Winton is shanghaied. He is forced to work on board ship, and gradually gains in strength and health. Bradford, meanwhile, in love with Dorothy, pretends he is advancing the money to produce the play. She repulses his advances, and he refuses to star her. Winton, a new man, returns cured of his drink-craving, in time to expose Bradford and have Dorothy starred. Mrs. Winton, acting as her own daughter's maid, recognizes Winton, and there is a happy reunion.

TROUBLE FOR FOUR (Oct. 23).—Author, Edward J. Montague. Director, John Robertson.

The Walters return from their honeymoon and settle down. Widow Hartley visits Florence, who raves about her husband. The widow tells her all men are true—until you find them out. Florence is indignant and the widow suggests putting Harry, the husband, to a test. She writes a letter asking Harry to meet her at the Hotel Norman that evening. She has never seen Harry. That evening Harry gets the letter and tries to get away to keep the appointment, but Florence pleads so hard he stays home.

Bobby Carroll, an old bachelor friend, visits the Walters. Florence sees a good chance to run over to her mother's while the men chat. Harry shows the jolly bachelor the mash note, and Bobby begs to keep the appointment. He goes, meets the widow and they dine together. Feeling she has proved her point the widow slips away from Bobby leaving him to foot the bill. He discovers he left the money in another suit, and pleads with Harry to come down and help him out. When Florence returns, Harry is gone, and the maid tells her he went to the Hotel Norman. When Harry returns home, his wife will not listen to him.

Next morning when Harry leaves for his office, Florence is unchanged. Bobby Carroll visits Harry and begs him to help find the widow; he is mad about her. Harry tells him he has troubles of his own, and orders Bobby out. Bobby sees the widow go by in a machine and follows in a taxi. The widow goes to Florence and, of course, breaks the news that she dined with her husband the night before. Florence says she will go home to mother. The widow sees Bobby from the window and says, "Here is your husband, now." Florence does not want to meet her husband, hurries to her room, packs up and goes home to mother.

Bobby makes love to the widow, but she tells him he ought to be ashamed of himself, has he no consideration for that little woman in that room. Puzzled, Bobby exits to look for the woman. Harry returns, and when the widow learns who he is, she faints in his arms. Florence returns with her mother in time to witness this spectacle. She faints. When both women are revived explanations are in order, and everything ends happily.

BETTY'S AFFAIR (Oct. 27).—Betty has a most unusual and amusing adventure in her quest for matrimonial bliss. She loves Bob, who has every delightful qualification, except money. Therefore, her stern father objects to the match and plans to wed his darling to a nondescript by the name of Ferdinand, who has only one point of attraction, namely, the prospect that he will inherit a wad when his wealthy uncle passes in his checks, sometime in the din, distant future.

Ferdinand comes to the home of Betty, to claim his bride, whereat the cook, who belongs to the Stew Experts' Union, quits rather than cook for "company." Bob, disguised as a member of the female species, takes the cook's place in the kitchen and maltreats the food to such an extent that flirty Freddie longs for home and mother. Meanwhile, of course, Betty and Bob put one over on the visitor by being married on the sly and, when, finally, foolish father insists upon the crime of marrying his offspring to the distant legacy, he finds that he has been famously foiled by the lovely lovers—and there you are.

KALEM.

THE LOVE MAGNET (Oct. 10).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Flossie (Ethel Teare); Prof. Bunkem (A. Edmondson).

Bud secures a "love magnet" from Prof. Bunkem that attracts all the pretty girls to him. Jealous, Ham goes to the professor for a magnet also. He takes his when the professor is not looking and by mistake gets one that attracts only old maids. When Ham and Bud meet they are up against it for women of all ages and conditions of beauty flock to them by the score. Finally the pursuit brings them to the edge of the sea into which Ham and Bud plunge in desperation. Far out on the wild waves even the mermaids answer the call of the magnet, but as there are only pretty mermaids Ham and Bud do not object in the least.

THE REFORMATION OF DOG HOLE (Episode No. 10, "The Girl from Frisco"—Two Parts—Oct. 11).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Hawk (Ronald Bradbury); his tool (Edward Clisbee); Hogan (Steve Murphy); "Pretzel" (Jack Wilson). Directed by James W. Horne.

The favorite sport at Dog Hole, the "toughest town west of the Sierras," is destroying the property of the railroad headed by Ace Brent. As sheriffs and detectives have failed to settle the problem, Brent assents to Barbara's pleas that she be given a trial. Barbara succeeds "Pretzel," the station agent at Dog Hole, and finds that Hawk, proprietor of the Red Copper saloon, is the evil influence of the town, and gambling the Red Copper's chief attraction. She sets up a counter game in her own shack and by clever manipulation of the cards wins all the cowpuncher's money. Hawk, finding his business ruined, schemes to ruin Barbara, but, after an exciting series of events leading to stirring dramatic action, she outwits him. She then informs the punchers that their losses at cards have been applied to purchase stock in the railroad and it is now up to them "to protect their own property."

THE BATTERED BRIDEGROOM (Oct. 13).—The cast: Nell (Ivy Close); Jack (Arthur Albertson); Ban the Barber (Henry Murdoch); Minnie the Manicure (Mary Taylor-Ross); Algernon (William McKey). Author, Samuel J. Taylor. Directed by Robert Ellis.

Nell plans to elope with Jack on the day set by her fond parents for her marriage to Algernon Addlepate. Ben the Barber finds business bad because his ugly wife is his manicure. He closes up the shop and gives his wife an afternoon off, while he takes a stroll. Fortunately for Ben he passes Nell's house just as that young lady, who has been made a prisoner in her room by her parents, is leaning out the window seeking a possible

means of escape. Ben offers to aid her if she will be his manicure for the afternoon. She assents and business is great in Ben's shop. But the mix-ups that follow when Algernon drops into the shop for a shave and Ben's wife returns furnish a whirlwind ending.

TO SAVE THE SPECIAL (No. 101 of "The Hazards of Helen" Series—Oct. 14).—The cast: Operator at Lone Point (Helen Gibson); Dick Benton (P. S. Pembroke); Strang (George Routh); the railroad president (G. A. Williams). Author, E. W. Matlack. Director, James Davis.

A runaway team is bearing a wagon loaded with dynamite down the tracks toward the oncoming President's Special when Helen sets out in pursuit on horseback. She overtakes the runaway and by a daring leap through the air lands on the back of one of the horses and swerves the team from the tracks in the nick of time.

A SAUERKRAUT SYMPHONY (Oct. 17).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Miss Spondolix (Ethel Teare); Krazy Killsky (Henry Murdoch); Mr. Spondolix (A. Edmondson).

Ham and Bud are the working force in the Spondolix sauerkraut factory, and Ethel the object of their jealous attentions. Krazy Killsky is an anarchist who has sworn the downfall of all sauerkraut factories. Between the sauerkraut workers' strike for a twenty-five hour day and the activities of Killsky there is an abundance of laughs leading up to a rapid-action finish.

THE YELLOW HAND (Episode No. 11, "The Girl from Frisco"—Two Parts—Oct. 18).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Sing Lee (Ronald Bradbury); Jameson (Edward Clisbee). Directed by James W. Horne.

Barbara comes into possession of the mysterious seal of the Dragon Brotherhood, an Oriental society engaged in smuggling Chinese into this country. She is marked for death and has one narrow escape, but Wallace arrives in time to save her and capture her assailant. The latter is forced to take them to the meeting place of the Brotherhood, but here their spying is discovered. A bitter battle amidst the mystic hangings of the joss-house ensues, and Barbara, Wallace and her father are about to be overpowered when help arrives.

THE CODE LETTER (Episode No. 1 of "Grant, Police Reporter"—Oct. 20).—The cast: Tommy Grant, of The Chronicle (George Larkin); "Mamie the Rose" (Ollie Kirkby); "Baron" Litchfield (Robert Ellis); Cadogan, a detective (Arthur Albertson); Mansfield, the city editor (William McKey); Police Commissioner Brophy (G. Chira). Directed by Robert Ellis.

At a fashionable hotel Grant, police reporter of The Chronicle, sees a face that seems strangely familiar. To his memory there comes a flash of a certain day in the Bertillon room at Headquarters and he recognizes the man as Litchfield, a clever "gentleman crook." His suspicions aroused, he follows Litchfield to the writing room and there sees him scribble some figures from a letter he has just received. When Litchfield departs Grant takes some scraps from the waste basket and piecing them together finds it a code message. By clever deduction he finds the message to read, "Meet me at 1350 Seventh avenue at three o'clock, Mame."

Grant recognizes Mamie as the notorious "Mamie the Rose" and further investigation at the address given shows that the crooks are planning their getaway with their loot for many months already packed. When Litchfield arrives at three o'clock, Grant and Detective Cadogan are close behind. Grant goes upstairs to Mamie's apartment while Cadogan remains to guard the front door with instructions to follow in fifteen minutes if Grant does not return. From the hall window Grant crawls along the narrow ledge of the building until he reaches the window of Mamie's apartment and then jumps in, surprising the crooks.

In the scuffle that follows he is overpowered, and Litchfield and Mamie make their escape to the roof. Grant follows and reaches the roof in time to see Litchfield escaping on a planking across a twelve foot areaway to another roof, after which he pulls the plank over. Grant takes the only remaining chance and goes hand over hand across a slender pipe to the other roof. Litchfield is already half way down the fire escape, however, and seems certain of escaping when Grant decides to adopt the perilous expedient of sliding down the rope of a painter's scaffold. He is half way down and still many stories above the pavement when Mamie the Rose in a fiendish plan to aid her accomplice, cuts the rope.

Grant makes a breath-taking swing through the air but manages to retain his grasp on the rope. The end of his swing carries him to the fire escape and he lands plump on top of Litchfield, who is soon pummeled into submission. Meanwhile Cadogan has gone upstairs and from the apartment sped to the roof where he captures Mamie.

A DARING CHANCE (No. 102 of "The Hazards of Helen"—Oct. 21).—The cast: Helen, day operator (Helen Gibson); the night operator (George Routh); his son (Billy Boy); Dick Benton, lineman (P. S. Pembroke); President of the road (G. A. Williams). Author, E. W. Matlack. Director, James Davis.

The seven-year-old son of the night operator is on a handcar racing to certain destruction when Helen pursues on an engine. By a daring feat she succeeds in lifting the youngster from the handcar to the engine in the nick of time as the handcar crashes to splinters under the wheels of a passenger coach.

THE BOGUS BOOKING AGENTS (Oct. 24).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Stella (Ethel Teare); Mike (Henry Murdoch).

Stella is stage-struck, so is Melodramatic Mike, her chauffeur, so too are Ham and Bud. In fact, all the world's a stage. Ham and Bud visit Bunkem's Theatrical Agency in search of a job, and decide to wait when they find that worthy is out and the office unguarded. The 'phone rings and Ham answers it. Stella's father says "My daughter has started for your office. If you can induce her to stay off the stage there is $5,000 in it for you. You'll know her by the little dog she is carrying." Ham and Bud decide to run the office—until they get the five thousand anyway.

Melodramatic Mike arrives and is put through a course of training in the dramatic art, after which he is given a contract to play Mr. Hamlet. Serena Hatchetface, a highbrow investigating stagelife, arrives with a dog under her arm. Ham decides that it is Stella and launches into a tirade against the stage. When the real Stella arrives Bud takes her in hand and gives her a contract to play Mrs. Hamlet. There is swift justice for all and rapid action when Stella's father arrives closely followed by Bunkem.

THE HARVEST OF GOLD (Episode No. 12 of "The Girl from Frisco"—Oct. 25).—The cast: Barbara Brent (Marin Sais); Ace Brent (Frank Jonasson); John Wallace (True Boardman); Kirby (Ronald Bradbury); Piedro (Edward Clisbee); Santone (Hart Hoxie). Directed by James W. Horne.

The Fruit Syndicate seeks to corner the orange crop and attempts to force Ace Brent and John Wallace to sell their holdings. Kirby, their agent, stops at the Brent home, and while attending to his business mission, pays ardent attentions to Barbara. The latter's intuition and quick wit enable her to frustrate the first attempt of the Syndicate to force a sale, and they determine to use extreme measures. Santone, a discharged employe, is their tool. A scheme to ruin the Brent and Wallace crops by blowing up the irrigation pipe leads up to a thrilling climax.

THE MISSING HEIRESS (Episode No. 2 of "Grant, Police Reporter"—Oct. 27).—The cast: Tommy Grant (George Larkin); Miss Carter (Ollie Kirkby); Mansfield, city editor (William McKey); Police Commissioner Brophy (G. Chira); Detective Cadogan (Arthur Albertson); Miss Harding (Bettie Dial). Directed by Robert Ellis.

The disappearance of the wealthy Miss Harding opens a problem for Tommy Grant, police reporter of The Chronicle. The only clue is a letter demanding ransom, but by clever detective work Grant succeeds in placing the blame for the crime on the shoulders of Miss Carter, the Harding private secretary. But her accomplice, the butler, spirits the kidnapped girl away and boards a tug headed down the bay to catch the liner Trieste.

Grant arrives at the docks too late, but when wireless inquiries inform him that the butler and girl have boarded the Trieste off Sandy Hook, he speeds to the aeroplane sheds and sets out in pursuit of the liner. A thrilling chase by air, with the camera following in another aeroplane brings us to the climax when Grant by a leap through the air reaches the ship's ladder.

THE LOST MESSENGER (No. 103 of "The Hazards of Helen"—Oct. 28).—The cast: Operator at Lone Point (Helen Gibson); Benton, express messenger (P. S. Pembroke); President Landers (G. A. Williams); express agent (George Routh). Author, E. W. Matlack. Director, James Davis.

Benton, the express messenger, is known to be in money troubles, so that, when he disappears with a valuable package, circumstantial evidence points to his guilt. Helen, while delivering a telegram on motorcycle, is crossing the drawbridge when she finds the missing package. A wharf gang, which has secreted the package there, pursues to recover it, while one of their number raise the bridge to prevent Helen's escape. But that plucky girl dives to the river, and swims ashore to her motorcycle. The pursuers follow in an automobile.

Coming to a flimsy wooden bridge over the railroad tracks they attempt to cut her off, and Helen swerves aside and crashes through the rail, barely missing the wheels of a speeding train. The trainmen come to her aid and capture the wharf gang. The third degree brings out the fact that Benton had fallen from the express car at the bridge and been rescued by the wharf men who made him a prisoner in their cabin. His delirious ravings about the valuable package caused them to secrete that until a favorable opportunity came to dispose of it.

SELIG.

SELIG-TRIBUNE, NO. 82 (Oct. 12).

Berkeley, Cal.—Frank H. Probert, Dean of the College of Mining, has put a blast under old methods of teaching the science of mining by opening a full-fledged mine tunnel in which the students cook.

El Paso, Texas.—Under the command of Colonel Langhorne, the officers of the Eighth United States Cavalry indulge in a strenuous Sunday morning ride.

Cleveland, Ohio.—Several persons killed, and many seriously injured, is the result of the collapse of a bridge span over the Baltimore and Ohio tracks, when two trolley cars collide in the center of the span.

Redwood City, Cal.—Miss Helen Hodge, Miss Jeanne Doty, and other society girls, learn aviation with the view of offering their services to the government.

Chicago, Ill.—Enthusiasm reigns when Chicago soldier boys com ehome from their duty on the Mexican border.

New York, N. Y.—The women's Hughes campaign special comes for a whirlwind transcontinental boosting tour for the Republican Presidential candidate.

Byron, Ill.—Fulfilling a promise made last summer by Medill McCormick when he announced that the President of the United States for 1960 was just born to the McCormick family, a barbecue for 2,000 neighbors is held on the McCormick estate.

Denver, Colo.—This city made manifest its claim of being the live stock marketing center for the entire Rocky Mountain and West Coast region, by breaking the world's record with the receipt of 72,000 sheep in one day.

SELIG-TRIBUNE, NO. 83 (Oct. 16).

San Francisco, Cal.—Chas. W. Fairbanks, Republican nominee for vice-president, attends the G. O. P. luncheon.

El Paso, Texas.—Some idea of the value of the aero corps to an army may be gained from these views of Fort Bliss taken from an observation balloon.

Omaha, Neb.—Graced by the presence of the President and Mrs. Wilson, the Omaha Centennial celebration is a great success.

Eastport, Me.—The old frigate Franklin, one-time pride of the navy, is burned to the water's edge for the purpose of recovering the old lead, iron and copper in the hull.

Chicago, Ill.—Teaching fire prevention by reproducing the Mrs. O'Leary incendiary cow incident, which started the great Chicago fire, is a feature of fire prevention day.

Newport, R. I.—Survivors of the ships torpedoed and sunk by the German submarine U-53, arrive aboard U. S. destroyers, which picked them up at sea.

Boston, Mass.—The Kansan, which was held up, examined and allowed to proceed by U-53, reaches this port.

Denver, Col.—Members of the local Rotary Club visit Pike's Peak for their annual outing.

SMALL TOWN STUFF (Three Parts—Oct. 30).—The cast: Constable Plum (Wm. Hutchinson); Ira Pash (John Lancaster); Phil Pickle (Lee Morris); Johnny West (Ralph McComas); Othello Booth (Wm. M. Chapman); Percy Pinkham (Harold Howard); Selina Tubbs (Martha Mattox); Mrs. Plum (Lyllian Brown Leighton); Margaret Tate (Irene Wallace). Written by Maibelle Heikes Justice. Directed by Norval MacGregor.

The village of Bloom Center is excited when

Othello Booth, a strolling player, arrives, and interests the Ladies' Art Embroidery Club in the production of a thrilling drama, "Rita, the Beautiful Snake Charmer." This home talent performance is ready to be presented in Melodeon Hall after strenuous rehearsals.

Othello Booth is jealous of Percy Pinkham, who is in love with Margaret Tate, editress of the Bloom Center Bugle. Johnny West is also in love with Margaret, and Othello resolves to utilize Johnny as a means of Othello's vengeance on Pinkham. He induces Johnny West and also Postmaster Pash, unbeknown to each other, to pose as wild men in order to scarce Percy Pinkham from Bloom Center.

The two villagers in outlandish costume, endeavor to frighten the young man, but fail, much to the chagrin of Othello Booth. Constable Plum longs to be a detective and studies text books on the art of sleuthing. He searches long for an escaped crook, called Micky, the Mick.

After the home talent performance, which breaks up suddenly, Othello Booth and others meet in the general store to investigate the loss of the proceeds. Then it is that Johnny West, instigated by Constable Plum, lowers a blindfolded cat from the attic, and the cat's claws fastening in Othello Booth's hair, proves that that hair is only a wig, and Othello Booth stands revealed as Micky, the Mick. He is jailed by Constable Plum and the stolen money is found on his person.

TOM'S SACRIFICE (Nov. 4).—The cast: Tom Miller (Tom Mix); Maude Warner (Victoria Forde); Dan Miller (Howard Farrell); Wm. Miller (Joe Simkins); Sid Jackson (Sid Jordan); Joe Warner (Joe Ryan). Written and directed by Tom Mix.

Rather than tell on his brother, Dan Miller, who is discovered to be a thief, Tom shoulders the blame and leaves for the West to try and make good as a cowboy once more. On the ranch Tom is heartily greeted by his old pals.

Joe Warner, the ranch owner, has two daughters, and one of them, Maude, falls in love with Tom much to the resentment of Sid Jackson, a cowboy. Intense rivalry ensues between the two for the hand of the girl, but finally Jackson is cleverly outwitted and Tom and Maude decide on their wedding day.

BIOGRAPH.

THE GODDESS OF SAGEBRUSH GULCH (Reissue—Oct. 30).—The cast: The Goddess (Blanche Sweet); her sister (Dorothy Bernard); her father (W. Chrystie Miller); Blue Grass Pete (Charles H. West); his pal (Charles H. Mailes); the tenderfoot prospector (Harry Hyde).

The Goddess, the prettiest and best natured girl that ever graced the little mining town of Sagebrush Gulch, meets the tenderfoot prospector and leaves him another worshipper of her. His chances, however, are slim, for Blue Grass Pete has won her affections, he having at an opportune moment saved her from the fangs of a snake which was about to attack her. Pete, however, is weak willed and is fascinated by the Goddess' sister, who visits her. He later gives the sister his savings to keep.

The Goddess, heartbroken over the loss of her sweetheart, is now sure they will be married and determines to leave. Pete's pal, knowing the girl has the savings, plans to steal them. The Goddess overhears the plot, but nature asserts itself, and securing aid, she and the miners arrive in time to save her sister from a horrible death, for Pete's pal has been recognized by the girl and tied her to a post in the cabin. He and his companions then made a hasty departure, forgetting a lighted cigarette which fired the cabin, leaving the girl helpless amidst the raging flames.

THE POWER OF THE PRESS (Reissue—Three Parts—Nov. 1).—The cast: Steve Carson (Lionel Barrymore); Turner Morgan (William Russell); Annie Hosford (Vivian Prescott); Mary Hosford (Betty Gray); Mrs. Harold Norwood (A. C. Marston); Joe Hawes (Charles Graham); Harold Norwood (Hector V. Sarno); Sam Freeborn (Alan Hale); Anstey, cub reporter (William Jefferson).

Turner Morgan, foreman of Warner's shipyard, is discharged, and Steve Carson, a carpenter, is appointed in his place. Steve and his sweetheart, Annie Hosford, marry and make their home in New York. Annie's sister, Mary, and Sam Freeborn, Steve's assistant, are sweethearts. Annie's uncle, George Hosford, a gold prospector in Alaska, dies unknown to all save Joe Hawes, a fellow prospector. Hosford entrusts his bank deposit book (which has a record of his gold deposits) to Joe Hawes to deliver to Annie and Mary Hosford, his nieces, who will inherit the gold.

Joe Hawes arrives in New York and meets Morgan, who is now a counterfeiter. Morgan induces Hawes to join him in an attempt to secure the Hosford girls' legacy. Armed with a forged power of attorney, Morgan arrives at the Alaskan bank, but is told by the bank president that Annie Hosford's signature must be certified by a bank in her home city before he can secure the gold. Morgan returns to New York.

Steve, who is now a father, attends the Labor Union meeting and Morgan plans to get Steve out of the way by fastening a crime upon him. Morgan induces Steve to drink and while he is intoxicated, Morgan assaults the bartender and robs the saloon. Morgan escapes and the crime is fastened on Steve. Annie makes every sacrifice to engage counsel to defend Steve, but he is proved guilty through Morgan's perjured testimony and sentenced to prison for five years.

Dewitt Norwood, president of the banking firm of Norwood & Company, learns that his brother, Harold, the paying-teller, is a defaulter. Harold is sentenced to a term in prison, meets Steve and friendship springs up between them. Annie struggles for existence and is constantly persecuted by Morgan. She finally secures a position in the Grand Opera chorus where she is befriended by Julia Seymour, the prima donna, who is the wife of Steve's cell-mate, Harold Norwood. Annie, in her letters to Steve, urges him to be patient and brave and leads her little girl to believe that her father is in California.

Steve and Harold are unexpectedly released on Christmas morning as a reward for good behavior. Annie and her baby are overjoyed to have Steve home again and Mrs. Harold Norwood effects a reconciliation between her husband and his brother, Dewitt Norwood. Steve applies for a position in the shipyard, but is prevented by Morgan from securing a place. Morgan loses the bank book, which is delivered to Annie and the motive for Morgan's persecution is clear. Mrs. Norwood induces Steve to consult her brother-in-law, the bank president, and he promises aid.

Through the press a raid is made on Morgan's counterfeiting den and all are arrested but Morgan, who escapes and is pursued by Steve. The third degree is applied to Joe Hawes to obtain a confession of Morgan's guilt. Anstey, a cub reporter on the "Herald," gets through his first big story and Morgan is run down to earth. Morgan is arrested and the press proclaims the innocence of Steve, who served five years for another's crime. Steve is vindicated through the power of the press and Morgan's infamy is bared to the world.

ESSANAY.

THE BEACHCOMBER (Two Parts—Oct. 31).—The cast: Andy Laflin (Harry Dunkinson); Sylvia Gonzales (Virginia Bowker); Hal Benson (Royal Douglas).

Things are slow at Resthaven, until Andy Laflin, traveling salesman, comes to town. The drummer ignores all snubs from the resorters and finally wins favor in the sight of Sylvia, daughter of the resort owner. Hal Benson, her sweetheart, is out to show up the usurper. Andy does well with the ukulele and soon is a favorite with the girls on the beach. However, his firm fires him by mail and he finds himself minus money. A life saver is required and the desperate Andy, who cannot swim a stroke, gets the job. To the accompaniment of the ukulele he is rowed out to each drowning person, but all manage to be saved before he arrives. Hal Benson suspects the doughty life guard cannot swim, and effects a "fake" drowning, which brings the great denouement. The girls quit him in disgust; but he gets his old job back and figures that selling neckties is a better business than saving lives, anyway.

CANIMATED NOOZ PICTORIAL, NO. 19 (Nov. 1).—At Cheesecake, Pa., Andy Carnegia is caught by the Canimated Nooz camera man in the acting of distributing a whole flock of hero medals. Simp Hoosis gets one for saving the half of the population from asphyxiation by eating a ton of limburger cheese. Gabby Talkalong saved the other half when she lost her voice, so she gets a medal, too. Canimated Nooz inaugurates a Pistograft section. The first number shows how huntsmen capture the Oola-boola bird, that society women of New York and Oshkosh may have hats trimmed with its rare eyebrows. The bird is caught off guard and a huge rock affixed to its tail. Then its canture is simple. Scenes about Crater Lake, Oregon, make up the five hundred feet of scenic. This odd lake lies in the hollow base of a volcanic cone.

THE HEART OF VIRGINIA KEEP (Three Parts—Nov. 4).—The cast: Virginia Keep (Marguerite Clayton); her father (John Cossar); Arnold Dempster Trude (Edward Arnold); Lewis, Keep's attorney (Thomas Commerford).

The father of Virginia Keep has been accused of a murder supposed to have taken place twenty-five years before. At this time a young man visits the managing-editor of "The Publicist" and announces that he is Arnold Dempster Trude, the millionaire owner, whom the editor has never seen. Bored by his idleness, he goes to work as a reporter, his identity a secret, and the Keep case is his first assignment. He returns and orders the managing editor to inaugurate a campaign to defend Keep, whom he believes innocent.

Nevertheless, Keep is convicted and his daughter asks for a position on the paper. Trude has her put on as a reporter at an unusual salary. When she learns that Trude, who has asked her to marry him, is responsible for her large salary she disappears. Seeking evidence to establish the innocence of her father she goes into the slums disguised as a messenger boy. Worn out from her night of danger she hurries to the "Publicist" office to give Trude the information, but in the meantime the governor has pardoned her father. Trude recognizes Virginia in the boy's uniform and, exhausted but happy, she falls into his arms.

Universal Film Mfg. Co.

BISON.

FOR LOVE AND GOLD (Two Parts—Nov. 4).—The cast: Jack Wilson (L. C. Shumway); Gladys Vane (Edith Johnson); Kingman Vane (Marc Fenton); Charles Massey (Ed Hearn); Ricardo (E. N. Walleck); Bob (Chas. Dorien). Scenario by Wm. Parker. Produced by Henry McRae.

Charles Massey is scheming to get possession of rich mining claims owned by Kingman Vane and which adjoin Massey's in Mexico. Massey and Jack Wilson, a mining engineer, are suitors for the hand of Gladys Vane, daughter of Kingman Vane. Massey is assisted in his plotting by Ricardo, a Mexican, and his scheming has succeeded to a point where Vane's income has been seriously affected.

Gladys loves Jack, but when he asks her to marry him she is forced to put him off because she knows her father would object. One day a telegram comes from Vane's mine in Mexico, saying that the Mexicans have forced the superintendent to flee for his life. Vane is nonplused until Gladys suggests that Jack take charge of the mine. This Jack consents to do, and Massey is pleased, because he now sees an opportunity to rid himself of his rival.

At Zuracca, Ricardo arranges to have Jack lured into a new tunnel where a charge of dynamite is about to be exploded. The plot is foiled and one of the perpertrators confesses, who is the instigator. When Bob learns of the Mexican's confession he wires his father, suggesting he come to Zuracca. Massey insists on accompanying Vane and Gladys and writes Ricardo to hold up the train, capture Vane, Gladys and himself and hold them for a big ransom, which would be the mine.

The Mexican, whose child Jack saved, reveals this plot to Jack. The telegraph wires being down, Jack starts to ride to Caspro, on the American side, to summon the rurales to prevent the kidnapping. He is pursued by the Ricardo gang and his horse is shot from under him. He escapes to where Mexican laborers are operating a steam shovel. He throws the pursuers off his track by jumping into the steam shovel bucket as it bites into the embankment alongside him. One of the mounted Mexican chases him. He jumps up back of the Mexican, hurls him to the ground and rides like the wind for the rurales.

Jack notifies the rurales. They get trace of the Mexicans and a running battle ensues. Massey is wounded as is Ricardo, and the latter with his dying breath brands Massey as the one who is behind the trouble. At last the mystery of the trouble is solved.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 11, "A Daughter of Mars"—Two Parts—Oct. 23).—As the last episode closed the aeroplane in which Liberty and Pedro were making their escape was fired upon by the Mexicans and they had to descend. They were captured and imprisoned in the camp of the bandits. There they were quite downcast, as they thought that there was no hope of getting the troops to come to the relief of Captain Bob and his men, who were besieged in the hut on the top of the hill. But Liberty at last began to look about and see how they could get out.

In the cabin where they were confined were some old clothes and these Liberty donned so as to effect their escape. When they were all dressed up like Mexican vaqueros, Liberty put her head outside the door and when the sentry came at her she killed him with the butt of a revolver that she had managed to obtain. Then she and Pedro made a dash for liberty. They took the horse that the sentry had and

made good their escape while the Mexican camp was fast asleep.

When they were well out of reach of the bandits Pedro left Liberty to find the American troops and warn them of the danger that Bob and his men were in. He ran post haste over the desert country until he reached the road. There fortune favored him, as an automobile came along at this time. He commandeered the machine and sped on his way to find the troops. But the road was in a terrible condition and before he knew it the steering gear of the car was broken and the auto was careening down the road at about seventy miles an hour. Just as the episode closes the machine with Pedro in it tumbles over a hundred foot embankment.

IMP.

THE GOVERNOR'S DECISION (Special Release—Oct. 26).—This is the story of a young man of excellent family who is living at home with his father. They are people of importance in the little country town where they live and are respetced by all the townfolk.

Then there comes to the town a man and a woman who are nothing short of adventurers. The woman gets the young man in her clutches and it is not long before the two of them have succeeded in stealing from the boy all the respectability that he ever had. But that is not all, for the couple plan to murder the father of the boy and then have it appear that the boy was the real murderer. The plan almost succeeds. The weak point is that the young man's sweetheart sees the crime, and it is through her efforts that he is at last cleared and the true culprits are brought to justice.

STUMBLING (Two Parts—Nov. 3).—The cast: Jim Benson (Jack Livingston); Clyde Sterling (Malcomb Blevins); Jackie Shark (Ray Hanford); Grace O'Neil (Agnes Vernon); Stella Cox (Constance Johnson); John Cox (Edwin Clark).

Jim Benson is the son of a wealthy man who has always been sheltered from the seamy side of life. He is engaged to be married to Stella Cox. Clyde Sterling also is in love with Stella, and in order to estrange the two he decides to corrupt Jim. So Clyde makes an appointment with Jim and the two go on a debauch. They visit all the dives of the town and at last end up at a "fast" place. Here they meet a woman by the name of Grace who has been hired to stimulate an interest in Jim. The plan works and it is not long before the boy is infatuated with the woman.

Jim's parents hear of all this and remonstrate, but it does no good, and Jim becomes a frequenter of the dives of the city. Stella is heart-broken and her feelings are played upon by Clyde. There is also another complication in that Grace really falls in love with Jim much to the disgust of her erstwhile admirer, Jackie. One night Clyde tells Stella that Jim has been untrue to her and offers to prove it. He takes her to the dive where Jim and Grace are usually to be found and there they see the couple in each other's arms. This convinces Grace and the next day she breaks the engagement. This makes Jim very angry and he goes from bad to worse. He is finally disowned by his parents.

Things go on in this way until Jim is at last accused of the murder of Grace's father. The real culprit is Jackie and Grace knows it. But her hands are tied. At last she decides to save the boy that she loves and goes with the officers to arrest Jackie. But when he sees that she has betrayed him he draws a revolver and mortally wounds her. On her deathbed she tells Jim and Stella that they should marry and convinces Stella that through it all Jim has ever been true to her. The picture ends with the marriage of Jim and Stella.

THE SECRET CELLAR (Special Release—Two Parts—Nov. 5).—John Hardin, a detective of international reputation, lived in one of the small Western towns. When old Reeser, the miser of the town, was murdered, Hardin was called in on the case. The evidence seemed to point to a young girl who came to the town a few months before. She was employed in the office of the District Attorney and on the morning that the murder was committed she left the office at ten o'clock without telling where she was going. The postman had seen her coming from the house of the miser and shortly afterward the body of the old man was found.

When Hardin began the case there was another circumstance that must be taken into account. The body of the man had strangely disappeared. The girl had a rather peculiar story to tell. She said that on the morning of the crime she had received from Reeser a note asking her to call at ten o'clock and went. But when she arrived she found the man dead on his couch.

Hardin went to look over the ground and, while examining the bed, he was suddenly precipitated into a cave under the house. It seemed very queer, as the house was supposed to be empty. He climbed out another way and soon found that there was a man in the cabin with him. They chased each other through the tunnel and through the house, until at last Hardin closed the entrance. Then followed a terrific explosion. In the tunnel was found the body of old Reeser. He had manufactured the murder case for some unknown reason. Of course this cleared the girl who was then at liberty to marry the District Attorney.

L-KO.

TERRORS OF A TURKISH BATH (Two Parts—Nov. 1).—Dan is the proud possessor of a wife and a job. It is hard to say which of the two he values more highly. Each morning when he goes to work he has an awful time parting from his better half; he loves her so much. Dan has a hard position. He is flunkey in a Turkish Bath establishment. He has to see that all the customers are happy and contented. One day there came to the place a man and his wife. The man was big and strong, and the woman was of the sentimental type that has an idea that she is not the soul mate of the man that was ordained for her. She gets one good look at Dan and then decides that he was the one that she should have married.

It also happened that on that day the management wanted a new manicurist. Dan thought that he could get his wife in this capacity, so telephoned her to come down. In order to secure the position she had to say that she was single. The manager and the husband of the sentimental lady were both very much taken with the charms of Dan's wife. They were so persistent in their attentions that Dan was just the least bit jealous. Then the amorous lady came after him and he could not get away from her husband. The whole affair ended with a chase that finished just where the whole thing began, for as the pictures fades out Dan is seen retiring after his strenuous day.

BIG U.

A DAUGHTER OF DIXIE (Two Parts—Oct. 29).—The action of this play takes place during the great struggle between the North and the South. A young lieutenant in the confederate army is called upon by his commander to carry an important message to another part of the line. It so happens that the road he has to travel is near his old home, so that when he is pursued by some of the enemy he takes refuge in the old home of his sweetheart. There he hides under the model of a dress while the officers are searching for him.

Then the girl entertains the men while he disposes of their officer. He attires the Federal officer in his clothes, and sends him down the road in a carriage. The Union men follow the carriage for some time before they discover their mistake. By that time the Confederate has escaped, and it is too late to capture him, although a long, running fight ensues. At last he arrives at the camp with the message, and is lauded by his superior officers for his presence of mind and bravery in the way he escaped.

SEA MATES (Nov. 2).—The cast: Karl (Clyde Benson); Joseph (Harold Sinner); Jane (Claire McDowell); John (C. H. Mailes). Scenario by F. M. Wilterwood. Produced by Francis Powers.

John Lavoir, a thirfty fisherman and his daughter, Jane, live alone. He is a quiet man, somewhat religious. He guards his daughter carefully, and is anxious that she will marry well. His mind is set upon Joseph, the next prosperous man in the village. Joseph is instinctively religious and is liked and respected by every one. Finally they are engaged.

Now, all goes well until the return of "Karl, the Wild," whom Joseph loves, and Karl returns his affection. They are a modern Damon and Phythias. Karl is the direct opposite to Joseph. Karl is secretly in love with Jane.

On the wedding day Karl is brought by Joseph to Jane's house, where he for the first time learns that Joseph is to marry Jane. Overwhelmed at the thought of losing her, he steals from the house and prepares to put off to sea.

A fight for the girl follows, and at last Joseph, realizing that love will have its way, consents to the marriage and later enters priesthood.

STARLIGHT'S MESSAGE (Special Release—Nov. 3).—When a baby Starlight's mother was killed, her father disappeared, and she was adopted by the colonel of a western regiment. Years later she is the belle of the post, although she has never discovered her father. She is admired by all, but especially by the handsome young lieutenant Reid. They ride together and a romance is developing.

One day an Indian chief is captured who says that he is the father of Starlight. She then realizes that her duty is to stop the fighting that is going on, so she dons an Indian costume and goes among her people. She stops the battle that is raging, but at the cost of her life, as in the fray she is killed. But her message has not been in vain, as the war is then stopped.

THE BANDIT'S WAGER (Nov. 5).—The cast: Nan Jefferson (Grace Cunard); the bandit (Francis Ford). Written by Grace Cunard. Produced by Francis Ford.

Nan comes West to keep house for her brother. She is considered, out in the land of cactus and sand, a mere child when it comes to the real nerve that is required out in that country. But Nan thinks otherwise.

One day she and her brother go for a ride in their motor car and the machine breaks down as they near a hut. The brother says that he will go to get aid and tells Nan that she better look out for a bandit that has been terrorizing the county.

Nan enters the cabin and finds that it is the home of the bandit. She is frightened when the man himself comes in masked. A struggle follows when the man says that he will kiss her; she rebels and gets hold of his gun. When he still persists she fires and he falls as though dead. She is frightened at what she has done and calls for help. Then her brother, who is the bandit in disguise, gets up and tells how the whole thing was to test her nerve and how he removed the bullets from the gun beforehand. Nan has proved her nerve.

NESTOR.

LOVE AND A LIAR (Oct. 30).—The cast: Eddie (Eddie Lyons); Bess (Priscilla Dean); Lee (Lee Moran); Uncle (Fred Gamble). Story by Tom Gibson. Produced by S. Chaudet.

Eddie and Bess marry secretly while attending college. Eddie's uncle, who is sending him through college, is greatly opposed to women, and upon the stipulation that Eddie leave women alone, the uncle promises to bequeath to Eddie his entire fortune. Bess' aunt is as much opposed to men as the uncle is to women, and she, too, is forever warning her niece against the terrible men.

Eddie and Bess are living in a little cottage, and one day are startled by the advent of Lee, Eddie's chum, who has seen the uncle arriving at the station. They are in a quandary. While debating what to do, the uncle arrives and Bess hides in the couch, but the uncle discovers some of her clothing about the place and demands an explanation. Lee tells him that he has married, and that Eddie is living with them. The uncle takes Eddie away with him, fearing that he may get the idea, too.

Then Bess' aunt arives; she is very angry and decides to have the marriage annulled. Lee manages to get away from the two and meets Eddie, who has deserted the uncle. The uncle returns to the house for Eddie and there meets Bess, and the aunt—and the aunt and uncle recognize each other—they are old sweethearts who had quarreled. They become reconciled and finally learn that their niece and nephew are married, and so all ends happily.

JOKER.

A SHADOWED SHADOW (Nov. 4).—The cast: Timothy Old Top (Milburn Moranti); May (Lillian Peacock); Tony (Charles Conklin); Alonzo (William Franey); Evangeling (Gale Henry); Hercules (Dan Duffy). Written by Jack Byrne. Produced by W. W. Beaudine.

May is in love with Alonzo, a detective, but her father will not hear of the match as the young man is not wealthy. So she is delighted to hear that her uncle has left her a house, even though the will states that she must live in it alone for a couple of months in order to get possession. She sets out to live the required time in the house.

The housekeeper and her husband conspire to frighten May away so as to get the house themselves. But Alonzo arrives at the house in search of a crook who is wanted. The crook gets into the house and dresses up as a ghost to rob the house. At the same time the housekeeper also dresses as a ghost to frighten May away so as to get the house. The ghosts meet and are frightened at each other as they each think that the other one is real. In the end the crook is captured by Alonzo, who gets the reward that is offered for him, and the housekeeper and her hubby are foiled.

POWERS.

SAMMIE JOHNSIN MINDS THE BABY (Animated Carton—Nov. 2).—Sammie Johnsin is told to mind the baby by his mother, and he goes in the fields with the child. But while there the wiles of old Morpheus are too strong, and he falls fast asleep. And the dream he dreams is one that is enough to make the hair of the most unemotional old maid stand on end. At last he wakes to find that after all it was only a dream, but the remembrance of the awfulness of it makes him a better boy for many weeks to come.

US KIDS (Nov. 3).—The cast: Bub (Ray Clark); Jimmy (George Hupp); Clara (Clara Horton); Dot (Dorothy Clark); Harley (John Sterling); The City Cousin (Elizabeth Janes); Mother (Beth Rowland). Produced by Lule Warrington.

Bub, the chore boy, is fond of reading Diamond

Dick novels, and he neglects his work in consequence. Mother is quite exasperated because she wanted all the chores finished before the city cousins arrived.

The two cousins, Harley and Elizabeth, soon become very well acquainted with their country cousins. As is usual, the boys take keen delight in teasing the girls, stealing their dolls and making life miserable for them. Harley also plays some pranks of his own, much to the discomfiture of Bub.

Bub advances the idea that he will organize a gang after the fashion of the Diamond Dick novels; this quite meets with the aproval of the others, and they start "framing" on the girls. The girls take horses and go to one of the neighbors. Unknown to them the boys follow and take the horses, which causes no little consternation on the part of the girls when they discover the horses missing, but everybody is made happy when they return and find the horses ahead of them.

REX.

HER VANISHED YOUTH (Nov. 5).—The cast: John (Dana Ong); Mary (Virgie Foltz); Ted (Walter Yant); La Paloma (Peggy Coudray). Written by Maie Havey. Produced by O. C. Kelsey.

John and Mary are happy in their country home, until the advent of Ned, a young society chap. Subtly he implants the seeds of jealousy in Mary's mind, making no charges, but insinuating cleverly. Mary will not even give it a thought for a time, but later when some of her gossiping neighbors come in with the story that John has been riding with a friend of theirs, the seed of jealousy begins to bear fruit. As a matter of fact, John had only courteously assisted the young lady when she had met with an accident.

When he returns home his wife haughtily tells him that he is a base deceiver and not worthy of her love. Knowing that he is innocent of any wrongdoing, he becomes angry and the breach widens. Ned then suggests a visit to the actress, La Paloma, and John finally agrees to go. Before long John and the actress are very good friends, and she finally persuades him to purchase her a beautiful bracelet.

Next door to Mary lives a small child who has frequently been their visitor. One day, finding Mary in tears, she tells her that John has a beautiful present for her, for she has seen him admiring the bracelet. The little girl takes Mary down the stairs and shows her the bracelet, and also the note which John had written. Thinking he meant the gift for her, she throws herself into his arms when he appears and confesses that everything was her fault, and that she had no right to be suspicious.

VICTOR.

KITTY FROM THE CITY (Special Release—Oct. 24).—The cast: Bobby (Bob Vernon); Kitty (Marcia Moore); Pa (Lou Dunbar); Ma (Miss Perry); Dan (Dan Russell). Written and produced by Harry Wulze.

Kitty arrives at her father's ranch from college. Her father at once decides she shall not marry a cowboy. Dan and Bob, pals, are punchers for her father. Both fall in love with Kitty, but she falls in love with Bob only. Dan grows jealous when he sees them spooning and informs father. The old man starts in to load his shotgun, but is interrupted. Dan sees the gun, however, and not wanting Bob to be killed, exchanges the shot in the shells for salt. Kitty and Bob plan an elopement, and while she makes ready he phones the justice, who starts for the ranch accompanied by the sheriff who is looking for an outlaw.

Meantime the father takes his stand on the porch with his shotgun. Bob returns to the house, but seeing pa on the porch, gets a ladder, and by its use takes Kitty from an upper window and goes to the corral where the justice is waiting and they are married. Meantime Dan comes along and sees the ladder, also pa on guard on the porch, and thinking its a good chance to get Bob in wrong, climbs the ladder to see if he is in the girl's room above. Instead of the young lovers, Dan runs into ma changing her dress, and her screams call pa who fills Dan with the salt in the shotgun.

FELIX ON THE JOB (Special Release—Oct. 31).—The cast: Felix (George Felix); His Wife (Eva Loring); Tad (Lon Chaney); His Wife (Lydia Yamons Titus). Written by Harry Wulze. Produced by Joseph De Grasse.

Felix goes to work on the fatal morn that is the time setting of this film. He finally gets to his work after taking a forced ride on a moving "dolly." His work for that day consists in shingling a roof belonging to Tad. He goes to work and makes a mess of the whole affair, and then gets into a quarrel with Tad and his two boys. He finally sets fire to the house and then when it all collapses is thrown into the nearby river. But that is not the end, as he manages to throw the whole tribe of Tad into the river for revenge. This is not all that happens in this little comic classic, but in any case it is enough to know that in the end Felix comes to grief.

LAEMMLE.

ARE YOU AN ELK? (Special Release—Oct. 16).—This subject takes the place of "A Case of Beans," which was originally scheduled for release on this day but which has been withdrawn until a future date. The cast of "Are You an Elk," follows: Stewart King (King Baggot); His Wife (Edna Hunter); His Pal (Jack Ridgeway). Written by King Baggot; produced by Harry M. Webster.

Stewart King is a salesman for a clothing company and is very much in love with a wife, although the latter is not as trusting as a well regulated wife ought to be. One day at the office the boss asks King if he is an Elk. The latter says that he is not, and then the boss says that it is an essential and that he ought to join at once. So all the arrangements are made and King's pal tells his wife that he may not be home that night. That night the wife has all sorts of fears of the torture to which her husband is being subjected and has visions of King with his head off, etc.

What really happens is that King goes to the meeting and gets royally "tight." On the way home he thinks that every one he meets must be an Elk. When at last he does get home he has the most terrible dreams about all the animals in the world and thinks that they are all elks. Then he gives his wife the mysterious sign of the order and the whole picture fades out into one large Elk.

LUCILE THE WAITRESS (Special Release—Oct. 25).—The cast: Lucile (Jennie Nelson); The Artists (Paul Panzer); Mr. Skids (Jack Rigeway); Mrs. Skids (Nellie Slattery). Written by Bide Dudley. Produced by William Bailey.

Lucile is the waitress in a restaurant that is frequented by all sorts of people. One of the customers is an artists who admires Lucile very much, and one day he persuades her to pose for him. At the studio she breaks his masterpiece that he is about to sell for a high price, and he tells her that she must pose as the statue so that he can get the money for the sale. This she does, and it all goes well until the prospective buyer, while examining the statue, happens to tickle Lucile, and she cannot contain her laughter. Then the whole plan falls through, and there begins a chase after Lucile, who takes to the streets in spite of her abbreviated costume.

The chase leads in various directions, and at last ends in an apartment house, where Lucile takes refuge on the top floor. There she tips over the lamp and so starts a fire. The old maid who inhabits the apartment is frightend, so Lucile pushes her out of the window, and then runs down the stairs to catch her. For this she is lauded as a hero.

THE MIDNIGHT TOLL (Special Release—Nov. 1).—Little Bubby is unhappy because his mother is sick. He pesters the cook until, to get rid of him, she says that the only thing that will cure his mother is some of the rust on the old church bell. Bubby believes this, so that night, when all is quiet, he steals out and makes his way to the top of the church to scrape off some of the rust.

But in getting the rust he moves the bell and it begins to toll in the middle of the night. There is a great commotion caused in the town, as they do not know the cause of the trouble. The townspeople come to see what the trouble is and see the little child coming out of the church. Then the real cause of his presence comes out, and he is taken home. But the strange part of it all is that his mother has really recovered from her fever, and the doctor says that she will surely get well.

HER WEDDING DAY (Two Parts—Nov. 2).—The cast: Dorothy (Francelia Billington); Jennie (Ruth Clifford); Dr. Hastings (Willard Wayne); Michael (Douglas Gerrard). Scenario by Harvey Gates. Produced by Douglas Gerrard.

Dorothy's mother has finally persuaded her to marry the millionaire, Michael Stone, and this is her wedding day. As Dorothy is dressing for the ceremony, Jennie, in a nearby sanatorium is suddenly much disturbed over the perusal of a newspaper item, and Dr. Hastings, the physician in charge, orders her to her room. Noticing the paper he starts looking it over to find, if possible, what had caused her actions, and notices the picture and announcement of Dorothy's marriage. This saddens the doctor, for he is in love with Dorothy.

Owing to the stress of business, Michael and his bride are to remain at his mansion for a short time before leaving on their honeymoon. Dorothy is afraid of Michael, and all her thoughts are for Hastings. As she stands at the window in pensive mood, she notices a woman stealthily moving in the grounds below, and goes down to investigate. It is Jennie, and to Dorothy she sobbingly tells her story—of the wrong Michael had done her while she was employed by him as a housemaid—and then after that her mind was a blank.

Dorothy leaves Jennie to bring Michael to her—but the latter only laughs and reminds her that now she is his wife. That night, Michael, finished with his work, phones to Dorothy's apartments that he is now coming up. So great is her fear and hatred of the man that she arms herself with a knife and awaits his coming—but the seconds lengthen into minutes, and at last her straining ears hear some commotion below and many voices. She goes downstairs to find Michael dead at the hand of Jennie, who is crouching in a corner of the room, while Dr. Hastings and his men who have been in search of Jennie pronounce Michael dead.

And then after time has worked its healing powers, Dorothy and the doctor are united.

GOLD SEAL.

THE MASKED WOMAN (Three Parts—Oct. 31).—The cast: Nitra (Gretchen Lederer); Morton Davis (Lloyd Whitlock); Dr. Farnell (Geo. C. Pearce); Nell (Jessie Arnold); Felgo (William Quinn). Scenario by Harvey Gates. Produced by A. W. Rice.

Morton Davis is infatuated with Nitra. So completely has Nitra got the man in her coils that he attempts stealing a valuable necklace belonging to his sister, Nell, which Nitra admires and demands. Dr. Farnell, a physician, is affianced to Nell, and it is he who surprises Morton in the act of taking the jewels; he delivers a lecture to Morton, and places the jewels in his own pocket. At this moment the maid announces to him that his valet, Felgo, has phoned for him on an urgent call.

Felgo is really a tool of Nitra's, and when he puts away Farnell's clothes, discovers the jewel and steals it. An auto comes for Farnell, and he is blindfolded and taken to Nitra's underground den where one of the gang is wounded. Farnell treats the man and is paid by Nitra, who is masked. Felgo takes the necklace to Nitra, who is greatly pleased. Later, Morton calls upon Nitra, but when she refuses to see him, he forces his way to her apartment and there discovers the jewels about her neck. Knowing that Farnell had taken the jewels from him, Morton accuses Nitra of being the sweetheart of the doctor—and she lets him believe this to shield Felgo. Angry, Morton visits the doctor and accuses him of giving the jewels to Nitra; Farnell disclaims any knowledge of such a person and offers to get the jewel, but is greatly surprised when he cannot find it.

Felgo, overhearing the conversation, makes his getaway. He hurries to Nitra who plans to capture the two men when they come to her apartment. Farnell, having discovered on Felgo the same perfume that was on the money given him by Nitra, suspects his connection with the theft. When the doctor and Farnell get to Nitra's they are attacked, but manage to get word to the police.

The police arrive and find no disturbance. They are about to leave when the officer hears the faint sounds of a scuffle—Morton and Farnell have regained consciousness and are fighting with their captors for liberty. The police then round up the gang, and Morton, although heartbroken to learn that the woman he loves could be guilty of such perfidy, realizes that Farnell is innocent and sees the folly of his erstwhile infatuation.

UNIVERSAL.

ANIMATED WEEKLY, NO. 42 (Oct. 18).

Welcome "Boys" from Border.—Thousands cheer 1st Pennsylvania Infantry, back from Mexican line—Philadelphia, Pa. Subtitle: Warm greeting for 2d Illinois regiment—Chicago, Ill.

President Reviews Parade.—Nation's Chief witnesses historical pageant, picturing State's history—Omaha, Neb. Subtitle: The last of the Sioux Indians.

Saved from Sea-Fire.—Liner Antilla, winning race against flames, reaches port—Norfolk, Va. Subtitle: Fire-ravaged decks. Crew that battled blaze.

Lifting Up a City.—Puts props under whole town to raise grade of streets—Astoria, Ore.

"Grand Daddy" of Submarines.—Holland's first under-sea fighter on way to museum—Philadelphia, Pa. Subtitle: Acetylene torch to cut plates. Horses replace engine.

Von Mackensen in Serbia.—Germany's famous warrior and staff leaving church—Nish, Serbia. Subtitle: Field Marshal Erzherzog, reviewing German and Austro-Hungarian troops—Belgrade, Serbia.

Three Die in Triple Wreck.—Crash of three engines strews death and wreckage along rails—Fernbank, Ohio.

To-Day's Sea Terrors.—U-boat brings submarine warfare to American side of ocean, sinking five ships in twelve hours. Subtitles: The U-53 type of submarine. A quick dive. Up again. The deadly torpedo. Victims.

U. Boat's Rescued Victims.—U. S. destroyers land 2,814 survivors of five ships sunk by sea raider—Newport, R. I. Subtitle: Sailors saved from sea.

Notables Reach America.—Ambassador Gerard and wife, back from Berlin, land in United States—New York City. Subtitles: Ex-Ambassadors Straus and Morgenthau help welcome envoy at City Hall. Carrying Sarah

Bernhardt off ship; 72, but young yet. Lina Cavalieri, opera's beauty.

West Point's Giant Class.—Record number of "Plebes" march with future generals—West Point, N. Y.

Winning World's Championship.—Red Sox capturing baseball title and crowds that saw Dodgers defeated. Subtitles: And they paid $3 to $5 a seat. Subtitles: Out at first. "Dead-hill" hill. Boston fans "seeing" the game. The winners got $3,910 each for five days' work.

Cartoons by Hy Mayer.

RED FEATHER.

THE ISLE OF LIFE (Five Parts—Oct. 30).—The cast: Sebastian Maure (Frank Whitson); Ghirlaine Bellamy (Roberta Wilson); Vincent Pamfort (Hayward Mack); Ernesto Sangallo (T. D. Critenden); Mrs. Bellamy (Lillian Concord); Ilario (Hector V. Sarno); Annibale (Dick Ryan); Fannia ("Babe" Sedgwick). Scenario by Fred Myton. Produced by Burton George.

Sebastian Maure has never known the influence of a good woman's love. He is the type of man who takes a keen delight in knowing that he is held in awe and extends that feeling still further by his daring books. Ghirlaine Bellamy, a young American girl, with her aunt, Mrs. Bellamy, is visiting Rome. She is being courted by Vincent Pamfort, a young English officer of good standing. He is called to England, but before he goes he receives Ghirlaine's promise to marry him.

Ghirlaine exerts a new influence over Maure. When he learns that she and her aunt are returning to England on account of the latter's health, he manages to be a passenger on the same vessel. His desire for the girl gets the better of him. Under the name of their mutual friend, Ernesto Sangallo, he asks her to meet him on the deck the first night out, and then he picks her up bodily and drops her overboard. They are picked up by Ilario, a fisherman, and are taken to a small island where dwell fisherfolk. The girl is cared for by the housekeeper of the native priest, and when she is somewhat recovered, Maure arranges for her removal to a certain haunted villa.

It seems that Fannia, the daughter of Ilario, was in love with Annibale. Her father wanted her to wed the schoolmaster, so Annibale took the girl and they established themselves in the villa at the top of the cliff, where he guarded her day and night. The superstition of the natives kept them from coming near. But this does not in the least deter Maure from engaging the villa, and thence Ghirlaine is removed and placed under the care of Fannia, who is about to become a mother.

An epidemic of cholera breaks out in the village, and the natives credit Maure with producing the plague. With his strong personality he dissuades them from their belief, and he does all he can to alleviate the sufferings of the stricken ones. Eventually he finds a cure for them. Meantime, the child has been born to Fannia and the motherly devotion displayed by Ghirlaine arouses for the first time in the heart of Maure a desire to become a better man. He goes on his way without thought of self aiding the poor natives and becoming to them almost a god.

Then one day in the harbor a yacht is sighted, just as Maure is stricken with the dread disease. On the boat are Vincent Pamfort and Ernesto Sangallo, who has come in search of Ghirlaine. At first Vincent is angry, but he finally is calmed and the three leave. But weeks later, when Maure has recovered from his illness though the efforts of the kind priest, and at last has stricken from his soul all of the evil and has become a man true to his better and higher self, Ghirlaine returns to him, as she has discovered that she loves him more than any one in the whole world.

Mutual Film Corporation

AMERICAN.

PROFESSOR JEREMY'S EXPERIMENT (Two Parts—Oct. 23).—The cast: Prof. Jeremy (Orral Humphrey); Janet (Vivian Rich); Thorpe Willis (Alfred Vosburgh); "Smoothy" Smithers (George Gebhart); Bridget (Louise Lester.

Prof. Jeremy, an eccentric old scientist, compounds a liquid which, if sprinkled on a person's face, will cause that person to speak the truth—and nothing but the truth. He first experiments on the cook, whose sweetheart, the policeman, hears her tell the professor that she gives him the professor's whiskey and cigars. Then the professor's daughter and her lover, Thorpe Willis, a young newspaper man, appear upon the scene, and Thorpe accidentally getting a spray of the liquid on his face, begins to lay bare his soul. The professor kicks Thorpe out and the next morning reads an account in the paper of his discovery. "Smoothy" Smithers, a crook, also reads the notice. The professor is finally so pestered by requests for the formula that he destroys it and locks the liquid in the safe. Smithers manages to get the liquid from the safe, but drops the bottle, allowing some of the liquid to spatter in his face. He then emerges from the house declaring to the world that he has just burglarized a house. The professor is finally so harassed by requests that he turns to Thorpe for help. The reporter writes up the whole affair as a hoax on the public and then is accepted as Jeremy's son-in-law.

CUB.

LOVERS AND LUNATICS (Oct 27).—The cast: The girl (Betty Compson); the Wealthy One (Dave Morris); the Youthful One (Neal Burns); Father (Harry Rattenberry); the young Doctor (Harry Lyons); the Superintendent (George French).

Nathan Grey and his daughter, Betty, live in the suburbs. Betty is in love with Jimmie Gordin, a young fellow of small means but great attraction. All goes well until the villain, Olden Rich, of vast wealth, appears. He falls in love with Betty, and Nathan favors the wealthy suitor. Betty disobeys her father, who swears she shall marry Rich before another week. Betty communicates with Jimmie and they devise a plan. She will go to visit an aunt in a distant city. Jimmie is to call and they will marry before she returns. They did not reckon on the craft of the villain rich, and he follows on the same train on which Betty leaves.

In the distant city Betty sends a telegram to her lover to come at once. This message is intercepted by Rich and he wires to father. In trying to regain her message Betty scuffles with Rich. The police come up and Rich announces that Betty is a harmless lunatic whom he is taking to an asylum. The police believe him. By bribing the superintendent Rich has her placed in the asylum. Father, on getting Rich's wire, leaves for the city and by chance Jimmie also leaves on the same train. Father joins Rich and they go to the asylum, where father informs Betty that she will either marry Rich or never leave the asylum. Despite Betty's protests, they send for a minister.

Jimmie arrives in the city and while waiting around the hotel meets a young physician, an old college friend, who is in charge of the asylum. He invites Jimmie to come up and look over the place. Jimmie goes with him and he discovers that Betty is incarcerated in the asylum. The minister arrives and the ceremony between Betty and old Rich is about to take place. The young physician and Jimmie frame a plot and Jimmie has the doctor declare the father and Rich are insane. The minister is now called to unite Jimmie and Betty. Father, seeing all is useless, blesses his children and leaves old Rich to pace his cell in baffled rage.

DAD'S MASTERPIECE (Oct. 28).—The cast: Mr. Morton (Harry Rattenberry); Mrs. Morton (Stella Adams); their daughter (Betty Compson); the Artist (Neal Burns).

Mr. Morton, a wealthy man, has decided to take his wife and daughter for a vacation on their farm. Neal, a young artist, has selected a spot in the canyon where he is painting. Betty, the daughter of Morton, meets Neal, who, mistaking her for a real country girl, asks her to pose for him. Betty consents. After a few sittings Betty and Neal are in love. Neal proposes and Betty accepts under the condition that father's consent is secured. Neal goes to Mr. Morton at once. But when father reveals his name and tells Neal that no poor artist shall ever marry his daughter, Neal walks away. Betty pleads with father, who finally says that he will give his consent if the artist paints something good enough for him to buy. Betty tells the good news to Neal. Encouraged by Betty's hopes Neal starts to paint his masterpiece. The day the masterpiece was presented to father Neal knew his fate, and when father said: "This is the

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worst I've ever seen," he walked away, heartbroken.

Harry, a friend of Neal, was on his way with two girl friends to visit him. In a few words Neal told them the whole story. Ethel, a quick-witted girl, saw a way out and taking Neal apart, explained her scheme. She gave her kodak to Neal and walked away. Father was fishing in the creek when Ethel approached him, and soon father was engaged in a flirtation with her. At the moment he kissed her a kodak was at work. The next day Neal was seen putting the finishing touches to an enlargement of the scene of Ethel and father. Betty was with Neal, and together they go to see father. Betty hides in a bush and Neal goes to father and offers him his painting for the amount of $10,000. What was the use or arguing. Betty came just in time to see the check father handed to Neal, and when Neal kissed Betty father wanted to object, but they held him to his bargain. What a delight it was to see father, dodging mother, sneak in the back yard and put a match to that masterpiece of damaging evidence.

WHEN CLUBS WERE TRUMPS (Oct. 28).—The cast: Heeza Nutt (Dave Morris); Hubby (Neal Burns); Wife (Betty Compson).

Mrs. Parker had a decided aversion to cards and late hours, but hubby was a normal creature and loved the little game. On a certain evening of June the boys at the club were shy a hand at the poker game and phoned for Parker to come and join them. Parker refused, saying his wife won't let him. The boys think a moment and figure on a fine plan. They will dress one of them as a policeman, go and arrest Parker and bring him to the club. This would have worked, only snoopy Mrs. Brown, who has a passion of listening on the party phone, overheard the plot and told Mrs. Parker. Mrs. Parker determined to give the fake cop a run for his money.

At about this time Heeza Nutt, an inmate of the asylum, escapes; he imagines that he is a great detective. The police force is notified and begins to look for Nutt. Bill, a cop in the neighborhood of the Parkers, sees Nutt at a distance, and before he can get to him, Nutt disappears. The policeman comes to Mrs. Parker's door and she, taking him for the fake cop, locks him in the closet.

Meanwhile, Hubby, going into the kitchen, encounters Nutt and is locked in the pantry by him. Mrs. Parker, hearing the noise, goes in the kitchen, where she is frightened to death by a wild scream from Nutt. She dashes out and locks herself in the bedroom. The fake cop now arrives and seeing Nutt believes him to be Parker and takes him away to the club. The real policeman bursts out of the closet, rushes to the kitchen, unlocks the door of the pantry and, believing Parker to be the lunatic, takes him away. Parker, thinking him the fake cop, goes willingly. When the fake cop and Nutt arrive at the club the boys are surprised, and when Nutt says he is a detective they all bolt and run.

Mrs. Parker, finding hubby gone, also the policeman, thinks they have tricked her and she at once goes to the club. Here she finds the Nutt in possession. He chases her out and down the street. Here she runs into Bill, the cop, who has meantime put Parker in jail. The cop recognizes her as the woman who locked him up and Nutt as the lunatic. He arrests both. Here the triangle is unraveled and Parker, on being forgiven, swears never again.

SIGNAL.

A LASS OF THE LUMBERLANDS, NO. 1 (Two Parts—Oct. 23).—"Dollar" Holmes, so called because of his greed for money and power, is a small timberland owner in a region where both the trust and a tribe of Klamath Indians hold similar lands. He is under contract to the combine to deliver to it 10,000,000 feet of timber by a specified date. It is a rich deal. His wife is about to become a mother, and Holmes has set his heart fiercely on a boy to inherit the fortune he means to pile up.

A forest fire sweeps away half of Holmes' standing timber. Greer, president of the trust, learning of this, writes a sneering letter hinting at Holmes' ruin unless he fulfils his contract on time. This he cannot do unless he obtains possession of the Indian lands adjoining his. Sleepy Dog, chief of the tribe, refuses to sell.

Holmes' wife gives birth to a daughter, and he in a wild rage of double disappointment curses her and the babe, and rushes out of the cabin into the deep woods. He comes upon Dill, a bootlegger, surreptitiously selling whiskey to his loggers. Holmes promises to forebear punishing him if he will go into the Indian camp, from which Sleepy Dog is absent on a trip, and sell his stuff to the savages.

The Klamaths are made drunk, and when they demand more whiskey Holmes offers them $100 apiece if they will deed their timber lands to him. They do so, and Holmes wires Greer that he will fulfil his contract; also that with acquisition of the Indian lands he has obtained exclusive right to use of the region's one river for log-floating purposes, thus cutting off the trust's lands from the market. The trust capitulates and accepts Holmes' terms, by which he is given a heavy interest in the combine and made a director.

Sleepy Dog returns. Holmes quarrels with him, murders him and throws his body over a cliff. The crime is witnessed by Holmes' wife—a fact which he discovers. In terror of her life, the woman flees the cabin, carrying her infant in her arms. In trying to reach the farther bank of the river over a jam of logs she is hurled into the stream when a blast of dynamite blows up the king-log, and is whirled away in the current, clinging to a log and holding the babe in her arm.

GAUMONT

REEL LIFE NO. 24 (Oct. 15).—Since the potter's wheel is probably the first mechanical aid invented by man, unusual interest will attach to the pictures which show the modern duplication of methods of making ancient pottery in this issue of "Reel Life." Every process is shown from the separation of the pulverized clay from dirt and stones to the final baking. Among the entertaining views are tempering the clay, the final kneading, moulding upon the potter's wheel, retouching and baking. This pottery is manufactured near New York City, and the only modern device employed is the application of power. Electricity is used in turning the wheel.

The second section of this issue shows Uncle Sam's weather kites in service at the government aerological station at Drexel, Neb. The weather is the topic of conversation most in use, and these pictures show one of the methods of providing weather forecasts. There are pictures of the reel house, on its revolving foundation, from which the kites are flown. The kites are fastened by strong piano wire to an electric reel. The height is measured by a theodolite, and the electricity gathered by the wires by a voltmeter. The latter occasionally registers 50,000 volts. Each kite carries a meteorograph to record the humidity, temperature, wind velocity and barometric pressure in the cloud region. More than forty kites are used at this station.

The third section of this subject shows a cat and her kittens at play.

SEE AMERICA FIRST NO. 58 (Oct. 18).—This number of the series takes the spectators for an interesting trip on the James River in Virginia. The James is widely noted for its beautiful scenery and the historical events which have made it famous. This was the first great highway to the line of defense of the Confederates during the Civil War. Along the banks many important things took place during that time, and many of its most beautiful spots were scenes of encampments and battles. The James River is rich in scenery and historic spots and the more important of these were "caught" by the Gaumont cameraman. Among the interesting places shown in the Weekly is the place where in 1864 part of the Northern army was sent on an expedition against the Confederates. Here the Confederates came down from Fort Darling on Drewey's Bluff and tried to break the obstructions at the lower end of Dutch Gap, which is also shown. Dutch Gap was built by General Butler at the beginning of the war, but at that time was not successful. At the present time it is used daily by large boats steaming up the river. Fort Fisher, Fort Brady and other smaller forts used during the war, are now intact along the James River and these are also among the interesting things shown.

On the same reel is a cartoon contribution by Harry Palmer, the portraiter of Gaumont Kartoon Komics.

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MUTUAL STAR PRODUCTIONS.

FAITH (American—Five parts—Oct. 30).—The cast: Faith (Mary Miles Minter); John Thorpe (Clarence Burton); His Daughter, Helen (Lizette Thorne); His Step-daughter, Laure (Margaret Shelby); His Wife (Josephine Taylor); Mark Strong (Perry Banks); Mrs. Stimson, Thorpe's Housekeeper (Gertrude Le Brandt).

Faith, the granddaughter of John Thorpe, a millionaire, was left at the doorstep of an orphanage, when a child. Her mother contracted a marriage that Thorpe thought a disgrace. The little girl is carefully watched over by Mrs. Stimson, Thorpe's housekeeper, and when Faith is old enough to leave the orphanage and go out into the world she is taken into the home of her grandfather, as a servant girl. Thorpe's step-daughter steals money to pay a blackmailer and the theft is laid at Faith's door. In court her case is given into the hands of Mark Strong, a young lawyer, who has started on the downward path through the influence of drink. He, however, braces up and proves Faith's innocence of the theft and also restores the girl to her mother.

THE PEARL OF PARADISE (Five parts—Nov. 2).—The cast: Yulita (Margarita Fischer); Gomez, her father (Joseph Harris); John Dellow (Harry Pollard); Denise, his fiancee (Beatrice Van); Captain Piete Van Dekken (J. Gordon Russell).

Yulita is known to the inhabitants of one of the South Sea islands as "The Pearl of Paradise." Her father, Gomez, a Spanish fugitive from justice, has reared her in ignorance of the evils of the outside world. Piete Van Dekken, the captain of a Dutch schooner and the only other white man the girl has even seen, is infatuated with her.

John Dellow and his fiancee on a yachting cruise are forced to jump from the yacht and the next morning Dellow is found on the beach by Yulita. Gomez orders John shot, but Yulita saves his life and Gomez tells Dellow of how years before he married an American girl after accidentally killing her husband and another man. They fled to the island and there the mother died shortly after Yulita was born.

Later John realizes his love for the girl but also remembers that she is a child. Van Dekken comes to the island and engages in a fight over Yulita. Denise, Dellow's fiancee, is also saved and found by John, who takes her with him and leaves Yulita alone on the island. He then sees Yulita start out in a boat after them and plunge into the sea. Dellow awakens from his dream in time to save Yulita from Van Dekken and the next day sails for home with his "Pearl of Paradise."

BEAUTY.

THE LAST THRUST (Oct. 31).—The cast: Monsieur Alaparte (Orral Humphrey); Celeste, fairest of the fair (Jo Taylor); Dr. Jake L. Hyde (Joe Massey); Mrs. Doc, wife of Doc (Marion Rogers).

Monsieur Alaparte, a fencing master in Paris, has quite a clientele of fair ones. Celeste, fairest of Monsieur's pupils, uses her eyes as she does her sword and the professor accompanies her home every day. Dr. Jake L. Hyde leads two lives and has a wife. He also had Celeste. One day Celeste and Alaparte while strolling meet Dr. Hyde and his wife. This meeting results in a challenge to each other for a hundred duels. Celeste and Jake's wife decide to intervene. They wait in another room and in the midst of the duel Alaparte pins Jake's left hand to the wall, the sword goes through and takes off the blonde wig worn by Celeste, leaving her quite bald. Finally they get Jake from the wall; he gets it from his wife, Celeste secures a bottle of hair tonic, and Monsieur has obtained a lot of experience.

SPARTAN SPLEEN (Oct. 31).—The cast: Tim Dwiggins (Orral Humphrey); Mrs. Aiken (Jo Taylor); May, her baby (Teddy Lynch); Olga, her slave (Mita Drinkwitz); Concha (Joe Massey).

Dwiggins, an officer in the king's army, is sent to the general's house at the edge of the pampas to protect the woman and her daughter from the natives, who have become crazed with drink. He arrives, riding on his horse backwards and when the general's wife sees him she is convulsed with mirth. Her baby, May, comes out with a white rat in her hands and upon seeing it Dwiggins hops onto a chair and screams madly. He is the butt of the servant's laughter and the idol of May and the slavey. He plays his trump card when he routs the natives and they, maddened, set fire to the pampas. Dwiggins saves the general's wife and little May and then goes into the raging fire to rescue May's pet rat. Then it is that the general's wife realizes why Dwiggins has been sent to protect her and that he had a Spartan spleen.

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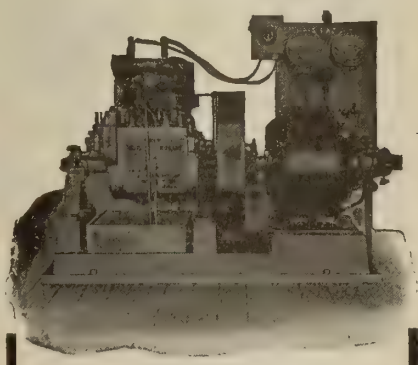

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VOGUE.

BUNGLING BILL'S BOW WOW (Two parts—Nov. 5).—The cast: The Musician (Paddy McQuire); Assistant Mine Manager (Arthur Moon); His Sweetheart (Gypsy Abbott).

A safe blower and an adventuress learn of a shipment of gold made to the home of a mine manager. They plan to get the gold while the family is at dinner. An itinerant musician, who has befriended a homeless mongrel, goes to the mine manager's house for something to eat. The dog does some very good work in the kitchen and the yard. The crook manages to get the gold and the musician is accused of the theft and locked up in the shed, where he is freed by the dog. Later Paddy rescues the gold while the dog carries two sticks of dynamite to the excavation in which the crook and adventuress are hiding, drops the dynamite into the excavation, and blows the two crooks up.

MUTUAL.

AT TWELVE O'CLOCK (Two parts—Oct. 26).—The cast: A dramatist (Frederick Church); The fair Lillian (Lillian Hamilton).

A dramatist, seeking an inspiration for his new novel, falls asleep at his typewriter. In a small cattle town Lillian is the sweetheart of a handsome adventurer who is connected with a band of counterfeiters. The dramatist lands in town and is suspected of being a secret service man. He is kidnapped by them and tied to a chair.

Next to him is a shot gun so arranged that when an alarm clock attached to it reaches the hour of twelve the gun will emplode and kill him. The hands creep towards the fatal hour and at the stroke of twelve the dramatist is staring into the barrel of the gun, when he awakens with a start and begins to pound out his dream-story.

PAYING THE PRICE (Two parts—Oct. 30).—The cast: Mary Vail (Marion Swayne); Robert Trent (Joseph Lavering); Forbes, the boss (Fritz Orlamond); Vera Desmond (Flavia Arcaro).

Robert Trent and his friend Hal are both in love with Mary Vail, as is Forbes, a political boss. Trent is engaged to the girl and Forbes manages to steer him from the straight and narrow path, by the means of an adventuress, Vera. Trent loses Mary, and at the same time loses his position. Vera straightway throws him over and he chokes Mary and Forbes tells her that he has proof that Hal killed Vera and that he will have him arrested unless Mary will wed him. Trent hears of this and comes East, where he engages in a duel with Forbes and kills him. This leaves Mary free to choose her husband and the end brings her happiness.

MUTUAL.

MUTUAL WEEKLY NO. 95 (Oct. 25).

Washington, D. C.—New machine gun board inspects weapons to be used in army service.

New York City.—Lion Cubs named at Central Park. Commissioner Ward christens them "Aquadilla," "Isabella" and "Guayama."

Waycross, Ga.—Dixie Flyer Is Wrecked. Fast train in rear end collision injures score.

San Francisco, Cal.—Thousands cheer beauties of path of gold. New lighting system floods Market Street with marvelous brilliance. New York outclassed in its Great White Way. Subtitle: Beautiful Maidens Dance. Typifying the spirit of the Path of Gold.

Brooklyn, N. Y.—Most powerful battleship afloat now part of U. S. Navy. Simple ceremonies put the "Arizona" in Commission.

Norfolk, Va.—Burning liner arrives here. The "Antilla" afire at sea rushes to this port with fire still burning between decks.

Newport, R. I.—U. S. Jackies hold society circus. They even Burlesque the "Movies."

Newest New York Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore (gowns by Daibisby, Fifth Avenue, New York). Subtitles: Afternoon dress of midnight blue velvet, green satin facing on inside collar and sleeves; brocaded evening gown with blue and red tulle; Louis XVI dancing frock of Georgette crepe; black velvet dancing frock; cerise velvet evening wrap trimmed with Kolinsky fur.

Washington, D. C.—New Japanese Ambassador arrives here. Mr. Aimaro Sato calls on Secretary Lansing.

Bridgeport, Conn.—City firemen stage spectacular entertainment. Benefit performance at

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New York City.—Police as soldiers. Men trained in Summer Preparedness Camp are reviewed by mayor. Sub-titles: The wireless outfit for field service; machine guns mounted in automobiles.

Philadelphia, Pa.—First undersea boat is prepared for shipment to New York, the "Holland," mother of submarines, leaves here for Bronx Exposition.

St. Louis, Mo.—Episcopalians in convention here. Procession of dignitaries at Moolah Temple.

Chicago, Ill.—Resta wins speedway race. Accident mars great event. Cigar spark ignites gas-soaked car.

Miscellaneous Subjects

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 10, "A Message From the Sky"—Two parts—Nov. 6).—Sato, one of Ali Singh's Japanese helpers, obtains lessons in aviation and while presumably a novice, is so expert in the handling of the machine that he steals a fine new monoplane, with which he succeeds in dropping a message in Manning's garden, showing that Margaret Bronson and May Manning have been captured again by Ali Singh. Their release from torture is promised if Man will surrender himself to Ali Singh.

Hong Kong Harry is lashed almost to death for his disloyalty to Ali Singh, in interfering with the torture meted out to Najla. Najla, however, grateful to him for his heroic services to her, again braves the Arch Fiend and nurses Hong Kong Harry, dressing his wounds and ministering to his comfort.

BLUEBIRD PHOTOPLAYS, INC.

THE END OF THE RAINBOW (Five parts—Oct. 30).—The cast: Ruth Bennett (Myrtle Gonzalez); Elihu Bennett (George Hernandez); Jerry Simpson (Val Paul); Thursday Simpson (Jack Curtis); Ferdinand Stocker (Fred Church); Bill Hardy (Joe Ryan); Sheriff Connelly (Jack Connelly). Elihu Bennett represents the lumber monopoly and leads its fight to corral the standing timber in the Redwood forests of California. His daughter, Ruth, has, of her own desire, acquired a business education, including stenography. Her father objects to her working in his office so she devotes her time to charitable purposes.

One day she discovers a young man, who has just separated two street fighters, being taken away, with one of the fighters, by a policeman. She intercedes and secures the young man's release. The man Ruth befriended is Jerry Simpson, the son of one of the mountaineers who owns large and valuable tracts of timber which her father's business associates are trying to secure at an unreasonably low figure.

Jerry, who has been studying law, goes to Bennett to make an appeal for justice. Ruth sees Jerry and at her request her father tells her who Jerry is and why he is in San Francisco. Jerry's mission is fruitless because Bennett decides to abide by the advise of Ferdinand Stocker, who represents the lumber monopoly in the Redwood forests. Ruth, at her father's office, learns that Stocker needs a stenographer. This so interests Ruth that when a girl has been selected from a number of applicants, Ruth prevails upon her, in return for money which Ruth gives her, to surrender her credentials. Ruth goes to the lumber camp as the stenographer assuming Kitty Mitchell's name. It develops that Kitty Mitchell has deserted her children and husband, and this fact, being published in the San Francisco papers, comes to the eyes of Stocker. When Stocker makes advances to Ruth and is repulsed, he shows her the newspaper clipping and Ruth is silent. Ruth and Jerry become friends and he is her most enthusiastic assistant in establishing a library for the lumbermen.

Bill Hardy is Stocker's foreman and Ruth learns that these two men are conspiring to rob her father by making false reports. Stocker determines to cut down "Old Sentinel," a famous land mark. The fact that the giant Redwood stands on Simpson's property does not alter Stocker's determination. Jerry tries to prevent by physical means the felling of the tree, but is unsuccessful. He is terribly beaten. Ruth has learned of the proposed raid upon Simpson's timber and goes to the scene in time to find Jerry lying almost insensible upon the ground. She revives him and gives him a revolver with which Jerry shoots and badly wounds Hardy who is doing the work for Stocker. The next day inhabitants of the camp are mystified as to who shot Hardy. Stocker having witnessed the incident from his hiding place behind a tree knows that Ruth gave Jerry the revolver. He invites her to go with him to a questionable resort at another camp and have dinner, threatening unless she complies to expose her as the person who did the shooting.

Ruth having consented, Stocker goes to his wounded confederate, Hardy, and tells him of his plans for taking Ruth to dinner. When Hardy asks Stocker for his share of the loot that has come from stealing the company's money, Stocker laughs at him, believing that Hardy, being wounded and helpless, cannot resent Stocker's refusal. When Stocker leaves with Ruth, Hardy alarms the lumber men. Jerry and the men quickly pursue Stocker and arrive just in time to save Ruth from Stocker's second and most vicious assault. Stocker, in escaping, uses a waterchute down which timber is carried to the valley. There is a brake in the chute through which Stocker falls to his destruction. In response to a letter Ruth has written, her father comes to the lumber camp, straightens out the difficulties and consents to Ruth's marriage to Jerry.

WORLD PICTURES.

THE SCARLET OATH (Peerless—Five Parts—Oct. 23).—The cast. Olga Pavloff and Nina Pavloff (Gail Kane); Ivan Pavloff (Philip Hahn); Victor Karenin (Carleton Macey); Mrs. Victor Karenin (Lillian Paige); John Huntington (Allan Hale); Caganov (Boris Korlin); Nicholas Savaroff (Montagu Love). Scenario by Gardner Hunting. Directed by Frank Powell and Travers Vale.

Driven from Russia by the persecution of the police, who had caused the death of his wife, was Ivan Pavloff, a Nihilist, accompanied by his two infant twin daughters Olga and Nina, enroute to America in search of freedom. During the voyage Pavloff becomes acquainted with Mr. and Mrs. Victor Karenin, wealthy Russians returning from a tour of the Continent, and who had lost their only child while abroad. Mrs. Karenin becomes devoted to Pavloff's little daughter, Nina, and offers to help Pavloff when they arrive in America if he is unable to secure work. After becoming located in America, Pavloff finds that he cannot obtain employment, and goes to the Karenins to seek their aid. He consents to their proposition that they adopt Nina as their own child.

Twenty years pass. Pavloff, now an American leader of the Nihilists, has won fame as a writer on Nihilism. His daughter, Olga, now educated, assists him in his work. Olga, through a newspaper discovers that her sister, Nina, is soon to marry John Huntington, connected with the State Department at Washington. As time passes Olga's father is induced to return to Russia and assist in the destruction of Savaroff, Chief of Police. The following day Olga and her father take solemn oath to revenge the death of her mother, and in order that they may not be discovered, or in case of arrest, that one or the other may reach Russia, and thus escape to fulfill their oath, they travel over different routes. They meet in Russia at the appointed time and place and become affiliated with the Nihilists.

Back in America John Huntington has received an appointment to the diplomatic post in Warsaw. He pleads with Mr. Karenin to permit the marriage of his adopted daughter, Nina, to himself before he departs for Warsaw. Karenin objects, saying that he has arranged for Mrs. Karenin to tour Europe for the sake of her health, and he wishes Nina to accompany her. But upon their return he will consent to their marriage. A few weeks after Mrs. Karenin has sailed, Huntington receives final notice of his appointment and sails for Warsaw.

At a meeting of the Nihilists, held at their headquarters in the Lamond Chateau, final arrangements are made for the killing of the chief. One of Savaroff's spies learns of the meeting and notifies him. The soldiers make a raid on the chateau. Pavloff and Olga are captured. Savaroff tries to secure the secrets of the Nihilists by torturing Pavloff with the horrible death rays. Pavloff refuses to reveal the secrets. Savaroff attracted by Olga's beauty agrees to save her father if she will give herself to him

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for the night. She finally consents and Pavloff is released.

Olga goes to Savaroff's home and awaits his arrival. While there she overhears a conversation between Savaroff's secretary and the Assistant Prefect of Police, and learns that her father has died. Savaroff enters, and she asks him what has become of her father. He tells her that he has recovered. During a struggle in which she pretends to appreciate his embrace, she stabs him to death with a knife. Savaroff having previously given instruction to the guards to permit Olga to leave the palace unmolested, she escapes easily. She goes to the Bristol restaurant, the rendezvous of the Nihilists, to meet Gaganov, a comrade.

The same evening, John Huntington, having arrived in Warsaw to undertake his duties at the American Consulate, goes forth on pleasure bent, and drops in at the Bristol restaurant for refreshments. He is recognized by Olga as her sister's fiance. It immediately occurs to her that if she can convince him of her peril he will aid her to escape to America. Huntington sees her, and knowing that Nina is in Europe, mistakes her for his sweetheart and rushes over to greet her. Instantly she conceives of a scheme to get out of the country without trouble, and permits Huntington to believe that she is Nina. Through this misidentification they escape to America.

Meanwhile in Paris, Nina and her mother having failed to locate Huntington, decide to return to America before the holidays. In Warsaw the police are making every effort to locate Olga and send detectives, one to Hamburg and one to Paris. Petrovitch, the spy of the Russian police, on arrival in Paris, mistakes Nina for Olga. He determines to follow her to America and avenge the death of his cousin, Savaroff. Amazov, the Hamburg detective, having lost the trail, proceeds to America in the hope of doing his duty after locating Olga. As the story ends the real destroyer of Savaroff pays the penalty, while Nina and her sweetheart are reunited in eternal happiness.

CHRISTIE FILM CORP.

HIS WEDDING NIGHT (Oct. 9).—The cast: The Bride (Billie Rhodes); the Groom (Nolan Leary); the Best Man (Harry Ham); Mother (Stella Adams); Father (Harry Rattenberry). Scenario by W. E. Wing. Produced by Al. E. Christie.

"Decidedly no; I won't be married on Friday the 13th," says Nolan as he is looking at the calendar the morning of his wedding day, and off he went to notify Billie, his fiancee. Billie had ideas of her own; she loved Nolan, Fridays, thirteens and other unlucky things, and Nolan, after arguing, had to capitulate.

Then things started. A black cat crossed Nolan's path; a minister who later proved to be of the absent-minded kind, agreed to perform the marriage ceremony; a careless driver nearly ran over our hero, and to make things look darker to Nolan, a picture fell from the wall as he entered his apartment.

As the time set for the wedding ceremony approaches, Harry, Nolan's best man, comes in and finds his friend in the throes of anxiety. As he tries to cheer him up, the long-expected package from the tailor arrives. Instead of the wedding suit Nolan finds some one else's tweed suit. Harry runs to the tailor shop, only to find it closed. While thinking of a place where to find a full dress suit for his friend, he happens to see in an alley a waiter enjoying a smoke. A fair compensation could not induce the waiter to part with his suit, so Harry resolves to secure the suit at any price, and after a short struggle the waiter was hiding in a barrel and Harry ran away with the coveted clothes, which, however, had sustained a considerable amount of damage. Arriving at Nolan's room, Harry mends the rent in the trousers and Nolan manages to get into the clothes and passes inspection with strict instructions not to stoop.

At Billie's home, anxiety prevailed. The minister, who had mislaid the address, was late; the bridegroom and the best man failed to appear, and Billie was thinking of Friday the 13th. But finally the minister came, followed by Nolan and Harry. Everything went right at first, but Nolan dropped his gloves and forgot Harry's advice. He stooped and ripped his trousers. He rushes with Billie into the next room, and behind a screen takes his pants off and asks Billie to repair them. Some of the guests in the confusion following the accident enter the room where our hero was standing in his B. V. D.'s. To avoid detection he backs through a door into the reception hall, where he creates a sensation. After a chase all over the house Nolan finally lands into a bedroom, followed by Billie, who hands him his trousers, the cause of such a disturbance. As they come into the reception hall everybody laughs and Billie swears that she will never get married on a Friday again.

THE MAKING OVER OF MOTHER (Oct. 16).—The cast: Mr. Newlywed (Neal Burns); Mrs. Newlywed (Betty Compson); Mother (Stella Adams); Ethel (Ethel Lynne); Mons. Steamem (Dave Morris). Scenario by Robert F. McGowan. Directed by Horace Davey.

Neal, married recently, is expecting his wife, who is visiting her mother. Betty wants to take mother home with her, so that she may meet her son-in-law, but Neal objects and Betty comes home alone. This was the cause of the first quarrel between the newlyweds. Ethel, a friend of Betty, succeeds in getting Neal to allow mother-in-law to come, but he escapes under the cover of an urgent business trip. Stella, although young in years, was an old-fashioned and quiet lady. Betty and Ethel decide to make mother over and, after a steam bath and pretty clothes, mother was rejuvenated and looked twenty years younger.

The two girls then decide to take mother out to a cafe, and they tell her that if she wants to have some fun she has to flirt a little. Neal comes back from his trip and, finding his home empty, goes to the same cafe. Betty and Ethel have met some friends and leave mother alone. Neal sits at a table next to Stella and is attracted by her good looks. They flirt and pretty soon Neal comes, sits at the same table and buys drinks. He even kisses Stella. A picture of Betty in Neal's watch attracts Stella's attention and she recognizes in Neal her son-in-law. She enjoys the situation and promises Neal that she will see him again.

Neal goes home. Betty takes Ethel home after leaving mother at the door of their house. Neal sees Stella enter the apartment and is puzzled. He insists that she leave, saying that he is a married man, and nearly faints when Stella tells him that she intends to spend the night there. Betty comes back and Neal hears her opening the door. Afraid to be caught with another woman, he pushes Stella into the bedroom and tries in vain to keep Betty away from said room. When Betty comes out of the bedroom and asks why he has hidden mother there, Neal nearly collapses, but recovering, says: "Oh, just a little joke; mother and I are great friends." Betty is delighted, but mother and Neal decide that the wisest thing to do is to keep mum.

HE LOVED THE LADIES (Oct. 23).—The cast: Dr. Pullem (Neal Burns); Dr. Cuttem (Eddie Barry); Mr. Gordon (Dave Morris); Mrs. Gordon (Betty Compson). Scenario by W. McBeth. Produced by Horace Davey.

Neal was a dentist and had rented offices with his friend Eddie, a surgeon. It was a matter of very little importance to Neal how much pain he inflicted on his patients. Among Neal's patients was Betty, the wife of jealous Mr. Morton. Neal loved the ladies, and Mr. Morton was not entirely wrong when he didn't trust him very much. Forgetting his patients to flirt with their wifes was a habit with Neal, and besides he had methods of his own, and used freely laughing gas.

As George, one of his patients, left the office still under the influence of the gas, Betty entered. Neal looked at her teeth. But with pretty women Neal forgot that he was a professional man, and flirting was his main occupation. Mr. Morton went to the office and found his wife flirting with

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Neal. Betty was dragged home. But she had a will of her own, and after Mr. Morton had left her home, she went back to see Neal. Our dentist, however, had his troubles with George, who could not get over the influence of the laughing gas, and who had been taken back to his office by his wife.

Mr. Morton was still suspicious and called up his home from his office only to find that his wife was out. Enraged he took a gun and went to Neal's headquarters, where he found Neal in the act of kissing his wife. Neal rushed out through the hall, pursued by Mr. Morton and Betty. After having upset the surgeon's operating table, Neal took to the roofs, where a wild chase went on until finally he got into his office again, where Mr. Morton caught him. Neal is put under the influence of the laughing gas, which at the same time affected jealous Mr. Morton, and thanks to that gas, Neal's life was saved.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN (Episode No. 10, "The Tortured Soul"—Two parts—Oct. 23).—As the Crimson Stain Gang perpetrate atrocities to the absolute discomfiture of the police, Dr. Montrose, considering himself as the fundamental cause, finds himself tortured by a guilty conscience. Asleep or awake, there come to mock him visions of his victims—The Crimson Stain Gang.

While in his laboratory experimenting in the hope of discovering some element to counteract the activities of Pierre La Rue and his gang of super-criminals, he is interrupted by Pierre La Rue, who demands the drug. The Doctor refuses, putting La Rue out. The Doctor then takes an oath to exterminate the gang, and pocketing a gun, follows La Rue.

Unknown to Pierre, Doctor Montrose trails him to the den. From there the Doctor follows Pierre, Vanya, Tanner and Kiel to a notorious dance-hall. The place is infamous for having a clientele of denizens of the underworld.

Pierre, Tanner and Kiel enter a private room, and Vanya leaves. A moment later a waiter carrying a tray of drinks to the gang stops by the Doctor's table, and during the instant that his back is turned, the Doctor drugs the glasses. Shortly afterward, the gangsters come out of the room and as they pass him Doctor Montrose looks inside. Tanner catches him at it, and with a quick movement pushes him inside the room and proceeds to strangle him.

Outside, another struggle is going on between Pierre and Kiel on the one side, and Clayton and Florence on the other. Clayton and Florence were decoyed to the place by a false message. Clayton is knocked unconscious and Pierre and Kiel, carrying the unconscious Florence, enter the dance hall and then the private room.

The Doctor is bound and gagged in a chair with a black robe thrown over him. The glasses of whiskey which he had drugged are on the table untouched. Pierre attacks Florence and taunts the helpless Doctor. Clayton, recovered, rushes in and attacks Tanner and Kiel. Pierre drops Florence and rushes out to his lieutenant's rescue.

Left alone, Florence picks up the Doctor's gun and fires just as the door opens and Clayton runs in. The bullet strikes Clayton and he falls to the floor. Believing she had killed Clayton, Florence falls into a faint. Pierre picks up a glass of whiskey from the table and puts it to her lips.

Gagged and bound, Doctor Montrose struggles to tell Pierre that the whiskey is poisoned, but Florence drains the glass and slips out of Pierre's arms to the floor. In the midst of it all, someone screams "Police!" Tanner and Kiel cut the doctor's bonds and make good their escape. The Doctor drops on his knees beside Clayton and Florence and picks up the gun just as the police break into the room, finding him in this compromising situation. Like a thunder bolt out of a clear sky, a startling revelation is made.

KLEINE-EDISON-SELIG-ESSANAY.

THE PRINCE OF GRAUSTARK (Essanay—Five parts—Nov. 6).—The cast: (Prince Robin of Graustark (Bryant Washburn); Princess of Dawsbergen (Marguerite Clayton); Count Quinnox (Sydney Ainsworth); William W. Blithers (Ernest Maupain); Mrs. Blithers (Florence Oberle); Baron Danglos (John Cossar). Directed by Fred E. Wright.

Graustark needs thirty million dollars to satisfy a Russian loan. The Prince of Dawsbergen, ruler of the adjoining principality, will advance the money if the young Prince of Graustark marries his daughter. Prince Robin, however, inherits an independent spirit, his father having been an American. He refuses absolutely to marry a Princess whom he has never seen. His councilors plead in vain.

With the ruin of his country imminent, the boy ruler hastily sails for America to negotiate the loan, hoping at the same time to meet the girl of his dreams. The money is readily advanced by William W. Blithers, a self-made millionaire anxious to have his daughter marry into royalty. The daughter, however, avoids the Prince and he does not see her. He rescues a girl from drowning and falls in love with her. He believes her to be Blithers' daughter, but she does not reveal her identity. Simultaneous with the Prince's departure for home comes a note to Blithers from his daughter that she has sailed for Europe to escape the Prince. Blithers is elated. He is certain they will meet on shipboard.

The Prince does meet the girl he loves. In Paris he makes a tryst with her and they are arrested for speeding. Before any sentence can be passed upon her, however, a diplomatic document reaches the court and they are freed. The Prince believes the power of Blithers to be world-wide. The night of his return to Graustark with the welcome news of the loan, the Prince of Dawsbergen is a guest at the palace. A mysterious note calls the younger man to the terrace. There he meets the girl. He tells her that even though she is Blithers' daughter, he wants to marry her.

Taking her into the palace he announces her to the councilors as his future bride. He cannot account for their approving smile.

"There is your father," he tells the girl as Blithers, who followed them across the ocean, enters the room. She laughs.

"No, my father is over there," she exclaims, pointing to the Prince of Dawsbergen.

The energetic Blithers explodes when he learns the news. He recovers himself, however, and says:

"Congratulations, Prince; I can be a good loser."

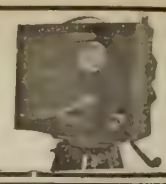
INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 82 (Oct. 13).

Ebbet's Field, Brooklyn.—The Brooklyn baseball team, champions of the National League, make a game fight for the World's Series championship, and defeat the Boston Red Sox in the third game of the 1916 World's Series.

Omaha, Neb.—President and Mrs. Wilson attend the Centennial Celebration here and review a monster parade.

New York.—A new tunneling machine like one which soon is to begin the tube under the English Channel at Dover, England, is operating beneath the Grand Central Railroad Terminal here, digging its way through solid rock.



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New York.—James W. Gerard, Ambassador to Germany, and Mrs. Gerard return to the United States on board the liner Frederick VIII, and are greeted at the dock by 2,000 persons.

Bishop, Cal.—Pretty Piute papooses pose for pictures at the first Indian Baby Show ever held in this section.

Footlights and Fashions.—Miss Patricia Collinge, staring with the Pollyanna Company at the Hudson theater, New York City, poses exclusively for the Hearst International News Pictorial in the latest gowns of her own creation.

San Francisco.—Charles Fairbanks, Vice-Presidential nominee on the Republican ticket, is greeted here by Mayor Rolph and other officials. Mr. Fairbanks visits the Union Iron Works and shakes hands with grimy toilers.

McAllen, Texas.—General Frederick Funston reviews the New York Division of the National Guard and watches the Frontier Day Celebration of the Guardsmen.

West Orange, N. J.—Charles Evans Hughes, choice of the Republican party for President, greets the members of the National Association of Motion Picture Industry.

Near Salonika, Greece.—Exclusive pictures by Ariel L. Varges showing the great difficulties encountered by the British Army in the Balkans, in transporting wounded troops over the mountains to hopsitals back of the fighting line.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 83 (Oct. 17).

New York.—In spite of the danger attending the voyage, many ocean liners, loaded with war munitions, leave this port for Europe. Fearing attack by German submarines already on this side of the Atlantic, the White Star liner Adriatic, carrying 355 passengers and 18,000 tons of munitions, departs for Liverpool, but waits inside the three mile limit at Ambrose Channel for nightfall before proceeding.

Utica, N. Y.—The Lewis machine gun, the invention of an American army officer, which is being used extensively by the armies of the Allies, is tested for accuracy, and proves its ability to rivet a target.

New York.—Eight millionaires, whose combined wealth is about $150,000,000, departs on a 250 mile coaching trip to the home of Banker William Woodward. August Belmont is one of the amateur whips who holds the lines.

Brownsville, Texas.—Private Archie Van Horn, of the Indiana National Guard, falls into the water and is rescued by members of the United States Coast Guard after a thrilling struggle.

Brooklyn Navy Yard.—The gun crew of the U. S. S. Pennsylvania makes a remarkable record with 14-inch guns.

Hempstead Plains, L. I.—An instrument to stabilize an aeroplane during its flight is demonstrated at the Aviation Field here by John Wilson, cousin of the President of the United States.

Footlights and Fashions.—Miss Frances White, of the Ziegfeld "Midnight Frolic," poses exclusively for the Hearst International News Pictorial in the latest gowns of her own design.

Philadelphia, Pa.—Its usefulness ended, the submarine Holland is dismantled and reduced to junk. The steel hull of the submarine is cut in half with an acetyline torch.

Shadow Lawn, N. J.—A delegation of Democrats from the State of Pensylvania visit the summer White House here, and listen to an address by President Wilson.

Monroe, Wis.—"Cheese Day," the gala event of the year in this center of the cheese-manufacturing industry of the United States, is celebrated by thousands who gather in the public square to eat cheese.

Washington, D. C.—Ambassador Sato, new envoy of the Japanese government at Washington, pays his first official visit to the State Department.

New Brunswick, N. J.—150th anniversary of Rutgers College is celebrated with a parade of students and alumni. Rutgers' eleven plays a 13 to 13 tie on the gridiron with Washington and Lee.

Bayonne, N. J.—The police are taxed to their utmost efforts in handling the rioting striking employees of the Standard Oil Company, whose battles have resulted in many deaths and the wounding of scores of other persons. Exclusive pictures taken in the rioting regions show the caring for the wounded and the arrest of strikers responsible for outlawing.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 84—(Oct. 20.)

London, Eng.—Two giant Zeppelins, sent from Germany to raid the British metropolis, fall to earth and are destroyed by fire, the crew of one warship burning to death, and the crew of the other being captured. Only the metal frame of the Zeppelins remains after the fire had completed its work.

In Russian, Poland.—Exclusive pictures from the war zone, showing Austrian engineers rebuilding a bridge over the Vistula River, which had been destroyed by Russians.

Chicago, Ill.—Beautiful models in training for the strenuous work incident to the coming Fashion Show here, take a daily dip in the chilly waters of Lake Michigan.

Brownsville, Tex.—Troopers of the Minnesota National Guard at work and at play photographed by the Hearst International cameraman on the Mexican border.

Footlights and Fashions.—Miss Laura Hamilton, star of "Very Good, Eddie," appears in exclusive showing of the latest gowns of her own creation.

Alameda, Cal.—Miss Frances Cowells sets a new Pacific Coast record for women's 440-yard swim, covering the distance in cold water in 7:15 2-5.

Indianapolis, Ind.—President and Mrs. Wilson are royally received here when they appear publicly to attend the State Good Roads Celebration. With Governor Rolston, they review a monster Good Roads parade.

New York City.—The U. S. S. Pennsylvania, new flagship of the Atlantic Fleet, steams down the East River to begin target practice for her prize gun crew. Remarkable views taken from the Manhattan and Brooklyn bridges, showing the progress of the warship down the river. Another cameraman of the Hearst International News Pictorial rides aloft in the Pennsylvania's fighting top, and his camera registers the picturesque journey from the Brooklyn Navy Yard to the open sea.

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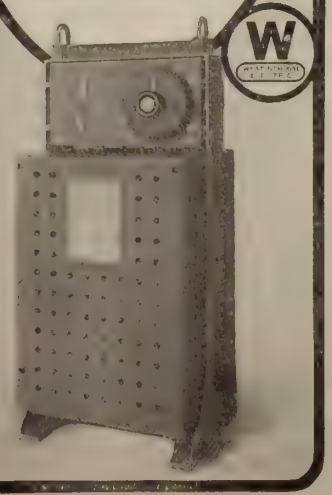

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PATHE NEWS NO. 83 (October 14).

Monroe, Wis.—The European war has increased the home production of cheese, and this little burg, famed for its inimitable brand of Swiss, celebrates the conclusion of a prosperous year. Subtitle: Thousands of Epicureans gather to celebrate the event and also to taste the products.

Bayonne, N. J.—Armed with guns and clubs, the police set out to quell the riots of the oil strikers, in which two people were killed and a dozen injured by stray bullets.

Charleston, S. C.—Heavy seas render difficult the work of raising the United States Collier Hector, which was recently sunk during a severe storm. Subtitles: 1. The operations continue while waves break over the partially raised decks. 2. The contents of the hold are being quickly removed so as to lighten the vessel.

Fay, France.—The Allied offensive on the Somme front is advancing slowly on a wide line and German third-line trenches are being captured by the French. Subtitles: 1. A German commander's headquarters now serve the French general in good stead. 2. The French also capture German field pieces. 3. But ruin and destruction are added to the terrible toll of the war, as these fighting legions battle for even a yard of the enemy's ground.

Hans Across the Sea.—An Animated cartoon by John C. Terry.

Derby, Conn.—A new non-recoil gun, which is being used extensively by the Allies in the present war on aeroplanes and portable platforms, is tested for use here. Subtitles: 1. The recoil is neutralized by a "dummy" shot discharged simultaneously from the rear of the gun. 2. The two-pounder can be easily fired while held on the shoulder.

Bishop, Cal.—Piute Indian squaws are not to be outdone by their white sisters of the East, and exhibit their little papooses in a native American Baby Show. Subtitle: 1. Prize winners.

New York City.—Many friends bear the beloved Mme. Sarah Bernhardt in triumph from the steamship Espagne, when she returns after months of noble sacrifice at the front to cheer up the soldiers of France.

Calais, France.—Fast dirigible airships are sent out to cruise over the English Channel in search of enemy submarines that may be lurking about to raid Allied vessels. Subtitles: 1. The airship keeps watch over the hospital boats that cross the Channel. 2. Its patrol completed, the dirigible returns to its hangar.

PATHE NEWS, NO. 84 (Oct. 18).—New York City.—Three little cub lions, recently born in the Zoo, are now the proud possessors of a name and hereafter desire to be addressed as Aguadilla, Guayama and Isabella.

Wilkes-Barre, Pa.—Former President Theodore Roosevelt visits the mining town where he settled the famous anthracite strike, to urge the election of the Republican candidate. Subtitle: The Colonel has lost none of his energy.

How Uncle Sam Keeps the Time Correct (Magazine Section).—Subtitles: (1) The United States Naval Observatory at Washington, where the correct time is ascertained. (2) An astronomer carefully observes the stars as they cross the meridian at Washington. (3) The Riefler clock, which is the standard timepiece of the country and is hermetically sealed, is set automatically the instant the star under observation crosses the meridian. (4) A graphic record of the beats of the standard clock is made to set

the transmitting clock. (5) At noon Eastern time the transmitting clock operates a master relay which flashes out the exact moment to all parts of the country and thus the time is set.

Newport, R. I.—Sailors at the torpedo station combine their arduous duty of maintaining the neutrality of the United States with a public circus in aid of sick benefits. Subtitle: The boys exhibit promising histrionic ability.

Washington, D. C.—Viscount Aimaro Sato, the newly appointed Japanese Ambassador to the United States, leaving the State Department after his first call on Secretary Lansing.

Washington, D. C.—A committee of ordnance experts is appointed to examine into the merit of the Lewis machine gun, which was rejected by this government and accepted by the Allies. Subtitle: The Lewis gun in action.

London, England.—Their time now come to take their place in the firing line, a contingent of Australian troops starts off on its way to the French front, reviewed by King George. Subtitles: (1) The mascot which is expected to bring good luck to the boys. (2) The field artillery equipment of each regiment is complete.

Asbury Park, N. J.—Pennsylvania sends five thousand staunch admirers of the administration to Shadow Lawn to pledge the warm support of its Democracy to the President. Subtitles: (1) President Wilson assures the Nation of his determination to hold responsible any infringement on our peace by belligerent vessels warring near our shores. (2) He is presented with an oak gavel, a symbol of his hardy rule to keep the nation out of war. (3) The president also visits Indianapolis to attend the Hoosier State Centennial Celebration.

Portland, Ore.—A new life buoy for use on ships to replace the present rafts and boats, is launched by a local inventor. Subtitle: It is claimed to be absolutely unsinkable and will ride upright at all times.

Ottawa, Can.—The Duke of Connaught, retiring as the Governor-General of the Dominion of Canada, reviews a battalion of volunteers before he sails on his return voyage. Subtitle: The regimental colors are presented to the new recruits to Britain's ever-growing army.

THE SHIELDING SHADOW (Episode No. 5—"Through Bolted Doors"—Astra—Two Parts—Oct. 29).—Leontine, to secure One Lamp Louie's written confession of a forgery, which has unjustly sent Jerry Carson to prison and later to his death, contrives to enter a closely guarded gambling house, where Ramanoff, a master crook, who has stolen the paper, is consulting with Bianca, a Queen of Blackmailers, concerning its value. Within is a "hidden house," the only entrance to which is through a secret panel. Leontine, pretending she has fainted, is carried into the secret chamber by a servant. On the other side of the wall she finds herself before the beautiful Bianca surrounded by her band of gentlemen crooks, and is astounded to discover her husband, Sebastian, who is bargaining for the paper, the disclosure of which would implicate him.

The tense scene suddenly has an invisible intervention. The paper is mysteriously snatched from Bianca by an unseen force, and Leontine finds it in her own hand. One by one the crooks, who attempt to seize it from her, are knocked down by a powerful invisible antagonist. Sebastian, fighting with the unseen foe, is felled by a vase which rising in the air hurls itself at him. Step by step to the door Leontine is shielded by her unseen defender and escapes. After a fight she pauses breathlessly beneath a street lamp and begins reading. Suddenly it is snatched from her by One Lamp Louie, who has followed her.

THE SULTANA (Balboa—Five Parts—Oct. 29).—The midnight son of the House of Kirkland, inspired by the reading of a daring holdup by a band of masked bandits, makes a wager with his club mates that he can duplicate the stunt by holding up a man named Sauterelle and stealing from him The Sultana, a priceless jewel, and then return it to him without his knowing who took it.

The foolhardy lark is accomplished, young Kirkland barely escaping detection, and then his nerve deserting him he asks Virginia Lowndes, a guest at the Kirklands, to help him out by returning it. She agrees to do it for him, but the jewel's presence has been discovered by the butler, a man with a doubtful past, who follows her auto and gets possession of it.

From that time The Sultana changes hands in rapid sequence, once at the cost of a human life, but finally it finds its way back to its rightful owner, and is also the means of two hearts finding each other.

THE MOTH AND THE FLAME (Pathe—Two Parts—Oct. 29).—This subject has for its central characters a backwoodsman, his pretty wife and the polished stranger from the city. Her husband's petty jealousy over an innocent greeting develops into a constant storm and the wife's life becoming unbearable, she listens to the tempter and goes with the stranger to the city. There she is nearly caught in the whirlpool but over the intervening miles she feels her baby's hold on her heart-strings, returns and receives forgiveness. Harry King as the husband lends the right touch to a difficult role.

LUKE THE CHAUFFEUR (Rolin—Oct. 29).—Luke is the guardian of the taximeter. Seated on his benzine buggy's throne he "rips her into high" and describes some geometrical figures not recognized by Newton in his laws of gravitation.

FLORENCE ROSE FASHIONS NO. 7 ("Betty Entertains an Out of Town Guest"—Pathe—Oct. 29).—Betty pilots her out-of-town chum through the maze of fashionable maisons. A splendid reel of this series wherein splendor vivies with styles.

Triangle Film Corporation

A SISTER OF SIX (Fine Arts—Five Parts—Oct. 29).—The cast: Amos Winthrop (Ben Lewis; His children are Prudence (Bessie Love); Jonathan (George Stone); Eli (Violet Radcliffe); Priscilla (Carmen DeRue); Benjamin (Francis Carpenter); Abigail (Beulah Burns); and Allan (Lloyd Pearl); Caleb Winthrop (Ralph Lewis); Joaquin Sepulveda (Frank Bennett); Don Francisco Garcia (A. D. Sears); John Longstreet (Charles Gorman); Diego (Charles Stephens); Miss Zuth, Caleb's housekeeper (Alberta Lee). Directed by C. M. and S. A. Franklin.

This is a story of California in the period of 1860, when the state, once a Mexican possession, was slowly adapting itself to the new regime. A conspiracy existed between Don Francisco Garcia, hereditary owner of a large Spanish grant in Southern California, and his friend, John Longstreet, a geologist, to obtain possession of the rich adjoining acreage of a New Englander, Caleb Winthrop. The discovery by Garcia and Longstreet of the presence of a valuable quartz deposit on Winthrop's property adds zest to their desire to get possession of the property. The ranch being under the management of Amos Winthrop, Caleb's brother, it falls to the unfortunate lot of Amos to die at the hands of Garcia, because of his attempt to warn his brother of the plot.

Meantime, a romance has developed between Joaquin Sepulveda, Winthrop's head vaquero, and Miss Prudence, daughter of the deceased Amos Winthrop. As Prudence has six little brothers and sisters, Sepulveda realizes his inability to care for the orphans, and dispatches them by overland coach to their uncle Caleb in New England. Arrived in Boston, Prudence and her brothers and sisters find the New Bedford shipowner, Caleb Winthrop, a forbidding person, miserly, and a recluse, wrapped up in business affairs.

Garcia has been active in his persistent efforts to secure the Winthrop property, and young Sepulveda, fearing a lawless aggression from that quarter, requests Caleb Winthrop to immediately hasten west and take charge of the situation. Arrived in California, the New Englander, accompanied by his flock of nieces and nephews, settles himself on his western estate and prepares to make a defense. By means of a fake Spanish grant, Garcia and Longstreet secure the authority of the sheriff, with an order to force Winthrop to vacate the property. But the old Puritan fighting blood of the Winthrops has been aroused, and Caleb defies Garcia to force the issue. Winthrop hastens to the district court and begins a contest to prove the validity of his title. In his absence he leaves Sepulveda in charge, under the pledge of defending the ranch and Prudence and the children against an attack.

An attack is made by Garcia and his small army of vaqueros on the Winthrop ranch house. The hazard is increased through a trick, by which Garcia manages to decoy Sepulveda and his retainers away from the ranch house. Prudence and the children and the old servants of the household are suddenly surprised by the attackers, but they put up a vigorous defence until Sepulveda and his men return. But the Winthrop retainers are strongly outnumbered by Garcia's vaqueros, and the little band of defenders is almost worsted, when one of the youngsters, who is a skillful rider, is dispatched on horseback to the nearby town for assistance. Although pursued by one of Garcia's half breeds, the boy manages to reach the town, where he meets his uncle, Caleb, who has just returned from the district court, having won his case. The small troop of U. S. Cavalry quartered there dash to the rescue. The rescuers arrive just at the time when Prudence is closely beset by the infuriated Garcia with evil intent. To protect her honor, Prudence fires the shot which ends the despicable life of the lawless Garcia. Sepulveda and his men are relieved at the point where they are badly beset and Garcia's men are either routed or slain.

The finish of the story sees the marriage of Sepulveda and Miss Prudence. Caleb Winthrop, having won the fight, settles down to a pleasant existence, surrounded by the frolicsome nieces and nephews who are now the pride of his heart.

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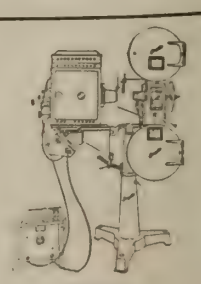

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 742, 744.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 23—Friends (Drama) (Biograph—Reissue No. 91).
Oct. 24—The Battle at Elderbush Gulch (Two parts—Drama) (Biograph—Reissue No. 92).
Oct. 30—The Goddess of Sagebrush Gulch (Drama) (Biograph—Reissue No. 93).
Nov. 1—The Power of the Press (Three parts—Drama) (Biograph—Reissue No. 94).
Nov. 6—The New York Hat (Drama) (Biograph—Reissue No. 95).
Nov. 7—The Science of Crime (Two parts—Drama) (Biograph Reissue No. 96).

ESSANAY.

Oct. 10—Money to Burn (Two parts—Comedy—Drama).
Oct. 11—Canimated Nooz Pictorial, No. 17 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 14—Lost, Twenty-four Hours (Three parts—Comedy).
Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct. 18—Dreamy Dud in the African War Zone (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).
Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24—Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).
Oct. 31—The Beach Comber (Two parts—Comedy).
Nov. 1—Canimated Nooz Pictorial No. 19 (Cartoon—Comedy).
Nov. 4—The Heart of Virginia Keep (Three parts—Drama).

KALEM.

Oct. 13—The Battered Bridegroom (Comedy).
Oct. 14—To Save the Special (No. 101 of "The Hazards of Helen" Railroad Series) (Drama).
Oct. 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).
Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).
Oct. 31—The Merry Motor Menders (Com.).
Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).
Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama).
Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).
Nov. 7—A Desperate Duel (Comedy).
Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).
Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).
Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."

SELIG.

Oct. 2—The Selig-Tribune, No. 79, 1916 (Top.).
Oct. 5—The Selig-Tribune, No. 80, 1916 (Top.).
Oct. 7—The Canbyhill Outlaws (Western—Drama).
Oct. 9—Converging Paths (Two parts—Dr.).
Oct. 9—The Selig-Tribune No. 81, 1916 (Topical).
Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).
Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).
Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).
Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).
Oct. 30—Small Town Stuff (Three parts—Dr.).
Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).
Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).

VIM FEATURE COMEDY.

Oct. 4—A Grain of Suspicion (Comedy).
Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).
Oct. 25—Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy).
Nov. 8—Marked No Fund (Comedy).

VIM.

Oct. 19—A Precious Parcel (Comedy).
Oct. 20—Here and There (Comedy).
Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).
Nov. 2—Twin Flats (Comedy).
Nov. 3—In the Ranks (Comedy).
Nov. 9—A Warm Reception (Comedy).
Nov. 10—Gay Deceivers (Comedy).

VITAGRAPH.

Oct. 9—Billy's Melodrama (Comedy).
Oct. 13—The Mayor's Fall From Grace (Com.).
Oct. 16—The Curse of the Forest (Educational).
Oct. 20—Strong Evidence (Comedy).
Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).
Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).
Oct. 30—The New Porter (Comedy).
Nov. 3—The Game that Failed (Comedy).
Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).
Nov. 6—New York Rapid Transit (Comedy).
Nov. 10—Weary Willie's Birthday (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 21—The Harbor of Happiness (Three parts—Drama.
Nov. 4—The Heart of a Fool (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Oct. 13—From the Deep (Three parts—Dr.).
Oct. 20—Treading Pearls (Two parts—Drama).
Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).
Nov. 3—Jess of the Hill Country (Two parts—Drama).
Nov. 10—The Question Mark (Two parts—Drama).

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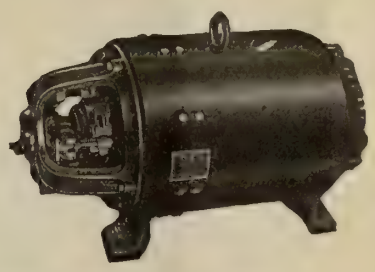

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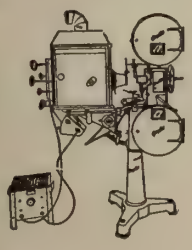

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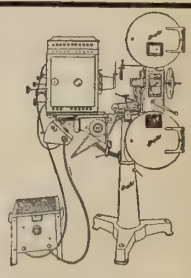

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MEMBER NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 742, 744.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 45 (Topical).
Nov. 1—Number 44 (Topical).
Nov. 8—Number 44 Topical).

BIG U.

Oct. 19—No release this day.
Oct. 26—The Narrow Creed (Two parts—Dr.).
Oct. 27—A Price on His Head (Drama).
Oct. 29—A Daughter of Dixie (Two parts—Drama).
Nov. 2—Sea Mates (Drama).
Nov. 3—Starlight's Message (Drama) (Special release).
Nov. 5—The Bandit's Wager (Comedy—Dr.).
Nov. 10—The Evidence, (Drama) (Special Release).
Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).

BISON.

Oct. 21—The Conspiracy (Two parts—Drama).
Oct. 28—The Better Man (Two parts—Drama).
Nov. 4—For Love and Gold (Two parts—Dr.).
Nov. 11—The Quitter, (Two parts—Drama).

GOLD SEAL.

Oct. 10—Cheaters (Three parts—Drama).
Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).
Oct. 31—The Masked Woman (Three parts—Drama).
Nov. 8—The Cry of Conscience, (Two parts—Drama).

IMP.

Oct. 16—The Missing Witness (Drama) (Special Release).
Oct. 19—The Decoy (Drama).
Oct. 20—No release this day.
Oct. 22—No release this day.
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).
Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Cellar (Two parts—Dr.) (Special release).
Nov. 7—The Voice Upstairs, (Drama).
Nov. 10—The Eel (Two parts—Drama).

JOKER.

Oct. 21—Beans and Bullets (Comedy).
Oct. 28—A Crooked Mixup (Comedy).
Nov. 4—A Shadowed Shadow (Comedy).
Nov. 11—In Love With a Fireman (Comedy).

LAEMMLE.

Oct. 14.—No release this day.
Oct. 16—Are You an Elk? (Comedy) (Special Release).
Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—Lucille, the Waitress (Comedy) (Special Release).
Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov. 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).

L-KO.

Oct. 18—Safety First (Comedy).
Oct. 22—She Wanted a Ford (Comedy).
Oct. 25—A Rural Romance (Two parts—Com.).
—An Alligator Hunt (Ditmar's Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy).
Nov. 5—No release this day.
Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day.
Nov. 12—No release this day.

NESTOR.

Oct. 13—Pat Rooney in "It's All Wrong" (Comedy).
Oct. 16—His Own Nemesis (Comedy).
Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy).
Oct. 30—Love and a Liar (Comedy).
Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).

POWERS.

Oct. 19—No release this day.
Oct. 26—Windsor McCay and His Jersey Skeeter (Comedy—Cartoon).
Nov. 2—Sammie Johnson Minds the Baby (Comedy—Cartoon).
—Ceylon (Educational).
Nov. 3—Us Kids (Comedy).
Nov. 9—High Life on a Farm with Hy Mayer (Cartoon—Educational).

RED FEATHER.

Oct. 9—A Romance of Billy-Goat Hill (Five parts—Drama).
Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).

REX.

Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).
Oct. 9—The Unfinished Case (Drama) (Special Release).
Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).

VICTOR.

Oct. 10—No release this day.
Oct. 16—Room Rent and Romance (Comedy) (Special Release).
Oct. 16—The Five Thousand Dollar Dream (Comedy) (Special Release).
Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct. 24—Kitty from the City (Drama) (Special Release).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).

UNIVERSAL SPECIAL FEATURE.

Oct. 6—Somewhere on the Battlefield (Two parts—Drama).
Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS.

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct. 2—Wanted—A Home (Five parts—Dr.).
Oct. 9—The Chalice of Sorrow (Five parts—Drama).
Oct. 16—The Social Buccaneer (Five parts—Drama).
Oct. 23—Love Never Dies (Five parts—Drama).
Oct. 30—The End of the Rainbow (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Sept. 4—Atonement (Two parts—Drama).
Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).

BEAUTY.

Sept. 26—The Deacon's Card (Comedy).
Oct. 3—Slicking the Slickers (Comedy).
Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CENTAUR.

Sept. 23—The Father of Her Child (Two parts—Drama).
Sept. 30—Foiled (Two parts—Drama).

CUB.

Oct. 7—Won by a Fowl (Comedy).
Oct. 7—That Wonderful Wife (Comedy).
Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).

GAUMONT.

Oct. 5—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).
Oct. 6—Reel Life, No. 23 (Mutual Film Magazine).
Oct. 11—See America First, No. 57 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct. 18—See America First, No. 58 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First, No. 59 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).

MUSTANG.

Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL.

Oct. 17—The Law of Nature (Three parts—Drama).
Oct. 24—The Folly of Fear (Two parts—Dr.).
Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct. 30—Paying the Price (Two parts—Drama).

MUTUAL WEEKLY.

Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).

MUTUAL CHAPLIN.

The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).
Oct 23—The Undertow (American—Five parts—Drama) (No. 146).

MUTUAL STAR PRODUCTIONS.

Oct. 26—The Love Hermit (American—Five parts—Drama) (No. 147).
Oct. 30—Faith (American Five parts—Drama) (No. 148).
Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).

(Mutual Releases continued on page 766)

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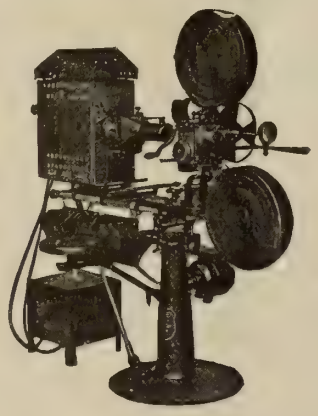

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 742, 744.)

(*Mutual Releases continued from page 764*)

SIGNAL FILM CORPORATION.

Oct. 23—A Lass of the Lumberlands, No. 1, "The Lumber Pirates" (Two parts—Drama).

THANHOUSER.

Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.

Oct. 22—Her Painted Pedigree (Two parts—Comedy).
Oct. 29—He Died and He Didn't (Two parts—Comedy).
Nov 5—Bungling Bill's Bow-Wow (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 16—Bridget's Blunder (Comedy).

FAMOUS PLAYERS.

Oct. 23—The Rainbow Princess (Five parts—Drama).
Nov. 2—Seventeen (Five parts—Comedy-Dr.).
Nov. 20—Miss George Washington (Five parts—Drama).

LASKY.

Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Oct. 30—The Soul of Kurl San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).

MOROSCO.

Oct. 12—Her Father's Son (Five parts—Dr.).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Oct. 25—Bobby Bumps Helps "Helps" a Book Agent (Cartoon—Comedy)
Nov. 1—Greenland's Icy Mountains (Cartoon—Comedy).
Nov. 8—Farmer Al Falfa Sees New York (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.

Oct. 23—The Island of Capri (Scenic).
Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).

Pathe Exchange, Inc.

ASTRA.

Oct. 22—The Shielding Shadow, No. 4, "The Earthquake" (Two parts—Drama).
Oct. 29—The Shielding Shadow, No. 5, "Through Bolted Doors" (Two parts—Dr.).
Nov. 5—The Shielding Shadow No. 6 "The Disappearing Prisoners" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Oct. 22—Prudence the Pirate (Five parts—Comedy-Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).

PATHE.

Oct. 22—In the Mesh of Her Hair (Two parts—Drama).
Oct. 22—Athletic Movements Analyzed (Colored—Educational).
—Blossom Time in Japan (Colored—Scenic).
Oct. 29—Florence Rose Fashions, No. 7, "Betty Entertains an Out-of-Town Guest" (Fashions).
Oct. 29—The Moth and the Flame (Two parts—Drama).
Nov. 5—Pearl of the Army No. 1 "The Traitor" (Two parts—Drama).
Nov. 5—Scratch of the Pen (Two parts—Drama).
Historic New Orleans (Scenic).
Nov. 5—Fowls and Game Birds (Educational—Colored).

PATHE NEWS.

Oct. 21—Number 85, 1916 (Topical).
Oct. 28—Number 86, 1916 (Topical).
Oct. 28—Number 87, 1916 (Topical).
Nov. 1—Number 88, 1916 (Topical).
Nov. 4—Number 89, 1916 (Topical).
Nov. 8—Number 90, 1916. (Topical).
Nov. 11—Number 91, 1916. (Topical).

ROLIN.

Oct. 15—Luke and the Bang-Tails (Comedy).
Oct. 22—Heinie and the Magic Man (Comedy).
Oct. 29—Luke, the Chauffeur (Comedy).
Nov. 5—Luke's Preparedness Preparation (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 15—The Old Folks at Home (Five parts—Drama).
Oct. 22—Fifty-Fifty (Five parts—Drama).
Oct. 29—A Sister of Six (Five parts—Drama).
Nov. 5—Atta Boy's Last Race (Five parts—Drama).

INCE.

Oct. 15—The Return of Draw Egan (Five parts—Drama).
Oct. 22—The Vagabond Prince (Five parts—Drama).
Oct. 29—Somewhere in France (Five parts—Drama).
Nov. 5—A Corner in Colleens (Five parts—Drama).

Unicorn Film Service.

BUFFALO.

Oct. 16—The Slumbering Memory (Two parts—Drama).
Oct. 22—The Honor of the Tribe (Two parts—Drama).

HIAWATHA.

Oct. 18—Fear (Three parts—Drama).

GAYETY.

Oct. 17—Wife's Frame-Up (Comedy).

JOCKEY.

Oct. 17—The Foolish Romance (Two parts—Comedy).

JUDY.

Oct. 7—The Model (Comedy).
Oct. 16—The Lost Ring (Comedy).
—U. S. Fighting Craft (Educational).
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 6—The Live Corpse (Comedy).
Oct. 19—The Honor of the Gardells (Two parts—Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

UTAH.

Oct. 21—When Hands are Idle (Two parts—Drama).
Oct. 21—The Vengeance of Dan McGrew (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Six parts—Drama).

CHRISTIE FILM CO.

Oct. 9—His Wedding Night (Comedy).
Oct. 16—The Making Over of Mother (Comedy).
Oct. 23—He Loved the Ladies (Comedy).

CONSOLIDATED FILM CORPORATION.

Oct. 16—The Crimson Stain Mystery, No. 9, "The Hunting Specter" (Two parts—Drama).
Oct. 23—The Crimson Stain Mystery, No. 10, "The Tortured Soul" (Two parts—Drama).
Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).
Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).

EXCLUSIVE FEATURES INC.

October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.

Oct. 9—The War Bride's Secret (Five parts—Drama).
Oct. 16—The Ragged Princess Five parts—Drama).
Oct. 23—Romeo and Juliet (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).
Oct. 16—A Prince in a Pawnshop (Vitagraph—Five parts—Drama).
Oct. 23—The Blue Envelope Mystery (Vitagraph—Five parts—Drama).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Last Man (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Second Mrs. Tanqueray (Vitagraph Five parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Oct. 16—Beatrice Fairfax, No. 11, "The Wages of Sin" (Two parts—Drama).
Oct. 17—Hearst-International News Pictorial, No. 83, 1916 (Topical).
Oct. 20—Hearst-International News Pictorial, No. 84, 1916 (Topical).
Oct. 23—Beatrice Fairfax No. 12 "Curiosity" (Two parts—Drama).
Oct. 24—Hearst-International News Pictorial No. 85, 1916 (Topical).
Oct. 27—Hearst-International News Pictorial No. 86, 1916. (Topical).
Oct. 30—Beatrice Fairfax No. 13 (Two parts—Drama).
Oct. 31—Hearst-International News Pictorial No. 87, 1916. (Topical).
Nov. 2—Hearst-International News Pictorial No. 88, 1916. (Topical).
Nov. 2—The Ocean Waif (Golden Eagle—Drama).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 742, 744.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).

Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).

Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).

Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).

Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).

Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).

Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).

Oct. 16—The Return of Eve (Essanay—Five parts—Drama).

October—World Series Baseball Film (Selig—Topical).

Oct. 30—The Heart of the Hills (Edison—Five parts—Drama).

Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES.

Oct. 16—The Common Law (Young Film Corp—Five parts—Drama).

October—The Price She Paid (Drama).

November—War Brides (Herbert Brenon—Dr.).

WORLD PICTURES.

Oct. 2—The Revolt (Five parts—Dr.).

Oct. 9—The Gilded Cage (Peerless—Five parts—Drama).

Oct. 16—The Hidden Scar (Five parts—Dr.)

Oct. 23—The Scarlet Oath (Five parts—Dr.).

Oct. 30—The Man Who Stood Still (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

UNITY SALES CORPORATION.

Oct. 9—The Lottery Man (Comstock—Drama).

Oct. 9—Yellow Menace, No. 6, "The Torture Chamber" (Two parts—Drama).

Oct. 9—Some Hero (Comedy).

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).

Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Oct. 16—The Land Just Over Yonder (Six parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace No. 10 "The Half Breed's Hatred" (Two parts—Drama).

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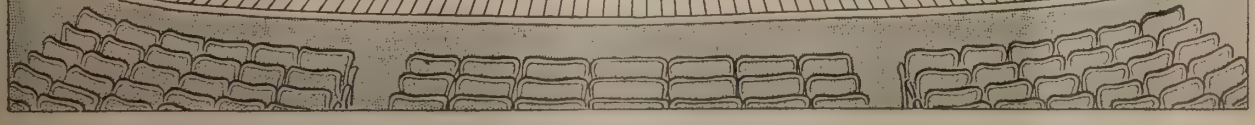

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FALLEN BY THE WAYSIDE
FOR SALE, A BABY
I'M TRYING SO HARD TO FORGET YOU
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KISS, AND LET'S MAKE UP
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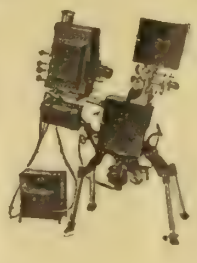

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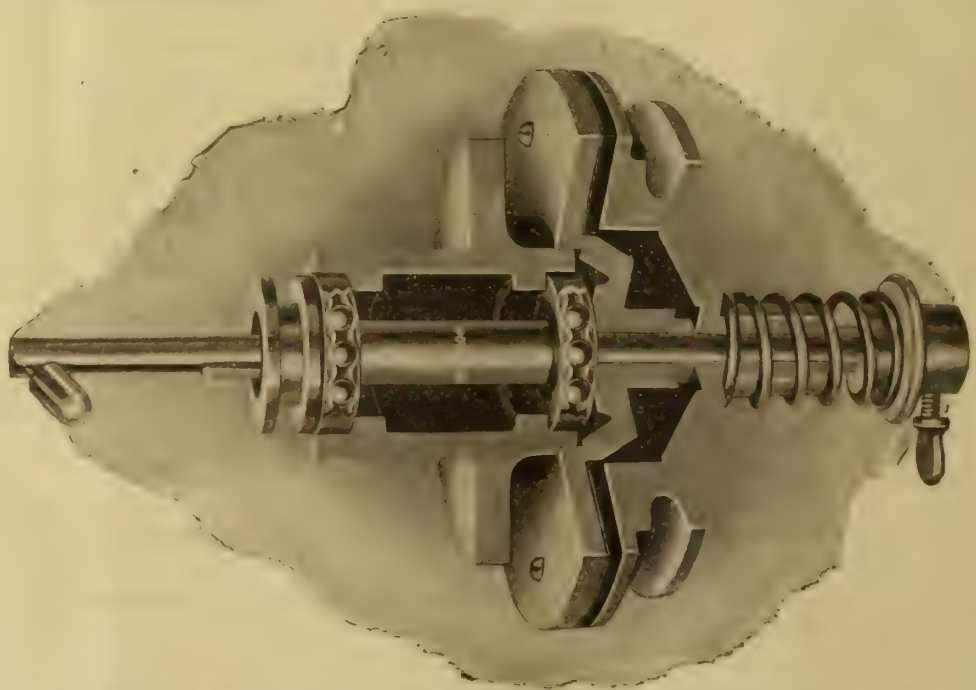

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THE FILM INDEX

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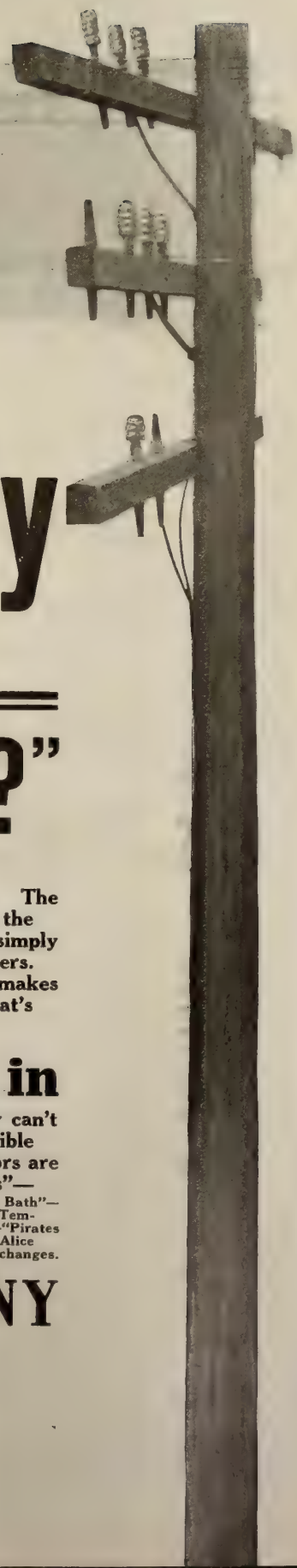

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Reviews forcast tremendous success for "The Man Who Stood Still"

DRAMATIC MIRROR
October 28th

There is plenty of humanity in it, which is well brought out in the excellent acting and the direction. Lew Fields plays the title-role with sincerity, and there are just enough humorous touches in his characterization to make the old jeweler most lovable and human. Doris Kenyon has the part of the daughter, and is appealing in the various vicissitudes of fortune that fall to her lot.

MOTION PICTURE NEWS
November 4th

The picture version of Jules Eckert Goodman's play follows the original very closely, and for that reason alone it becomes an interesting and entertaining offering. In addition to this, it contains two big stars in the leading roles; Lew Fields and Doris Kenyon, and it is hard to tell which pleases the most. Considered from the box office standpoint, this is a picture on which the exhibitor can go the limit on advertising and general methods of exploitation.

MOTION PICTURE MAIL
October 21st

Placed on the Honor Roll for the week's pictures Of all the pictures we have seen not one has a stronger appeal than "The Man Who Stood Still" For the qualities which make up drawing power, we have rarely seen a picture to surpass this.

MOVING PICTURE WORLD
November 4th

The author has handled his theme with real feeling and sound judgment, and the human quality of his work insures it a wide appeal. Mr. Fields is able to put over his points clearly, without undue effort.

SUNDAY TELEGRAPH
October 22nd

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A. H. BLANK

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NEXT PRODUCTION
"THE FOOLISH VIRGIN" By Thomas Dixon
ALBERT CAPELLANI DIRECTOR GENERAL

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for Rolfe Photoplays Inc.
and offered as an
extraordinary
entertainment.

Some Territory Left

for the most praised photo play production in years

BOOTH TARKINGTON'S

"THE CONQUEST OF CANAAN"

WITH

EDITH TALIAFERRO

AND

JACK SHERRILL

SUPPORTED BY

RALPH DELMORE MARIE EDITH WELLS
WALTER HEIRS GENE LA MOTTE
BEN HENDRICKS JACK HOPKINS

and 2,000 others

NOTE

1850 inquiries received from exhibitors.

Praised by almost every film producer in the East.

Recommended as a business builder for every exhibitor by all trades papers.

This and all other Frohman Productions are to be disposed of on State Right Basis

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18 East 41st Street New York City

WILLIAM L. SHERRILL, President

Two Mighty Spectacles

HAVE BEEN PRODUCED

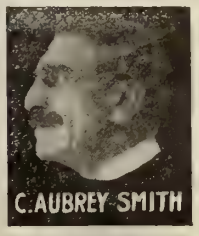
They are "THE BIRTH OF A NATION" and "INTOLERANCE"

BUT!

Never in the history of the theatre world, has so mighty a drama been created

Nothing ever conceived for the screen or stage, compares in intenseness, superb acting, powerful situations, colossal moments, mastodonic climaxes and tremendous story, with AUGUSTUS THOMAS'

"THE WITCHING HOUR"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MARIE SHOTWELL

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HELEN ARNOLD

ROBERT CONNESS

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Seven Reels

of the Most Startlingly Realistic Dramatic Action Ever Shown!

2721 Superb Scenes
1000 Thrilling Moments
25 Well Known Stage and Screen Players
The Most Powerful Story Ever Written

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Preference given to purchasers of former FROHMAN productions

FROHMAN AMUSEMENT CORPORATION

18 East 41st Street New York City

WILLIAM L. SHERRILL, President

ART DRAMAS
EXECUTIVE OFFICES

Out of the chaotic, wasteful conditions of the past and present, a new organization is born, with a sane, waste-eliminating, business-like policy of high-grade production.

Art Dramas, Inc., announces the association of five producing organizations of sterling standard, for the production and distribution of *seat-filling* feature pictures.

Fifty-two pictures a year are to be released—one each week. The productions will feature none of the so-called "stars" whose ruinous salaries make profits prohibitive, nor will they be made by directors whose sole aim it is to spend more money on a production than it can legitimately earn.

Art Dramas features will be well-rounded picturizations of *strong* and *well-known* stories, dominated by action and acted by players whose past work has been of an excellent standard. They will be satisfying, patron-gaining entertainments. *This we promise you; and our names guarantee it.*

The Art Dramas producers will distribute their pictures directly through the foremost independent exchanges everywhere. There will be no tremendous waste in distribution, as has been the case heretofore. The middleman's charge of from 15% to 30%, which has always been added to the rental price of a picture, will be entirely eliminated.

FIRST RELEASE

INCORPORATED

116 WEST 39th ST.

The benefit of the savings which the Art Dramas producers will effect by their sane, common-sense methods of manufacture and distribution will go to the exhibitor. He will get excellent pictures on the Art Dramas program, at a price that will enable him to make a good profit.

WM. L. SHERRILL FEATURE CORPORATION
Wm. Sherrill, President.

U. S. AMUSEMENT CORPORATION,
Herbert Blache, President.

ERBOGRAPH COMPANY,
Ludwig G. B. Erb, President.

VAN DYKE FILM PRODUCTION CO.,
G. H. Wiley, Vice-Pres. and Gen. Mgr.

VARIETY PICTURES CORPORATION,
Louis Rosenbluh, President.

ART DRAMAS PICTURES WILL BE DISTRIBUTED BY

Variety Films Corporation, 126 W. 46th Street, New York.
Electric Theatre Supply Co., 13th and Vine Streets, Philadelphia, Pa.
Art Dramas Service, Mallers Bldg, Chicago, Ill.
Art Dramas, Inc., 100 Boylston Street, Boston, Mass.
Liberty Film Renting Co., 934 Penn Ave., Pittsburg, Pa.
Art Dramas, Inc., 75 Broadway, Detroit, Mich.
Deluxe Film Lasky Corp., Humboldt Bldg., San Francisco, Cal.
Deluxe Film Lasky Corp., Los Angeles, Cal.
Distributors of Art Dramas pictures in Kansas City, Cincinnati, Atlanta, Dallas and Seattle will be announced shortly.

ABOUT NOVEMBER 27

Herbert Blaché
Secretary
Treasurer

NEW YORK EXHIBITORS YOU CAN *NOW* BOOK

The Biggest Cinema Spectacle Ever Produced

BROADWAY'S UNPARALLELED SUCCESS

THOS H. INCE'S

THE GREATEST CINEMA SPECTACLE IN THE WORLD.

THE MASTER WORK OF A MASTER MIND

CIVILIZATION

STILL STANDS SUPREME

THIS MARVELOUS PRODUCTION IS NOW OWNED, CONTROLLED AND BOOKED BY

THE CIVILIZATION FEATURE CO.

(NATHAN HIRSH, General Manager)

130 West 46th Street, NEW YORK CITY

For Bookings in GREATER NEW YORK, LONG ISLAND and WESTCHESTER, apply as above.

The Earning Power of This Wonderful Spectacle Is Unlimited. It Always Plays to Capacity.

FORTUNES

ARE BEING MADE WITH

CIVILIZATION

The Road to Wealth is Easy to Travel When You Use the Right Vehicle

The FARMER travels on The Harvester Company's INVENTIONS

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The FILM MAGNATE travels on the Creative and Inventive GENIUS of Master Producers—An Infallible Rule.

THOS. H. INCE

Is Our Creative and Inventive Genius—Our Master Producer

And His $1,000,000 Cinema Spectacle

CIVILIZATION

Is Our Vehicle — — — It May Be Yours

A FEW TERRITORIES ARE STILL AVAILABLE, Viz.:

Missouri, Kansas, Texas, Oklahoma, Arkansas, Nebraska, the Southern States, Michigan and Indiana.

INQUIRE AT ONCE—THEN INVESTIGATE AND BUY

Fortunes are being made out of CIVILIZATION---Because it has:

The WIDEST Human APPEAL
The QUICKEST Box Office EFFECT
The SUREST Money Making QUALITY
The STRONGEST Drawing POWER

It is the Safest Proposition Ever Offered in the Motion Picture Business

HARPER FILM CORPORATION

J. PARKER READ, Jr., General Manager **Executive Offices, Times Bldg., New York**

B.S.MOSS

729 SEVENTH AVENUE, NEW YORK CITY

Presents EUGENE WALTER'S FAMOUS STAGE PLAY

BOOTS & SADDLES

Featuring R. HENRY GREY and an All Star Cast

A Virile, Gripping Story of Love and Intrigue

A Strong Man's Love Is Tried and His Patriotism Tested by a Series of Events That Make a Story That Is Live In Its Action—Unique In Its Interest.

By The Author of "The Easiest Way" "Paid In Full," "Fine Feathers," etc.

State Right Men:

If your territory is not taken we have a particularly good proposition to make you.

Exchanges

New England States
Kriterion Company of Boston, Boston, Mass.

Northern New Jersey
R. S. Clark, Proctor Palace Theatre Bldg., Newark, N. J.

Eastern Penn., Md., D. C., Delaware, Virginia.
Electric Theatre Supply Co., Philadelphia, Pa.

Ohio, Kentucky, Michigan
Standard Film Service Co., Cleveland, Cincinnati, Detroit.

Illinois and Indiana
Jones, Linnick & Schaefer, 110 So. State St., Chicago.

Missouri, Kansas, Nebraska, Iowa
Federal Film Corp., Omaha and Kansas City, Mo.

Minnesota, N. and S. Dakota
Sherman & Elliot, 814 Produce Exchange Bldg., Minneapolis.

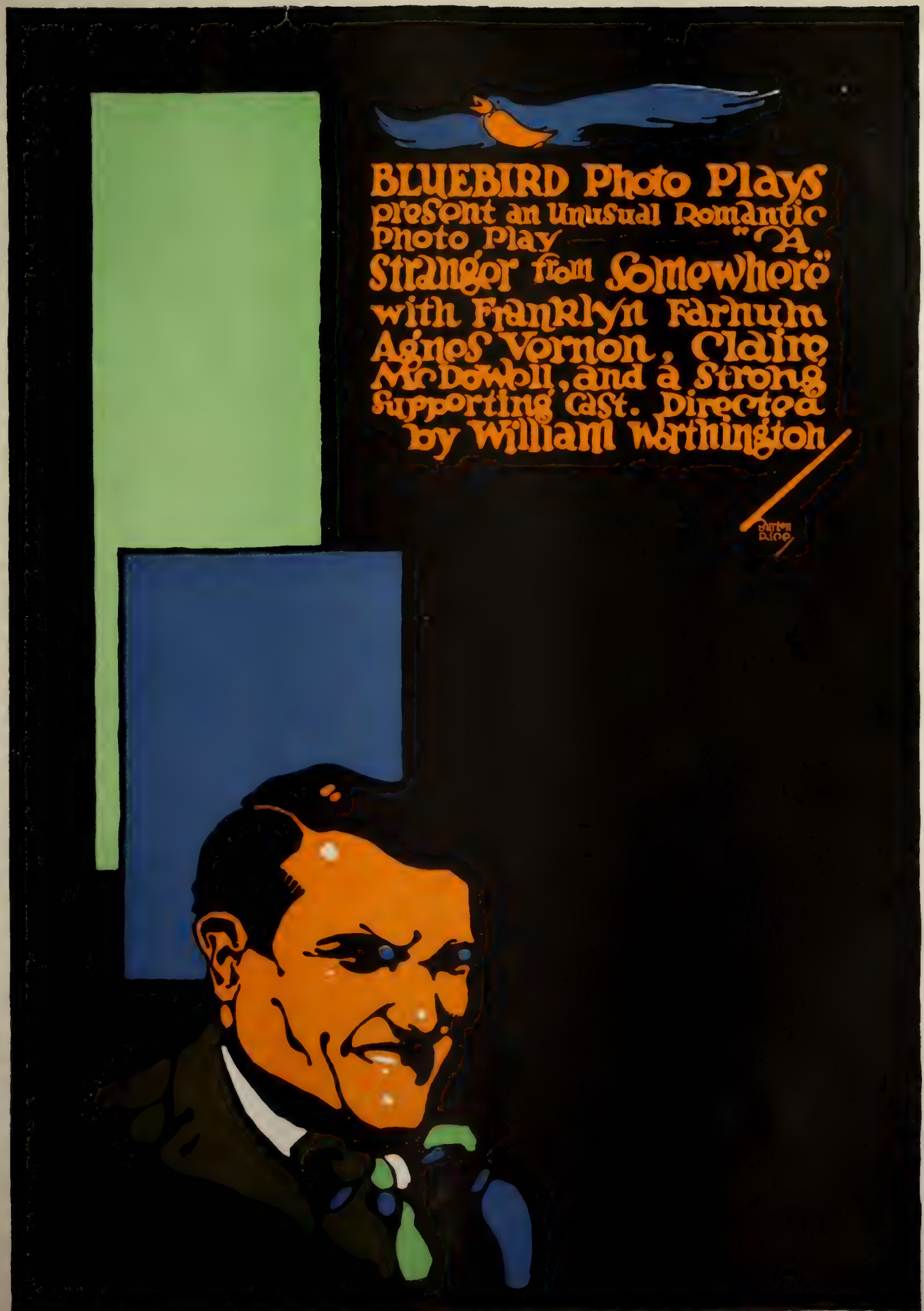
Australia and New Zealand
Cooperative Film Exchange, Ltd., 729 Seventh Ave., New York City.

Texas, Okla., Louisiana, Arkansas.
Central Film Service, Waco, Texas.

Great Britain and The Continent
Kinematograph Film Co. London, England.

MOSS FILMS

MOSS FILMS


BLUEBIRD Photo Plays
present an Unusual Romantic
Photo Play "A
Stranger from Somewhere"
with Franklyn Farnum
Agnes Vernon, Claire
McDowell, and a Strong
Supporting Cast. Directed
by William Worthington
Burton Rice

"BLUEBIRD" PHOTO PLAYS INC

The now famous BLUEBIRD policy—"The Play's the Thing," is more than just to the illustrious stars that shine in its famous productions. Heretofore the star has been at the mercy of producer, director, "business policy," or of whatever play the scenario department had on hand, regardless of its suitbaility.

BLUEBIRD has changed all that. The production of a BLUEBIRD Photoplay begins with the selection of a strong drama. Then the cast is chosen and if a certain star fits a certain part, that star is chosen for that part. Frequently BLUEBIRDS are produced with an all-star cast; not for the purpose of boosting the stars as such, but to give the play the best cast that experienced judgment and unlimited resources can command.

Thus, while the BLUEBIRD policy insists upon the primary importance of the play, yet BLUEBIRD plays are presented by some of the greatest stars in moving pictures; stars whose salaries are higher, whose ability, popularity and fame are far, far beyond the average star in the average feature. Further the BLUEBIRD policy enables its stars to do the best work of their careers, and perfect entertainment is the result.

These facts are being told to over ten million people week after week in large advertisements in the Saturday Evening Post. Increased attendance at all BLUEBIRD theatres is the result. You can get your share by booking BLUEBIRD Photoplays.

Book through your local BLUEBIRD Exchange or Executive Offices

BLUEBIRD Photoplays, (Inc.)

1600 Broadway, New York

AMERICA'S GREATEST AMERICAN STORY

The Crisis

BY

WINSTON CHURCHILL

PRESENTING THE GREAT
— CRISIS —
IN OUR NATIONAL HISTORY

SHERMAN-ELLIOTT CO.

220 WEST 42ND STREET · · NEW YORK

"AMERICA'S SWEETHEART"

ARTCRAFT PICTURES

Mary Pickford

in

"LESS THAN THE DUST"

WILL PROVE ABSOLUTELY THE BANNED BOX-OFFICE ATTRACTION OF THE YEAR.

THIS IS THE FIRST SUPERIOR PRODUCTION MADE BY HER OWN COMPANY - IF YOU HAVE NOT BOOKED IT WATCH YOUR PATRONS GO TO YOUR COMPETITOR'S THEATRE.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE · NEW YORK

ARTCRAFT PICTURES
SCENES FROM
"LESS THAN THE DUST"
RELEASED NOVEMBER 6TH.

Unicorn

YOU KNOW PICTURES
BUT
WHETHER YOU KNOW OR NOT
UNICORN
KNOWS FOR YOU

COMING !
BILLY WEST
THE *DIFFERENT* COMEDIAN
IN A SERIES OF
TWO REEL SCREAMS

ONE, TWO AND THREE REEL DRAMAS
COMEDIES THAT *ARE* FUNNY
WESTERN SCREEN PLAYS
WHICH ARE CLASSICS.

TWENTY-ONE
REELS PER WEEK

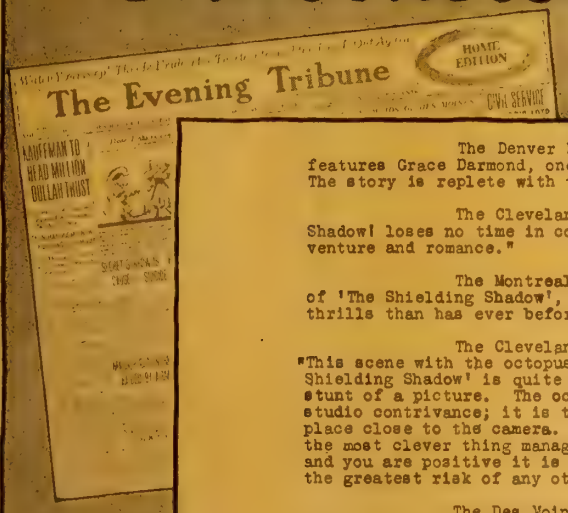
EXECUTIVE OFFICES, 126-130 WEST FORTY-SIXTH ST., NEW YORK CITY
BRANCHES IN TWENTY-EIGHT PRINCIPAL CITIES OF U.S.A.
IKE SCHLANK, PRESIDENT

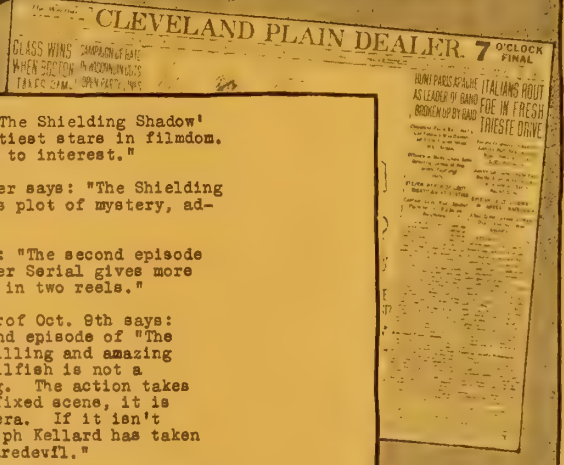
Films

"More thrills than have ever before been given in two reels!"

Read what prominent newspapers say of Pathé's Greatest Serial

The Shielding Shadow


The Evening Tribune
HOME EDITION
CIVIL SERVICE
KAUFMAN TO HEAD MILLION DOLLAR TRUST


CLEVELAND PLAIN DEALER 7 O'CLOCK FINAL
GLASS WINS CHAMPIONSHIP GAME WHEN SECTON ACCOMMODATES TAKES GAME
ITALIANS ROUT FOE IN FRESH TRIESTE DRIVE

The Denver News says: "'The Shielding Shadow' features Grace Darmond, one of the prettiest stars in filmdom. The story is replete with thrills bound to interest."

The Cleveland Plain Dealer says: "The Shielding Shadow' loses no time in controlling its plot of mystery, adventure and romance."

The Montreal Herald says: "The second episode of 'The Shielding Shadow', Pathe's Master Serial gives more thrills than has ever before been given in two reels."

The Cleveland Plain Dealerof Oct. 9th says: "This scene with the octopus in the second episode of "The Shielding Shadow' is quite the most thrilling and amazing stunt of a picture. The octopus or devilfish is not a studio contrivance; it is the real thing. The action takes place close to the camera. If it is a fixed scene, it is the most clever thing managed for a camera. If it isn't and you are positive it is not, then Ralph Kellard has taken the greatest risk of any other screen daredevil."

The Des Moines Tribune of Oct. 4th says: "You will find yourself truly interested in "The Shielding Shadow" without being spellbound by bloodshed and mystery. The cast is fine, the settings are superb and the story so far seems to be one that will grow on one. This new serial is one that you will like for many reasons.1.Pathe has been putting serials out so long that they have been able to guage the public's desire to a nicety. 2. They have gone about "The Shielding Shadow" with the idea of producing the best serial they have ever put out, and to do this, they have employed a fine cast, placed them in the most elaborate setting and the task of telling a real story in the very best manner possible."

THE NEWS

THE MONTREAL HERALD
THE DAILY TELEGRAPH
News Section

Produced by ASTRA under the direction of Louis J. Gasnier and Donald Mackenzie

Pathé

A. Goodman

The Shielding Shadow
Breaks Box Office Records

Cleveland, O.
Oct. 6th, 1916.

Mr. C. E. Shurtleff,
Pathe Exchange, Inc.,
750 Prospect Ave.,
Cleveland, O.

My Dear Mr. Shurtleff:

We opened with the "SHIELDING SHADOW" Wednesday, Oct. 4th. As you know, we are using this two days each week.

I take great pleasure in saying that on my opening night I broke all of my house records for box office receipts by $28. Considering that my house is an exclusive feature house and that I run nothing but the very best that the market affords, I think this is a wonderful recommendation for the "SHIELDING SHADOW." My audience was delighted with the picture and I confidently look forward to two unusually good days every week while I am using the SHADOW. My house being in an exclusive residential district of the highest class and being one of the largest residential theatres in Cleveland, I feel that the picture is worthy of great praise for the splendid showing. I seat a little over a thousand.

Wishing you the best of success in booking this wonderful picture, I am,

Very truly yours,

WIND-A-MERE THEATRE,

A. Goodman

AG*EE Manager.

Produced by
ASTRA
under the direction of
Louis J. Gasnier and Donald Mackenzie

Book it to-day

PATHÉ

Pathé

"LITTLE MARY SUNSHINE"

(Baby Marie Osborne)

IS BACK AGAIN!

The world's most charming and talented baby stars delightfully in

SHADOWS AND SUNSHINE

A five part Gold Rooster Play

Produced by Balboa

Her first picture, "Little Mary Sunshine" played to enormous business. This one will do even better!

Released Nov. 12

Recent and forthcoming Gold Rooster Plays:
"The Light That Failed" Oct. 15 — "The Hidden Valley" Nov. 5
"Prudence the Pirate" Oct. 22 — "The World and the Woman" Nov. 19
"The Sultana" Oct. 29

FLORENCE ROSE FASHIONS

More than a little different-costumes that will please your audiences. Beautiful pictures that will bring you business. Try them-you'll like them.

PATHÉ

SEVEN DEADLY SINS

A new thing in films
a series of seven
five-reel features
each complete in itself

McCLURE PICTURES

McCLURE PICTURES

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 5

Bessie Barriscale in "A Corner in Colleens"

Kay Bee

YOU and your patrons will be amused—and delighted—when you see Bessie Barriscale try to impersonate a man in "A Corner in Colleens," her latest TRIANGLE PLAY.

Never did a daintier bit of femininity try to wear trousers, and the comedy of the whole situation is immense.

In fact the entire play is just one big rollicking piece of fun and frolic throughout—the story of a bright, happy, Irish maid, who plays all manner of jokes on her ardent lover. She never gives him a moment's peace, and your patrons won't have a moment to take your eye from the screen.

Dorothy Gish in "Atta Boy's Last Race"

Fine Arts

EVERYBODY loves a snappy racing tale—an exciting picture of adventure on the turf—and when this is coupled with a pretty love story it's a combination that can't be beaten.

"Atta Boy's Last Race," the latest TRIANGLE offering with Dorothy Gish as the star, is a rushing, exciting racing story and its expectations are more than lived up to. There's the "peppy" little jockey, the sweetheart who hated racing, and the villain. Then there's the real horse race that makes the boy's fortune and a corking climax.

Keystone Comedies

Then, too, there are two tearing half miles of Keystone fun and frolic

Dorothy Gish in "Atta Boy's Last Race"

Neck and neck down the track the horses tore. For a moment it looked as though the race was lost, but with a terrific spurt "Atta Boy" won by a nose.

When your patrons see "Atta Boy's Last Race," the latest TRIANGLE PLAY in which Dorothy Gish is starred, they'll be just as excited as if they were at Belmont Park. It's an exciting racing story that shouldn't be missed.

"His Friend the Elephant"

BILLIE RHODES

Christie Comedies

Ten Years from Now Motion Picture Conditions

will be different: "Features" and "Spectacles" will be different. New demands will come.

¶ Good Comedies will probably be an exception. Mind you, we say Good Comedies. The purely slap-stick jumble is doomed. But the element of *fun* will be popular as long as human nature remains the same—and it has not changed much in two thousand years.

¶ We anticipate changing conditions. We make Good Comedies. We will continue to make one each week. The personal supervision of Al. E. Christie insures this.

¶ Because we demonstrate it, we release on the Open Market through reliable Independent Exchanges. Our representative in your Territory is a first-class man for you to know.

Christie Comedies

[Open Market Release, November 13th]

Featuring **Billie Rhodes, Harry Ham, Eddie Barry**

Personal Direction of **Al. E. Christie**

Christie Comedies

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

Christie Comedies

FAMOUS PLAYERS . LASKY
MOROSCO . AND . PALLAS
not only *make* PARAMOUNT
paramount, but will *keep* PARA-
MOUNT paramount

THE PLAYS BEHIND THE STARS—AND THE SERVICE BEHIND BOTH

PARAMOUNT PICTURES first win an Exhibitor by the sheer weight of their *plays* and *stars.* They permanently win him by a service that looks after his interests, beginning with effective publicity and ending with the pledge that his territory will be protected.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED MONDAY, OCTOBER 30th

JESSE L. LASKY

PRESENTS

SESSUE HAYAKAWA

AND

MYRTLE STEDMAN

IN

THE SOUL OF KURA-SAN

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by
Paramount Pictures Corporation

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 2nd

DANIEL FROHMAN

PRESENTS

JACK PICKFORD

AND

LOUISE HUFF

IN

SEVENTEEN

A picturization of Booth Tarkington's humorous masterpiece.

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange.

Canadian Distributors, Famous Players Film Service, Limited

Calgary, Toronto and Montreal

BLACK DIAMOND COMEDY

A TROUBLESOME TRIP

is the name of the newest
one-reel roar

BLACK DIAMOND COMEDY

Released by Paramount
Monday, October 30th

Produced by

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

RELEASED BY

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 11, 1916

Margarita Fischer Series Is Latest Mutual Offering

THE first of the Margarita Fischer Series of Mutual Star Productions has just been released. "The Pearl of Paradise" has been warmly welcomed by exhibitors. Many of them recall the big business they did with such former Mutual productions as "The Miracle of Life," "Infatuation," "The Quest," "The Girl From His Town," and others. Miss Fischer was the star of all these pictures. And now Miss Fischer is again back with Mutual. Her return is signalized by the release of "The Pearl of Paradise." But this is only the first of the Fischer Series. There are many others to come.

On November 30, the second Margarita Fischer picture will be released. It is another Mutual Star Production made by the Pollard Picture Plays Company and bears the title "Miss Jackie of the Navy." In it Miss Fischer appears as a jolly little tar and gets herself into all sorts of trouble. A charming love story runs through the production. "The Butterfly Girl," the third of the Fischer Series, is scheduled for release on December 28. The story was carefully selected and is splendidly adapted to Miss Fischer's ability.

The fourth Fischer Mutual Star Production is entitled "The Knight of Tarquizzi," and is booked for January 25. After this comes "Birds of Passage," a story with a tremendous punch, due on Mutual screens on and after February 22, and a few weeks later "The Light of Heaven," the last picture so far chosen, will make its appearance. March 22 is the date of its release. Hundreds of exhibitors who made big profits on the earlier Margarita Fischer productions released by Mutual have hastened to book this entire new series of Fischer pictures. They feel confident that this new series will be even better and make them more money than did the original releases. Bookings can now be made at any of the sixty-eight Mutual Film Exchanges.

Huge Schooner Wrecked

In one of the early installments of the new Helen Holmes chapter-play, entitled "A Lass of the Lumberlands," a full-rigged schooner is seen driven ashore on a rock bound coast. This scene was taken off the California coast at a point where a real ship was actually battered to pieces on the jagged rocks that line the shore. Players in the new chapter-play actually took their lives in their hands to enact the thrilling scenes that mark this portion of the story.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....
.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star..... William Russell

Week Beginning November 27th.

A Dream or Two Ago.....
.....Mary Miles Minter

Miss Jackie.....Margarite Fischer

CHAPLIN'S NEWEST IS

Expose of Secrets of the Picture Studios Entitled

"BEHIND THE SCREEN"

November 13 will be a red letter day for hundreds of motion picture exhibitors. On that day Mutual releases the seventh and newest of the Chaplin-Mutual Specials, entitled "Behind the Screen." This is the picture in which Chaplin exposes studio secrets and makes fun of the motion picture studios and the methods of production. The whole world has marveled at and laughed over his satires on other themes. He has ridiculed the humble floorwalker. He has kidded the fireman. He has parodied the nobility. He has made fun of the pawnbroker. But now he is going to play hors with the motion picture industry. Surely there is no one more competent to undertake such a task. Surely there is no one who can so skillfully hold up to laughter the serious work of picture making as Chaplin. Everyone who has been privileged to obtain an advance glance at "Behind the Screen" is ready to concede that Charlie has made a thorough job of it. Hundreds of exhibitors are awaiting this subject. Bookings can be arranged at any of the Mutual film exchanges. Many exhibitors are finding it profitable to play return dates on the earlier Mutual-Chaplin Specials. They are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

Mary Miles Minter in "Youth's Endearing Charm" was the feature offering at the opening of the Fairyfield theater, a big new house just opened in Detroit, Mich.

2nd Bennett Mutual Star Production Released This Week

THIS week Richard Bennett, who scored such a tremendous success in "Philip Holden—Waster," makes his appearance in another Mutual Star Production. This is the second of the series of Bennett Star Productions. Its title is "And the Law Says." It is powerfully dramatic. Richard Bennett appears in one of the strongest roles in which he has ever been cast either in pictures or on the speaking stage. The other Mutual Star Production is a Turner Feature, the fifth of the Turner Series, entitled "East Is East." It features, of course, the former famous Vitagraph star, Florence Turner, who is known and loved by thousands of motion picture fans.

"And the Law Says."

Tensely dramatic is every scene in "And the Law Says," the Bennett Feature offered this week. Mr. Bennett appears in the role of a judge at the trial of his own son. Previously he had strongly advocated capital punishment as a cure for crime. He had even publicly stated that he believed circumstantial evidence strong enough in most cases to convict. His charge to the jury is one of the most bitter arraignments of a criminal ever shown on the screen. The jury brings in a verdict of guilty. The judge sentences the convicted man to be electrocuted. A week later he discovers the prisoner at the bar was his own son. His struggle between love and duty is one that will bring tears to the eyes of any audience. Eventually he yields and seeks a pardon for the condemned man. The pardon is delayed. The current is turned on and the prisoner pays his debt to society. The father is naturally well-nigh heart broken. To tell you more of the story would spoil the picture for you, since this drama has one of the biggest surprise endings ever portrayed. Mr. Bennett's role is sure to be proclaimed a triumph of character work.

"East Is East."

Florence Turner is too well known to exhibitors and picture-goers to make comment on her ability necessary. "East Is East" is a grimly powerful story of East Indian life, and the beautiful star makes the most of every situation. The photography is excellent. The picture is most capably produced, well acted and a feature attraction of real worth. Bookings on both these subjects can now be made at any of the Mutual film exchanges.

Al Ray, writer, and Robin Williamson, director, have recently joined the Vogue Comedy Company.

MUTUAL

TURNER FILM COMPANY *Presents*

The Emotional Star

FLORENCE TURNER

IN

"EAST IS EAST"

An Inspiring Drama In Five Acts. Remarkable Exteriors And Exceptional Photography.

Fifth Of A Series Of Mutual Star Productions Featuring Florence Turner. Released The Week Of Nov. 6th. Bookings NOW At All Mutual Exchanges.

Now Playing: FLORENCE TURNER *in* "REDEEMED" "FAR FROM THE MADDING CROWD" "DOORSTEPS" "A WELSH SINGER" "GRIM JUSTICE"

Coming: "THE FIRST SETTLER'S STORY"

AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star

RICHARD BENNETT

IN

"AND THE LAW SAYS"

A Powerful Problem Play In Five Acts. The Theme Is Based On Circumstantial Evidence And Capital Punishment.

Second Of A Series Of Mutual Star Productions Featuring Richard Bennett. Released The Week Of Nov. 6th. Now Booking At 68 Mutual Exchanges.

Now Playing: "PHILIP HOLDEN,-*Waster.*" *Coming:* "THE SABLE BLESSING"

MUTUAL

MUTUAL

MUTUAL FILM CORPORATION, *Presents*

The $670,000.00 Per Year Comedian

CHARLIE CHAPLIN
IN
BEHIND THE SCREEN

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235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, November 11, 1916

Facts and Comments

WITHIN the last year the educational picture has progressed slowly. We still hear it said that the educational film is at last reaching out for universal recognition, but we exaggerate when we indulge in such sweeping phrases. Truth of the matter is that the development of the educational film suffers from lack of proper financing. To devise a system whereby the school and the kinematograph can be brought into practical co-operation requires an enormous capital which up to this time has failed to put in an appearance in spite of tremendous rumors bobbing up and down on the surface of things. As one of the pioneers of the educational movement put it: At first the demand for the educational film seems overwhelming, but on closer view it shrinks.

* * *

IT IS quite true that the review of a picture in these columns is the opinion of but one man and that no opinion is infallible. On the other hand, it is equally true that the reviews in the MOVING PICTURE WORLD are the opinions of tried experts. The opinion of a lawyer may be wrong on points of law and a doctor may err in his diagnosis notwithstanding his medical training. Just the same we all think that a lawyer's judgment on law and a doctor's opinion on sickness is better than the ordinary layman's view. Our reviewers are all trained men and thoroughly able to divorce their personal tastes from their judgment as to the public reception of a picture.

* * *

SHAKESPEARE on Fourteenth street—playing to capacity in two big theaters within one block of each other—is a most interesting phenomenon. Shakespeare "turning them away" on the lower East Side, where vast audiences sit spellbound by one of his greatest tragedies, is proof enough of the timely educational character of the screen. It is strong meat, incomparably more wholesome than the melodramatic "mush" and the studio-room stuff that is frequently offered to the public. The centuries have not robbed the great play of any of its flavor and have left its appeal to the heart as fresh as ever. Such pictures, be it emphasized once more, are of the greatest value and importance to the reputation and the prestige of the screen. Now we are waiting to see what the censors will do to the old play and what new leather medals they will qualify for.

* * *

THE rumor which tells of the motion picture theater as the coming companion of the cigar store and the drug store on all prominent corners persists despite all denials. Great financial interests are said to be back of the plan. A thousand of these "concomitant" motion picture theaters are to be built. However undignified it may seem to us to have our noble calling be brother to the drug store and the tobacco store the proceeding looks profitable to the "great financial interests," of course you can see the power which must come to the corporation which owns a thousand motion picture theaters. In the great cities where these triangular enterprises would of course be most numerous they would in a short time control the whole situation. Nothing will be easier than to force the rest of the theaters into an unholy booking "alliance" and then dictate terms to the producer. If that day ever comes we fear for the prestige of the screen. The natural tendency will be to cheapen production and forget quality. There is but one force to combat the consummation of such a plan and that is a strong, compact and well-led exhibitors organization, which will guarantee liberty of action to the small no less than the big theater owner.

* * *

WHEN will our screen actors and actresses learn that violent motions of the lips, the mouth and the jaws have very little expressive force before the camera? Unless words are heard falling from the lips all these maxillary exercises mean nothing at all to the spectator. A dialogue may aid at times in indicating certain emotions, but the dialogue is only a contributory cause. There may be some justification for the use of a dialogue, but there is none whatever for passionate soliloquies. A screen actor depending for expression on lips, mouth and jaws is intolerable. The more violently he talks the less we understand what he is talking about. The camera does not record and cannot reproduce this dreadful mouthing. Emotions exist before the words expressing them are uttered. It is the art of the screen artist to express these emotions without words. We have seen lately how several otherwise fine plays have been ruined by foolish mouthing. A good director ought not to tolerate mouthing as a form of motion picture expression except perhaps in an occasional comedy, where "everything goes."

Behind the Scene

By Louis Reeves Harrison

"WHAT is holding back the development of the stage," says Robert Edmond Jones in a New York Tribune interview, "is the fact that people concerned in a production work independent of one another. The author turns his finished manuscript over to the manager. The manager reads it and turns it over to me. I try to carry out the author's intention as well as I can. But I may not be wholly in sympathy with some of his ideas any more than he is with some of mine. Under ideal conditions—conditions that will come some day—the dramatist will take his idea, just the outline of it, you know, to some producer who is equally an artist.

"The producer will call in the actor and the scene painter. Then all four will work out that idea together. They will try to clothe that idea as well as they can. That is all that counts—the idea. We don't matter, any of us. At our best we are the medium through which the idea is transmitted." Such is the view of a painter of backgrounds who fully appreciates the difficulties of attaining artistry in his own work. It does not seem to have occurred to him that "the idea" was not presented to the author's mind in anything like the shape which it finally takes after months of self-criticism and formulation.

That is the way of the world. A man comes in direct contact with the difficulties of his own work, and his pride in overcoming them often blinds him to the accomplishments of men in other fields. Mr. Jones admits that the idea is what counts—why does he not furnish it? He imagines that the author is a lucky fellow who picks it up at random, but Mr. Jones is a thinker, and he will reach a much broader view in time.

Exactly the process of getting together in the formulation of a complete product has been advocated in this column for many years. The author sees his play as he writes it. The pictures pass before his mental vision much faster than they are shown on the screen, too fast for him to set them all down, the ones in front being crowded continually by those in the background, and he may lose sight of many elements calculated to beautify and clarify a story through sheer excess of creative imagination. Even while engaged in formulating one story others come pressing forward, begging to be given a chance for materialization.

On this account, and because he is obliged to keep ever in mind the many guiding principles of his craft, the author does not produce what might be regarded as sacred. His script may be greatly altered to its advantage. He can benefit quite as well as any other worker from intelligent suggestive criticism. But the fact that he has seen the pictures in process of describing them enables him to contribute greatly to the composite effect.

The idea of going beyond merely photographing the scenes of a screen story into their idealization, of doing as skilled painters do on their canvases, would take a powerful hold upon the imagination of those who visit the picture shows. A great photo-drama might be more than a drama—it might easily be a rhythmic spectacle, while preserving the charm of storied existence. Let us agree with Mr. Jones that the author only furnishes the subject matter, and that all he has done can be greatly improved by focusing other minds on his scenario in the interest of composite artistry—why not add his own mind to the total of criticism?

Some of the interiors now being shown in moving pictures are beyond the wildest dreams of Mr. Jones and other talented artists of the background. They imagine that they have made a great advance in getting away from the stock sets, the flapping canvas dropped from above, and the wobbly canvas pushed out from the two sides, the palace, the drawing-room, the prison, and the "forest"—oh, that forest! They have made great progress. So has the author of stage plays. Only in moving pictures are preserved the stock characters, the villain who perishes when the persecuted hero and heroine embrace in the last scene.

We are rarely depicting on the screen the abstract forces which furnish material for all true drama, the inner revelation and the interaction of mind and heart. Most of our photo play characters are of the traditional kind long discarded by the intelligent dramatist, but all this unreal stuff will vanish, along with the axioms and tenets of the stage which have been forced on moving pictures by old-time theatricalism, an inheritance through actors and directors who were received by the new art with open arms, regardless of their past performances on the stage.

Art directors of moving pictures have made radical departures from theatricalism and many of them are on their way to creating small palaces of wonder and delight in the exhibition halls. They have reached the point of arranging the setting to the mood of the play and are on the edge of transforming the exact scene into a veritable picture in arrangement, grouping and contrasts of light and shade. Many of the interiors we now see are really beautiful in design and execution, but most of our exteriors show a painful lack of the picture eye. They are principally distinguished by their inappropriateness.

Where an art director is unhampered, and where he has a story worth his while, the first thing for him to consider is what is behind the scene. There are many questions of fine proportion and harmonious arrangement to be considered, but they must primarily harmonize with the subject. The values he brings to the composite composition, like those brought by actor, director and author, are made more intensive by a unity of feeling. He must get behind the scene to what Mr. Jones calls "the idea" in order to find his true source of inspiration.

"The idea" is back of all to be accomplished. It is as true of the screen as of the stage that "We need not fear such an institution will become rigid and dogmatic," like a bad system of politics, "the instrument of powerful men for blinding vision and suppressing thought. The whole system is too vast and flexible; somewhere its audiences will demand self-expression and the flame will spread. *The artist is the last man in the world to become effectually gagged.* It is only where such an institution is under central authority that such suppression is possible."

The theater of which Hiram Kelly Moderwell dreams, the picture of which we may dream, "will be a collection of independent units. The individual voice smothered in one part will speak in another. Because men need to know themselves and their world they will always, in the long run, listen to the individual artist or thinker, providing that artist or thinker has a fit instrument to transmit his message. This theater of ours," like the smaller ones of the picture show, "will become one of the most complete, flexible and noble instruments ever conceived by man."

"Splendid Openings"

By W. Stephen Bush.

THERE is probably no business in the world with as many curious angles as ours. The things we do and the things we don't do when we ought to do them would fill volumes. Some day we will have a distinguished historian write a book about it all. As some one cleverly put it, "our business is full of loose ends but not chaotic."

Now this is the tale of a man who two years ago went to an exchange in a city in the state of Oregon in search of a theater for sale. The man in question is an old reader of the Moving Picture World, he has been in the show business for twelve years and in the exhibiting ranks for seven years. When our friend asked the exchange manager whether he knew of a good theater for sale the manager said he knew of none, but he did know of a "splendid opening." The manager mentioned the name of the town with the "splendid opening." Our friend and reader went on there and investigated. He found that the town was well supplied with good theaters. It was a fact, however, that the exchange of the manager who had given this advice was not represented in the town. "The manager was willing to have me take a chance," he says. "In fact, he encouraged me to take a chance so he could get his service into the town." Of course this manager did not care what became of the exhibitor as long as he was able to serve him with a few weeks of film service. We now quote from our correspondent's letter:

"Shortly after a theater in which I was interested in a town of less than a thousand people had occasion to cancel a service. Two weeks later a man arrived in town with no prior experience in the business, and endeavored to secure some one to build for him, representing on data furnished by the above exchange that the chances for opening a new theater were excellent. The exchange had informed him that the town offered exceptional opportunities. Again it looks as if the exchange encouraged a man to open a competing house in order that they might have their service in the town."

Here are other significant examples and extracts from our friend's letter:

A few weeks ago a farmer in a community not far from here sold his farm and "moved to town." He informed the manager of the only theater in the town (1,200 population) that he had decided to go into the picture business. The manager, who was obliged to sell life insurance part of each day in order to support his family, told the farmer that locations were hard to find, but if he could help him get started in any way his experience and knowledge was at his disposal. The farmer went to the city supplying that territory, was informed by an exchange manager that the town offered great opportunities, that the present owner was getting rich. The farmer returned and is now preparing to build a second theater in a town of but twelve hundred population!

I can relate other instances of this kind.. I can name many towns in the States of Idaho, Utah and Montana, absolutely spoiled—yes ruined—by second and third theaters coming in when business conditions in no way warranted them.

I have in mind a man who put his "all" into a new theater in a town really needing a good theater. This man had absolutely no experience or knowledge of the business. He was loaded up on service at exorbitant prices. Today the theater, so I am informed, is for sale at a sacrifice. Exchanges and supply men played an important part in encouraging this man. The town needed a theater and an experienced manager and owner—not a novice.

I can furnish complete data on the instances I have quoted and am convinced that in the West at least, this "wildcatting" is so extensive as to justify some editorial comment. The public have mistaken ideas of theater profits in small towns. A wholesale house will not encourage a merchant to go into a town where there is no opening; his account would be no good. Why, then, should exchanges and supply houses encourage every "Tom, Dick and Harry" to enter a town where a new house is not needed? Surely it will not lead to a lasting and profitable business for the exchange.

Just before receiving the communication from our friend and reader we heard of a well-substantiated story concerning a film salesman who had induced a hotelkeeper in a small town to invest his life's savings in an impossible motion picture enterprise. The eagerness to sell film had made this salesman lose sight of the decent respect he ought to have for his fellow man. Of course there are other managers who are thoroughly honorable and who would shrink from any such contemptible policy. Indeed, most of the managers with whom the writer has come in contact belong to that variety.

Give Credit Where Credit is Due

By W. Stephen Bush.

THE mail coming to this editorial desk is burdened more than ever with complaints made by exhibitors regarding their treatment by exchanges. It would be easy enough to fill a few pages with these complaints, even should we print them in small type. Then we hear complaints of a similar nature wherever a representative of the Moving Picture World attends meetings, or even social gatherings of exhibitors. Of course there are two sides to every story, but there could not be so much smoke without a little fire.

The chief cause of complaint is the attitude of the exchange toward the high-class exhibitor who has been in business for years and whose credit is excellent everywhere except in his film exchange. Though he may have been dealing with the same exchange for years, always paying his bills promptly, he receives no better treatment than the unknown man just entering the business. The writer knows of several cases where an exhibitor failed to receive his service because, according to the bookkeeping department, he owed ten dollars to the exchange, although in reality he owed nothing whatever and held receipts for everything he had paid.

One man who has been in the business for at least ten years and who has always paid his bills promptly owns several theaters. It happens that all his film bills are paid on a certain day in the week. One of the bills came one day late from the film exchange, and there was a few days' delay. He was immediately notified that he would get no more service unless he paid forthwith. The man is thoroughly responsible, is well known and owns real estate. The boy he had sent to the film exchange and who was told "that the boss could not get service until the money due [about ten dollars] was paid" rushed to a telephone and tried to get in touch with his employer. After considerable delay he succeeded and the "boss" dispatched another messenger with the ten dollars to make sure of getting his show. Worse was to follow. The bookkeeper was not notified by the cashier of the payment and the man was still debited on the books of the company and was again called up by the manager of the exchange and urged to pay up immediately if he wanted his service continued. Name and address of this exhibitor, with his views of film exchanges, will be cheerfully furnished upon application.

This is only a typical case. In this matter of giving credit where credit is due it seems to us that the exhibitor's argument in favor of a credit system similar to that in other lines of business is unanswerable. No one will expect an exchange to extend credit without some knowledge of the man to whom credit is given. It is an indisputable fact that thousands of exhibitors have been in the business for a long time, are the owners of many theaters and have always paid their bills promptly.

If they were in any other line of business there would be no question whatever about their being entitled to credit. Why make an exception in the motion picture business? It is no answer to say that "the good exhibitors must suffer for the sins of the bad exhibitors." This is poor logic indeed and a very gross injustice besides. Why not discriminate? It is entirely proper to investigate a man's credit to see how he has met his obligations in the past and what his commercial reputation is. If the inquiry is satisfactory then credit should be extended to the exhibitor. The exhibitor is the foundation of this industry, and it seems to us preposterous to assume that the majority of the exhibitors are unworthy of credit.

A Word About Ourselves

IN the course of its career of nine years THE MOVING PICTURE WORLD has never spoken of its own affairs and policies but once, when back in 1910 we took occasion to define our attitude and our views of the duty of THE MOVING PICTURE WORLD toward its readers. We pointed out that the interest of the reader was paramount at all times and that we know no other course. A square deal to all and special favors to none was our motto then as it is now, and as it will be always.

Again there are certain interests seeking to dictate to the management of THE MOVING PICTURE WORLD. Threats of withdrawals of advertising have been made because of our refusal to extend special favors in the way of publicity. Our policy of printing the news just as it happens has given offense in certain quarters. THE MOVING PICTURE WORLD has always felt bound to discharge its duty to the reader by printing all the legitimate news of the industry.

The pliant and even servile attitude of a rival publication has been pointed out to us as an example which we might follow with profit. We hold firmly to our old ideals of fairness, fearlessness and independence. We will not, and we cannot, crook the pregnant hinges of the knee that thrift may follow fawning. Our success has been built upon unswerving loyalty to the readers. There is no other sound foundation of success. The publication which is willing to merely serve as the dumping ground of free press matter may achieve a temporary success, but its readers will eventually repudiate it, and its usefulness both to reader and advertiser will end quickly.

False claims of circulation, prostitution to special interests, indiscriminating and fulsome praise of every picture which is advertised sooner or later lead to destruction. We have been asked by scores of friends why we let this campaign of false pretenses go on without protest, and why we do not invoke the lightning of truth against this disciple of Ananias. We can only reply that no campaign of false pretenses will be or can be successful in the long run. We think that the exhibitors and advertisers are on the whole altogether too intelligent to be deceived for any great length of time. Minding our business, which consists in giving the best and biggest value, we have no time and feel no inclination for the pursuit of modern Munchausens.

We are confirmed in this policy by the knowledge that we enjoy the esteem and confidence of the best elements in the industry. They recognize THE MOVING PICTURE WORLD as one of the great assets of the industry, and they look upon its established policy as a valuable factor in the development of the best artistic and ethical standards of the screen.

The latest rumor is that THE MOVING PICTURE WORLD is to be further disciplined out of its habits of independence by having a rival publication declared "the official organ" of certain special interests. We never have aspired to be the "official organ" of special interests. We know we would look foolish in a livery, no matter how neat and smart its cut or how bright its buttons. We own no master or masters. Our vision, we trust, is too wide and keen, our intentions are too honest to serve any interest but that of the industry as a whole. In passing we might say that THE MOVING PICTURE WORLD unaided except by the exhibitors, without reward and without expectation of reward, has done more for the general good of the industry both as a journal and a champion than any organization. It has seen the rise of many an organization called into being with excessive noise and boasting only to see it fall by the wayside and assist in providing decent burial. We are satisfied to be what we always have been, the authentic and acknowledged mouthpiece of the *whole industry,* serving with equal zeal and intelligence *every branch of the industry,* but with all the fervor of our soul clinging to the conviction that our welfare must always be identical with the welfare of our readers and especially do we seek the benefit of the exhibitor.

To Our Friend and Reader the Exhibitor

IS THERE in your community or in your neighborhood any church or any social or civic club or any educational institution or any library association which is interested in motion pictures, not as a spectacle, but as a factor and problem in our daily lives? Have you, perhaps, been asked to appear before them for a talk on the subject? Do you feel that such societies and institutions are ready to give a fair hearing to the motion picture side of the problem? Is there censorship discussion or agitation in your town which might be arrested by a strong plea on behalf of reason?

If such is the case the MOVING PICTURE WORLD is ready to help you. If you are not too far from New York we will send a competent member of our staff to give an entertaining talk on the origin and the making of motion pictures, on the development of the screen, on its educational possibilities diversified with humorous sidelights and ending with an appeal for rational regulation in place of drastic and arbitrary censorship The lecture may be accompanied by or illustrated with pictures if you will furnish the projection machine and the pictures, or it may be given without any such accompaniment.

In either event the good resulting to the industry in general and to the exhibitors in the respective localities in particular is obvious. Such work will promote a better understanding between exhibitors and the public at large. It will show the public, whether they are patrons of the screen or not, that motion picture men are progressive and intelligent, that they take a serious and enlightened view of their vocation and that it is their desire to keep pace with the best civic spirit in every community. A letter to the MOVING PICTURE WORLD will bring you all further information you may want to have. We are willing and anxious to co-operate, but wish to emphasize the fact that the present scope of this service does not look beyond a reasonable distance from New York.

Hungry for American Pictures

By W. Stephen Bush

Latin-American Countries Have Changed Their Attitude Towards Yankee-Made Pictures— Our Great Features Breaking Records and Smashing Barriers in the Lands of the Dons

THE American-made picture is in the ascendant all the world over, but nowhere has it won more golden opinions of late than in Latin-America. There, in a market of wonderful possibilities, the American motion picture has advanced in popular esteem with Seven League boots. Let's give credit where credit is richly deserved. In this case the laurel wreath belongs on the brow of David W. Griffith—a brow now thoroughly used to such floral decorations.

If our reports were to be given any credence time was when the American-made picture was a by-word all through the big and little Latin republics. The very poorest samples of our kinematographic work found their way into this great territory until the Latins either scoffed or turned away in candid disgust. Even before the Griffith school made itself known in that vast region there had been a perceptible improvement, but the landslide came with Griffith and with the Griffith South American standard bearer, a capable young man by the name of Guy Croswell Smith. Now all South America talks about the marvelous Yankee pictures. They want to see more of them. Thus Griffith has rendered a lasting service to the industry up here. Now the presumption is in favor of the American made picture; in the past the presumption was against it and it used to require evidence to overcome that presumption. Mr. Griffith has supplied the evidence in an overwhelming quantity.

Guy Croswell Smith.

"Cine-Mundial" Popular in South America.

"I saw Cine-Mundial, your Spanish edition, wherever I went in South America," said Mr. Smith to me when I told him I had come to ask him for his experiences in Buenos Aires and other big South American towns. "I went down to Buenos Aires," continued Mr. Smith, "last winter to exploit South America for 'The Birth of a Nation.' I may well say that we came, saw and conquered. From the first the supreme merit of the production was recognized. For the first time in the history of motion pictures in South America the great dramatic theaters opened their doors to the motion picture. In Buenos Aires the picture was shown in the finest theater in all Latin-America, the Teatro de la Opera, where it continued for two hundred performances. The same triumph for the American picture came to pass in Chile, in Peru, in Bolivia and in Uruguay. Not only did the public appreciate our picture, but they became tremendously interested in American productions generally, and now the name of Griffith is known throughout the whole Latin-American countries.

The Great Market to the South of Us.

"There is indeed a wonderful opportunity in Latin-America for the American producer. Let me point out to you that the South American market is a great absorber of both quantity and quality. The theaters there go the daily change one better; they have three new programs a day, running sections of three different hours, the price averaging about ten cents for a performance or thirty cents for any one who wants to see the three shows in one evening, and there are many who do. It is truly remarkable how the Latin-Americans are turning toward our pictures and getting away from their old popular staple—the Italian picture. They are getting tired of the eternal triangle with its accompaniment of impossible sensations and fearful crimes. Having glimpsed the 'Art-Quality' in the American picture, they ask for more and ever more. The soil of South America is indeed ready for the American producer. One of the things that have heretofore held many producers back has been their experience with the curious copyright and registry laws prevalent in Latin-American countries. These laws afford a great chance to unscrupulous persons to steal names and trademarks away from their rightful owners. A little legal precaution, however, will remedy the evil. I had no difficulty in protecting the pictures intrusted to my care and the same measures may be taken by others.

Conditions That Call for Reform.

"What they need down there is not only the American picture, but American ways of regulating supply and demand at least to some extent. Of course, a system which means three changes in one day cannot go on forever. We ourselves are suffering from too many daily changes and are getting away from the daily change as much as possible. The Latin-American situation needs attention along the same lines, only a good deal more of it. As regards projection conditions, they are almost primitive in even some of the best places, and your Cine-Mundial with its projection department is for this reason having a great vogue with managers down there. The exhibitors and managers of Latin-America have no other means than Cine-Mundial for keeping in touch with the rest of the kinematographic world; that's why your paper established itself so widely and firmly in such a short time. I am going back to South America with 'Intolerance,' which I have booked very extensively on the trail of 'The Birth of a Nation.' I look forward to a very successful tour. The theatrical season in South America is the antipode of our own, lasting from April to November."

Mr. Smith called attention to the fact that every town of any size at all in South America has its municipal theater; a show house devoted strictly to the legitimate and maintained at the expense of the government. His picture went into many of these houses, being the first motion picture enjoying that distinction. Now that the way has been opened all these theaters will be ready to open their door to the motion picture of quality. In parting from Mr. Smith I carried away a very lively impression to the effect that the Latin-American film market for the first time in its history was hungry for American-made pictures.

MUSIC OF METRO'S "ROMEO" UNUSUAL.

Metro's "Romeo and Juliet" is attaining an unusual degree of success wherever shown. One of the important factors contributing to this result undoubtedly is the quality of the musical accompaniment. The score was compiled by Irene Berge and Samuel Berg. As has been prevously pointed out in these columns, they transposed the music of Gounod's "Romeo and Juliet" and Tschaikowsky's symphony of the same name. Present at the initial showing at the Broadway Theater were many representative musicians, and Mr. Berg was the recipient of compliments from them at the close.

As an example of the manner in which "Romeo and Juliet" was received throughout the country the Rialto Theater of Denver before the end of a week's engagement booked the subject for an indefinite run. Heretofore there have been but few productions that have held its screen for a week.

HARRY CAREY RETURNS TO UNIVERSAL.

Harry Carey, the actor of Western characters, has returned to the Universal Pacific Coast studios. Mr. Carey will play the leads in several big stories now under preparation for him and will co-direct the productions.

Vice President H. O. Davis has not announced as yet Carey's associate from the production department or the players who will support him in the photoplays.

Film Men at The Border

Find Time While Working for Uncle Sam to Keep in Touch with What Is Going On in Industry

THE Moving Picture World has received an interesting letter from Howard Irving Young, a member of the scenario department of the Metro—that is, when not on duty with the New York National Guard at the border. It is written on the letterhead of the Rio Grande Rattler, the novel publication issued by the New York division, the headquarters of which are at McAllen, Texas. Mr. Young is a member of the staff of the Rattler. It is plainly to be seen that the performance of soldierly and writing duties has not prevented the young New Yorker and his fellow-film men from maintaining interest in the picture world. So, too, it is evident that even far from home the camaraderie characteristic of the film business is in full bloom. It's a safe bet that Proprietor Logan of the Amusem Theater is glad to

Group of Soldier Film Men at McAllen, Texas.

have his fellows of the film around him. But here is Mr. Young's letter:

I am enclosing a picture which I think may be of interest to you and your readers. It is a photograph of the moving picture men with the New York division at McAllen, Texas. All of the boys belong to various organizations that are now serving on the border and back home are connected with different producing companies. The picture was taken in front of the Amusem Theater, an airdome located near the Seventh Regiment camp, which is owned and managed by T. R. Logan of Corpus Christi. Mr. Logan is a wideawake exhibitor who puts on a fine, new program each night for the entertainment of the boys in khaki. Mr. Logan is a friend of all the boys and he knows the kind of pictures they like.

I need not tell you that the "movies" mean a great deal to us down here, for they are the only real connecting link between our military life in the cactus and the world of fun and pleasure that we left behind when we cheerfully and quickly answered the president's call last June. And let me tell you that the boys are just as critical in their tastes as they were back home and that a bad picture never gets by.

Although the posters on the billboards are mostly of Essanay Chaplins, do not think Mr. Logan's regular program isn't right up to the minute or as near to it as it is possible for a border town picture house to be. He is running all the newest Mutual Chaplins also, and these Essanays are merely a part of his all-Chaplin program, which means that every Wednesday and Sunday night the inimitable Charlie has the screen to himself.

The names of the men in the picture are: Left to right, standing—Alexander G. Duane, Metro; John M. Donovan, Eggers Engraving Company; Howard Irving Young, Metro; T. R. Logan, proprietor; Al Katz, Bluebird; W. A. Crites, operator at Amusem Theater; Bill Foley, Epoch Company.

Left to right, seated—Francis V. Wallace, Concord Theater (Brooklyn); Edward C. Bernius, Thanhouser; Sergeant William B. Love, military director; Frank O'Neil, Pathe; Jack Harford, Solax; George Penny, Balboa.

I hope you will find space in your valuable magazine for this picture, for one feels after being away from home and business four months that the "bunch" is apt to forget him. We are proud of the fact that we are serving Uncle Sam and we are proud to be connected with the motion picture profession. We'd like to have everyone know how proud we are.

Wishing you continued success and prosperity, I beg to remain, Your sincere friend and well-wisher,

HOWARD IRVING YOUNG.

McAllen, Texas, October 20, 1916.

Chester Beecroft in New Role

Resigns as Eastern Representative of American to Take Up Project for Marketing Film Abroad.

THE resignation of Chester Beecroft as eastern representative of the American Film Company is announced from that company's office, effective at the end of this week. The step is taken by Mr. Beecroft to enable him to put into independent action a plan of foreign distribution which will bring maximum returns to the manufacturer.

Mr. Beecroft's new connection is with the Overseas Distributing Company of America, an organization which has made arrangements to market American Film Company-Mutual productions abroad through the foremost foreign distributors. Mr. Beecroft will also continue to handle the sale of the Chaplin-Mutual pictures in foreign countries and will in addition deal in the product of any other high-class film companies looking for the widest foreign market. The proposition is worked out on a bigger and broader scale than has been applied before in marketing films abroad and every indication is that it will be a huge financial success. Mr. Beecroft will be located for the present at 71 West Twenty-third street, New York.

Harry H. Poppe and Eleanor O'Keefe, who were associated with Mr. Beecroft during his term as general manager for David Horsley, and who have been with him in the American Film Company's office, will go along with him in his new venture.

Chester Beecroft first attracted attention as advertising manager of the Patents Company. Later as advertising and publicity manager of the General Film Company he wrote a startling line of copy in the interests of that releasing concern's product.

One of his notable achievements in this position was the sale of the rights to the Mutual-Chaplin releases in the United Kingdom for a sum equal to more than half of the total salary the Lone Star Company is paying the famous comedian.

Libel Suit Against Variety

Lee A. Ochs, President National League, Sues for Damages from Editor and His Informants.

THE owners of the periodical Variety have been served with papers in a libel suit instituted against them by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America. The suit has been brought by Mr. Ochs to recover $100,000 damages for a libel alleged to have been committed by the publication in Variety of an article in which Mr. Ochs is charged with having used his office as president for improper purposes. The defendants named are Sime Silverman and Joseph Lowe.

Mr. Ochs, speaking to a representative of the Moving Picture World, declared that he had nothing to say for publication, but that he felt the attack of Variety to be a slap at the organization as much as an attack upon him personally. He said the charges were ridiculous and could easily be disproved.

Fleischman & Goldreyer, the theater owners whose statement in Variety formed the basis of the allegations against Mr. Ochs, have also been served with papers in a libel suit. Mr. Ochs' attorneys are Goldsmith, Rosenthal, Mork & Baum, of 32 Nassau street.

Chicago News Letter

By JAS. S. McQUADE

Chicago Would Enjoin "The Birth."

An effort is now being made by the city of Chicago to dissolve the temporary injunction obtained by the Epoch Producing Corporation about a year ago, which permits the exhibition of "The Birth of a Nation" in Chicago. J. J. McCarthy, general manager, and Theodore Mitchell, director of publicity for the Epoch Producing Corporation, were in Chicago last week attending to their defense to the bill of complaint prepared by the city. The case was set for a hearing before Judge Gridley on Monday, October 23, but was continued until a later date by appeal of the counsel for the defense.

In referring to the controversy, Mr. McCarthy said: "It is a matter of regret with us that we should be here now fighting for 'The Birth of a Nation.' Here is a theatrical attraction that has been making stage history for America. We have played 'The Birth of a Nation' to upward of 8,000,000 people. Our record is as clean as anything could be. We have been going ahead attending to our business, and not mixing up in the political schemes that have been hatched out to interfere with us, and now, after a run of nearly a year and a half, with millions of pleased patrons behind us, we are compelled to return to Chicago and face another attack upon our contract rights. If it were not so serious it would seem ridiculous enough to be almost unbelievable."

According to the terms of the existing injunction, children are still barred admittance to the Colonial theater, where the production enters its fourth successful week of its return engagement. An attempt will also be made by the Epoch Corporation to abolish this restriction when the case is brought up before Judge Gridley.

F.I.L.M Club Business Meeting.

Wednesday, October 25, the regular meeting day of the Chicago F.I.L.M. Club, again saw that body gathered around the table. The meeting was well attended by members and out-of-town guests. The meeting was directed by the club chairman, J. L. Friedman. Through the club secretary, H. A. Spanuth, the exchangemen, members and visitors were acquainted with the wonderful results already in evidence as reward for effort extended more to closely associate the exhibitor and exchangeman.

Through the assistance of a reporting company, to whom all daily reports are submitted, it has been possible already to eliminate several bad accounts. The local express company heads have guaranteed more co-operation to the club, thereby assuring the exhibitor of prompter delivery. A thoroughly tested pick-up and delivery system for films has been indorsed and put into operation. With this system once in good working order, with its bonded film handlers, the club expects to be in a position to guarantee its members against present annoyances, viz., loss of film through theft or otherwise, damaged shipments, etc.

The violation of any one of its rules will be reason why the F.I.L.M. Club shall ask for the resignation of the violator.

Mr. Hoy, a member of the club's central bureau, is now in New York interesting the Eastern exchangemen in similar co-operation with the exhibitor, while in Detroit, Milwaukee and Des Moines similar activities have been started.

Cresson Smith Shifts to Chicago.

Cresson E. Smith, formerly manager of the Des Moines (Ia.) office of the Metro Pictures Corporation, has been transferred to the Chicago office of that company, to succeed R. O. Proctor, recently resigned. Mr. Smith has been in the employ of the Metro Pictures Corporation for a number of years, and is a film man of wide experience. He first entered the busines as an exhibitor in Pittsburgh, and at one time held the office of president of the Pittsburgh Exhibitors' League. Later he became associated with the exchange end of the business, exploiting features for the Weilan Film Company, of Pittsburgh, and left that company to assume the management of the Cincinnati office of the Alliance Film Corporation. After leaving the Alliance Mr. Smith was identified with the Crelle Feature Film Company and the Alco Film Corporation, of Pittsburgh. The reorganization of the latter concern, which resulted in the birth of the Metro Pictures Corporation, gave Mr. Smith the position of manager of the Des Moines office.

Frederick R. Martin, who has worked under Mr. Smith in the Des Moines office for the past year, has also been transferred to the Chicago territory, and will henceforth represent Metro in Southern Illinois.

Harry R. Skirball, until recently connected with the Metro Kansas City office, has also been transferred to the Chicago territory, to assist Mr. Smith.

Chicago Film Brevities.

A. "Watso" MacArthur came out here from New York last week, and immediately upon his arrival enrolled as a student in the "College of Sin," located underneath the Sherman House. He has found time, however, to rattle off a few "Flickers," which follow the brevities.

* * *

Maurice Fleckles, special representative of the Universal and the Bluebird, returned to this city Tuesday, October 24, after a six weeks' sojourn in New York.

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It has been officially announced that the second annual reception and ball of the Reel Fellows Club of Chicago will be held at the Hotel La Salle on Friday evening, November 10. Tickets can be had from Secretary M. G. Watkins. An unusual entertainment program has been provided for, and two leading film stars will lead the grand march. A meeting of the various committees appointed to attend to the general business attached to the affair was held in the office of the secretary on Thursday evening, October 26. The affair is being profusely advertised.

* * *

The Selig Company has been the recipient of the following unsolicited compliment by Miss Carrie M. Simpson, of Topeka, Kan., and member of the Kansas State Censorship Board. It is not often moving picture censors voluntarily commend any film production, which makes Miss Simpson's testimonial all the more appreciated. She writes: "Will you kindly place my name on your mailing list for Selig's 'Paste Pot and Shears' and other publications that will help your pictures with the Kansas State Board. Not that you need help, as I personally review all Selig pictures, and never to my knowledge has one been rejected."

Colin Campbell, the Selig director, returned to Los Angeles last week after a two weeks' sojourn in Chicago, where he has been occupied in assembling "The Garden of Allah," the latest Selig superfilm produced under his direction. Mr. Campbell will begin work at once on a new picture taken from a story written by Gilson Willets. Al Green, assistant to Colin Campbell, will direct the production of "The Princess of Patches," the interior sets of which will be filmed in the Selig Chicago studios. An all-star cast is being selected for the picture, and will be made public later.

* * *

Frank A. Dempsey, traveling representative for the Kleine-Edison-Selig-Essanay service, was a caller at the World office October 23. Mr. Dempsey has been covering Wisconsin territory for about three weeks, and reports excellent conditions all through the state.

* * *

M. Frank, owner of the Rex theater and the Mozart, Popular and Bellevue airdomes, Memphis, Tenn., visited the

Chicago office of the World recently and renewed his subscription. Mr. Frank uses the World and V-L-S-E service and charges 10 cents admission for programs of five or six reels. He reported good business in all his houses.

* * *

F. M. Brockell resigned from his position as manager of the Chicago office of the Paramount Pictures Corporation last week. He has not yet made public any future plans. Mr. Brockell's resignation comes as a surprise to the trade, as he has been in the employ of the Paramount and its subsidiary companies for a long time and has a wide acquaintance among exhibitors. He will be succeeded by Frank Rutledge, who comes from the Detroit office of the Artcraft Pictures Corporation. Mr. Rutledge began his duties on October 30.

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J. W. Smith, manager of the Central Opera House, McHenry, Ill., was a recent caller at the Chicago Paramount office. The Central Opera House has a seating capacity of 500, and is supported by the 900 inhabitants of McHenry.

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The Bismarck Gardens, one of Chicago's most popular restaurants and amusement resorts, which was recently equipped with complete projection apparatus, is now showing the Paramount-Burton Holmes travelogues on Monday and Tuesday, for the entertainment of its guests.

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According to W. H. Jenner, Chicago branch manager of Kleine-Edison-Selig-Essanay, this program is meeting with marked success. The New Strand theater, Fort Wayne, Ind., a 1,400-seat house, and the New Colonial theater at South Bend, Ind., with a seating capacity of 1,200, opened their doors with K-E-S-E service. The Ascher circuit of eight local first class houses is doing business through Mr. Jenner's offices.

Merle E. Smith, general branch manager for K-E-S-E, reports good business conditions existing. Mr. Smith is finishing a hurried western trip, and expects to be back in Chicago within a few days.

* * *

W. J. Patterson, sales manager of the Motion Picture-Scope Company, advised this office that the agricultural department of the state of Wisconsin is using the Portoscope portable machine to project moving pictures of land development in Wisconsin, taken under its supervision. A tour through the middle western states is being made by members of the board, and daily exhibitions of the films are given in a railroad coach completely furnished with the necessary projection equipment.

* * *

S. G. Sladdin, general representative of the Consolidated Film Corporation, producers of "The Crimson Stain Mystery" serial, released through the Metro offices, stopped off in Chicago for a few days last week. Mr. Sladdin is on a trip which will cover every booking office of the firm in the United States. He reports "The Crimson Stain Mystery" is playing to capacity houses all over the country.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—Third week of "Twenty Thousand Leagues Under the Sea" (Universal).

Ziegfeld—"A Prince in a Pawnshop" (Vitagraph), featuring Barney Bernard; Earl Williams in the Vitagraph serial, "The Scarlet Runner," and a Tweedledum comedy.

Colonial—"The Birth of a Nation" (D. W. Griffith).

FLICKERS.

Terry and Mrs. Ramsaye, now comfortably located in Chicago, are working harder than ever to teach the exhibitor to say "Mutual" to the exchangeman on booking day.

* * *

A visit to the Selig offices permitted of a few moments of Herbert Hoagland's time. Friend Hoagland has been in Chicago so long that now he doesn't even care if Broadway ever happens again.

* * *

"Good morning—glad to see you again," is all Maurice Fleckles, the Universal district manager, had time to say before he started to New York for a short visit. Some busy man!

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E. D. Hopson, manager of the Hamburger circuit of nine Chicago houses, was a visitor at the office this week.

* * *

He's in again—Hector J. Stryckmans, always talking films, has a new song he is rehearsing. Hector, well known as a press agent and film promoter, is now boosting a new automobile accessory—and it's for a Ford, boys.

"Come in, sit down, and let me tell you about all my Bluebirds." This was the reception extended by I. Van Ronkel when I called at his office. Our birds are flying higher than ever. Just think of it—out of five houses on one street Bluebird photoplays are playing four of them.

* * *

When they get through spending money for alterations the Laemmle Film Service offices at 205 West Washington street will be a most attractive and comfortable place to do business.

* * *

The old saying, "You have to hand it them for their nerve," is being repeated quite often in Chicago.

With the help of the dailies, a picture too poor for any consideration at all in the East has been put over in this city and is playing to capacity attendance. After trying various methods to dispose of said picture, the owners sold "world's rights" for a few dollars more than nothing. Since the newspapers carried advertising notifying the public that women only would be permitted for two weeks, after which mere man could take a peek, the Bandbox theater has had a crowd lined up daily, and sometimes a block long, waiting for admittance. It is with this class of advertising of a very poor picture that is bound to hurt the industry.

At Leading Picture Theaters

Programs for the Week of October 29 at New York's Best Motion Picture Houses.

"The Soul of Kura-San" at the Strand.

THE photo-dramatic feature at the Strand Theater for the week of October 29 was "The Soul of Kura-San," in which the distinguished Japanese actor Sessue Hayakawa and Myrtle Stedman enact the leading roles. The scenes of the play are laid in Japan and America and the story deals of the love of Toyo, a poor Japanese artist, for Kura-San, the daughter of a tea-house proprietor. The second and last installment of the Battle of Somme was shown, also another chapter of Ditmar's "Living Book of Nature," scenic and educational studies, a new comedy and the Strand Topical Review. The soloists were Irene Audrey and Irene Stokogsky.

"The Microscope Mystery" at the Rialto.

Wilfred Lucas and Constance Talmadge played the leading roles in "The Microscope Mystery," a Triangle comedy drama offered as the feature story of the program at the Rialto. Actual fighting in the French front line trenches, where the opposing lines were only forty feet away, brought the Donald C. Thompson war pictures to a dramatic climax. Views of Egypt's storied ruins and color photographs of the Maori Islands were the educational feature of the bill. Mr. Rothapfel's "Literary Digest of the Screen" gave the current news in picture form and a selected comedy completed the program. Elsa Diemer and Bernard Bogoulawsky were the soloists. Two girls from the Helen Moller School interpreted Grieg's "Butterfly" as a dance number.

"The Heir to the Hoorah" at the Broadway.

"The Heir to the Hoorah," the Paul Armstrong drama which won great fame on the stage, and has been adapted for the screen by Beatrice C. De Mille and Leighton Osmun for Thomas Meighan and Anita King, was presented by Jesse L. Lasky at the Broadway theater for the week. The usual weekly events, cartoons, colored scenic and a comedy rounded out the program.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four Triangle pictures were shown. Monday, Tuesday and Wednesday Louise Glaum in "Somewhere in France" and a Triangle Keystone comedy were shown. Thursday, Friday, Saturday and Sunday Bessie Love in "A Sister of Six" and a Mack Sennett comedy furnished the picture program.

BUFFALO UNICORN CHANGES HEADQUARTERS.

Charles H. Barolet, manager of the Syracuse branch of the Unicorn Film Service Corporation, announces that the Buffalo headquarters of the company has moved from the third floor of 39 Erie street to 23 West Swan street. The new headquarters are in the heart of the film district, and elaborately designed to meet the requirements of visiting exhibitors. The fact that the Buffalo headquarters is now on the ground floor of the new building is an added convenience, as most of the other exchanges in Buffalo are "walk-ups." Harry Sonnerville, a film man of great experience, and known to practically everyone in the industry, will be in charge of the headquarters. As Mr. Sonnerville has been an exhibitor himself for the past ten years, he is well qualified to look after the needs of those in quest of the Unicorn Service.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

DOINGS AT UNIVERSAL CITY.

This Week's Principal News From Big Film Capital.

ABOUT the youngest actor who has worked in scenes at Universal City in a long time was a baby one week old who appeared this week under the direction of Joseph De Grasse in a five-reel feature. The baby worked during one morning with Dorothy Phillips, who is featured with Lon Chaney in the photoplay, "The Piper's Price."

Three stories by Eugenie Magnus Ingleton, the scenario writer, are being put into production at Universal City this week. They are, "The Girl in the Check Coat," directed by Joseph De Grasse; "The Opal Ring," directed by Rex Ingram, and "The Organ Grinder," directed by Douglas Gerrard. The two former will be made in five reels and the latter in two.

"The Opal Ring" is a strong Russian story, and the principle role is taken by Betty Schade who is supported by Wedgwood Nowell and Nichola Dunaew, formerly with the Vitagraph Company.

"Of Such Is the Kingdom" is the title of a five-reel drama being produced by Director Lloyd Carleton. The lead is played by Gretchen Lederer with Emory Johnson opposite, and with Lois Wilson and Adele Farrington in the supporting cast.

Lois Weber is now at work filming "The Mysterious Mrs. Misslewhite," a five-reel Universal feature written by Thomas Edgelow and from a scenario prepared by Miss Weber.

A notable cast has been assigned to this production by vice-president and general manager H. O. Davis. Mary McLaren and Jack Warren Kerrigan will play the featured leads. They will be supported by such well known character players as Evelyn Selbie, Charles H. Mailes, Willis Marks, and Bertram Grassby.

Lois Weber was so delighted with work of her company that she gave them a feast this week. A barbecue was arranged by Wallace Kerrigan, superintendent of the ranch.

Our friend Herbert Rawlinson, who has been confined to the hospital at Universal City for about a month since his accident in a picture in which one of the ligaments of his right leg was broken, had his first night out this week.

He was taken to Morosco's theater in Los Angeles, where Maude Fealey was giving a party to a number of theatrical friends and moved around on crutches among the guests. "It made me feel like I was really living again," said the Universal star on his way back to the hospital.

MANY THRILLS STAGED AT KEYSTONE STUDIOS.

At Mack Sennett's fun factory this week more than usual hair raising stunts were pulled before the cameras to supply thrills for Keystone comedies.

Earl Soveren, astride his diving horse, "Jasper," made a twenty-five foot plunge into the studio tank. Water had been pumped into the big tank till it was filled to the rim, and a runway constructed and let down over one side, which was to enable the horse to emerge after his jump. Big timbers held up a platform and another runway twenty-five feet in the air. When everything was in readiness Jasper was led along the high runway, shivering and head held high in expectation of what was to come. The boards were carpeted to prevent his slipping. He came to the end of the runway with Soveren on his back, and in the twinkling of an eye horse and rider shot out in midair. Down they came and with a mighty thud sprayed water in all directions. The big pool heaved and swayed while two men in bathing suits jumped in to assist Soveren to handle his mount. The dripping head of the animal rose above the surface of the tank. As the two scrambled over the side cheers and applause greeted them.

The stunt was "shot" by a battery of cameras, and it will be shown in a forthcoming Keystone Triangle release.

Another daredevil, Bobby Dunn, Keystone comedian, leaped from an automobile going twenty-five miles an hour into Hollenbeck Park lake from the bridge which is forty-two feet above the water surface. All this to furnish a few feet of real thrill film for a Keystone comedy. Dunn's sporting blood prompts him to shun "doubles" and "dummies."

The picture in which the Keystoner's daring stunt will appear is now in the making under the direction of Frank Griffin. Hollenbeck Park was selected as the location for the scene because it is one of the most attractive spots in southern California, and the picturesque bridge that spans Hollenbeck Lake is the highest in the vicinity of Los Angeles.

KALEM "HAM" COMEDIES CELEBRATE BIRTHDAY.

With the production of "Fashion Plates" (temporary title), the Kalem Hollywood Players this week celebrate the 100th release of the popular "Ham" comedies under the direction of Lloyd V. Hamilton.

These comedies were put on the market by the Kalem company about two years ago with practically the same principal cast, Lloyd Hamilton as big funny "Ham"; Bud Duncan as comical little "Bud," and charming Ethel Teare as the leading lady. At first the Kalem company did not give Mr. Hamilton's release the name of "Ham" comedies, but later funny Hamilton's work suggested this abbreviation. Many of the scenarios have been written by Mr. Hamilton, and for the last six months the direction of the stories have been done by him. A valuable addition to the company has been the recent acquisition of Henry Murdock and Al Edmunson, well known players.

Members of the Hollywood studios will celebrate the 100th birthday of the "Ham" comedy releases with a dinner dance at a popular downtown restaurant. Lloyd Hamilton will be the host and Miss E. M. E. Gibsone, manager of the Hollywood studios, the hostess.

PLAYERS CLUB SLOWLY PROGRESSING.

Last Monday evening the Hollywood hotel was a busy place. The meeting of the new Players' Club was in session with about fifty prominent film makers present. Officers were named, directors appointed, and the business of the young organization gone over.

Cecil B. De Mille was selected to fill the president's chair, James Young was named for vice-president, Frank Garbutt, second vice-president, and H. O. Davis, third vice-president. Syd Chaplin and the Hollywood National Bank were named as treasurers. Wallace Reid, assisted by Jack Sacker, was named as secretary. The directors chosen were C. B. De Mille, James Young, H. O. Davis, Wallace Reid, M. H. Hoffman, Fred Kley, H. M. Horkheimer, George Melford, Thomas H. Ince, E. H. Allen, D. W. Griffith, C. C. Hall, G. G. Greenwood, and Mack Sennett. No other officers or committees were named, however, a house and finance committee will be selected at the next meeting, which will be on Tuesday night at 8 o'clock in the Hotel Hollywood, the temporary headquarters of the new club. It was reported that $1,500 had been collected from prospective members.

EDITH STOREY IN LOS ANGELES.

Edith Storey, the charming star, has arrived here accompanied by her mother. Miss Storey will begin work some time this week on a big feature in which she plays the role of an Arabian girl. Trouble with her eyes as the result of working under studio light is said to be one of Miss Storey's reasons for coming west.

LOS ANGELES FILM BREVITIES.

Mrs. Lule Warrenton's children's photoplay company has been incorporated we are informed for $50,000. Actual work on production will start sometime this week.

The directors of the new corporation are, Mrs. Warrenton,

Mrs. Harriet H. Barry, Eva Bird Bosworth, Winfield Hogaboom, and J. Herbert Welch.

Mrs. Warrenton is at the present time looking over studio sites at Culver City, Lankershim, and Monrovia, but is probable that the company may use the Superior Film Company's indoor studio in the Knickerbocker Building.

All the children to be used in the plays to be made for children have been secured, and a number of fairy stories and other plays prepared so that there will be no delay in the new work which Mrs. Warrenton has planned.

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The Nevada Film Company is now in Guatemala, filming scenes for "The Planter." Director John Ince and several other principal players departed from Los Angeles about three weeks ago. The remaining members left this week for New Orleans where they took a boat for South America. Those who went were Tyrone Power, Edith Sterling, Lamar Johnson, Lewis Fitzroy, Norbert Myles, Maud Emery Taylor, Grace Lewis, Mrs. Harry Davenport, John E. Ince, director; Joseph Boyle, assistant director; William Black, photographer; Robert Turnbull, assistant photographer; Carlyle R. Robinson, publicity director; Philip Hansen, Manager Ward's personal representative, and Mrs. Hansen. They will be absent about twelve or thirteen weeks. Mr. Ward will remain here to secure a studio and attend to the local business interests.

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Napoleon and Sally the eminent chimpanzee stars of the E. & R. Jungle Film Company, we are informed, will not appear in one-reel comedies in the future. They will be featured in only five-reel stories—regular photoplays—so that they will be given an opportunity to display their talents.

* * *

The Mex-American Film Company is a new concern and we are informed that they are contemplating to build a studio in Glendora, California. The Mex-American Film Company, it is stated, has signed an agreement with Don Luis Terrazas and his son, Guillermo Terrazas, for the staging of a ten reel feature picture. William Stoermer is the managing director of this company.

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Another film company was launched this week in Monrovia, California, by Henry Christine Warnack, the dramatic critic of the Los Angeles Times. Mr. Warnack is the president of the company; Captain Charles A. Montgomery, vice-president and general manager, and William Lowery, Griffith director, is the producing director. The company will build a studio of their own and produce large feature productions. The personnel of the actors will include David Hartford, Fred Warren, Frank Bowman, Jas. M. Warnack, George McDaniels.

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It is stated that the Fujiyama Feature Film Company intends to build a studio in Redlands, California. This company will produce Japanese plays and will send a company of actors to Japan.

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At the Signal studios, J. P. McGowan is this week having built a replica of the logging camp of the Yosemite Valley Lumber company, which he used while at El Portal in the production of "A Lass of the Lumberlands."

* * *

Harry Ham, the Christie comedian, is a famous automobile racer, and it was racing which brought him into pictures. Harry was living in Mexico City where his father was a banker, and journeying to Los Angeles he took part in the road race to San Francisco. He won the race, and was cranked on to some film. This led to visits to the studios, and an engagement with Elsie Janis at the Morosco headquarters. Then he joined the Metro, Famous Players, Universal, and so to the Christie Company with which he is now.

Harry Ham was educated at the Exeter Prep., and later graduated from Yale. He has been across the ocean six times, and before appearing on the screen was a favorite in amateur theatricals. Harry is always ready to advise any of his friends regarding the ailments of their automobiles.

* * *

Baby Virginia Corbin, who supports Harold Lockwood and May Allison in the Yorke-Metro adaptation of Harold MacGrath's "Pidgin Island," recently entertained hundreds of patrons of the large Broadway Department Store in Los Angeles. After being introduced by May Allison, Baby Virginia recited a descriptive poem, "Tears," written for her by Harold Lockwood, and after delivering same in an admirable manner, was applauded most enthusiastically. For an encore, the talented child actress related the story of the "Three Bears and Goldylocks." The program was arranged by Miss Bertha Wilcox, and consisted of folk dancing pantomime and songs, all in which the Yorke actress was the principal character. Baby Virginia has appeared with Geraldine Farrar and other recognized stars of the silent drama, and makes her Metro debut with Harold Lockwood and May Allison in "Pidgin Island," under the direction of Fred J. Balshofer.

* * *

We received a letter this week from our good friend Wallace MacDonald, the popular young film star formerly with the American Film Manufacturing Company. Wallace writes that he will start work this week on his first picture with the Famous Players Company in support of Pauline Frederick and Willard Mack. Wallace MacDonald as his friends know is a very good singer, and he says in his letter that he may desert the films for a while and accept an engagement in a Broadway Musical production. He sends his very kindest regards to all his friends in sunny California.

* * *

It's like old times to find Myrtle Stedman and Kathlyn Williams working together in the same studio. They were both members of the Selig Company in the early days. Miss Stedman left to join the Bosworth, Inc., now the Pallas and Morosco, while Miss Williams remained with Selig until she accepted her present engagement with Oliver Morosco.

* * *

Mae Murray has a baby ostrich, presented to her by a farm, and she is looking for a cell to keep it in because the Hotel Hollywood manager told her to take the darned thing away because it ate all the tacks out of the carpets.

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Anna Little is probably in New York by this time. She left here at date of writing, on a vacation.

* * *

Harry Leonhardt, accompanied by Carl Ray, a prominent exhibitor, and Field Carmichael, local Fox exchange manager, left for Chicago Thursday. They will attend the convention at the Biltmore next month.

* * *

The New theater, 632 South Spring street, is the latest addition to the ranks of screen theaters in Los Angeles. It opens with a gripping problem drama, "The Faucet," by Robert Davis Sorber of Pasadena.

This portrayal of life features romance, a bit of humor, much pathos, and overwhelming tragedy with a startling moral from first to last. In leading roles appear Virginia Kirtley as Dorothy Drake, the heroine, and Barney Furey in the role of her lover, Jack. Other casts are Edna May Cooper as Kathlyn, and Jack Fraser as Drake, Charles Wheelock and Josephine Dillon. Wm. Wing directed the story.

* * *

D. L. Levitt, sales manager for the Desert Film Co., of Salt Lake City, was a visitor to the World office this week. He is on a trip through the coast states looking for films. He has territory in Utah, Idaho, Montana, Nevada, and Wyoming, and is in touch with people all along the line. He desires to meet manufacturers who have film for sale. He has gone to San Francisco.

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Richard V. Spencer, whose recent Ince-Triangle play, "The Deserters," received enthusiastic recognition from the press and the public, has been engaged by Fred J. Balshofer to take charge of the Yorke scenario department. Mr. Spencer is collaborating with producer Balshofer on the picturization of Harold McGrath's "Pidgin Island," the present Harold Lockwood-May Allison starring vehicle. Richard Spencer is one of the pioneers in the motion picture game, and wrote stories for the New York Motion Picture Company in the early days when the 101-Bison, Broncho, and Domino one and two-reel releases were first started. He remained with T. H. Ince until recently, and then took a much needed vacation touring the northwest and camping out doors. Upon his return to Los Angeles, he immediately joined the Yorke-Metro forces.

* * *

Members of the Motion Picture Director's Association are making extensive preparations for their ball on Thanksgiving night. The event, according to the committee, will surpass anything ever attempted by the screen folks. Bob Daley has charge of the arrangements. The new motion picture club (The Players) will also hold a dancing festival as recorded elsewhere in paper at the Shrine Auditorium, Thanksgiving Eve.

* * *

Little Mary Sunshine was tendered a reception by the children of Riverside, California, at the Orpheum, Saturday,

last week. More than one thousand children attended, and the Balboa "Baby Grand" was given a remarkable testimonial. Little Mary Sunshine is in such demand at children's receptions that President H. M. Horkheimer has been forced to refuse scores of invitations as they conflicted with the baby star's work.

* * *

It has been announced that the Dudley Motion Picture Company of Redlands is being reorganized, and J. Palmer has been appointed secretary of the company. The Dudley Motion Picture Company is planning to produce "The 13th Commandment," a photoplay from the story by Rupert Hughes.

* * *

Under the supervision of art director Robert Brunton, work was started this week at the Ince Triangle studios in Culver City on the construction of one of the largest and costliest interior sets ever seen in a Triangle play. It will depict the interior of a theater, and will be in a current Ince drama by J. Hawkes, in which Dorothy Dalton and Howard Hickman are being starred. The set complete will occupy virtually the entire floor space on one of the indoor stages.

* * *

Dorothy Dalton, the popular Ince star, has renewed her contract with the New York Motion Picture Corporation for a period of two years. Miss Dalton associated herself with the Ince forces a year ago, and her initial appearance was made with William S. Hart in "The Disciple." Her latest vehicle is "The Vagabond Prince."

Two other members of the Ince Triangle staff signed contracts this week to remain with Thos. H. Ince for the next two years. They are John Lynch and Olga Printzlau, well known scenario writers.

* * *

Frank Keenan and Director Walter Edwards with a company of 56 players returned this week to Culver City from Norwalk, a small town 40 miles from Los Angeles, where they had been filming scenes for a current Ince Triangle play. Included among the players were Thelma Salter, Gertrude Claire, Agnes Herring, and J. Frank Burke.

* * *

William Russell, the popular American star, has signed another year's contract with Mr. Hutchinson for the making of a new series of William Russell productions at the American Film plant at Santa Barbara.

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The newly incorporated Nat C. Goodwin Photoplay Company, capitalized at $1,000,000, is planning to erect several buildings in connection with its proposed new studio on the Goodwin ranch, near San Jacinto. The incorporators of the company are Nat C. Goodwin, T. Morgan, John W. Gorman and Byron Totten.

* * *

A farewell dinner was given one night this week to Harry Leonhardt, western representative of the Fox Company, There were present Fred and Roy Miller, exhibitors; William Farnum, Carl Ray, prominent amusement man; Field Carmichael, exchange manager; H. H. Bosley and Guy Gunderson, in addition to the following keyboard artists: Henry Christeen Warnack, Maitland Davies, C. R. Gates, Reed Heustis, Clarke Irvine, and, oh, yes, we could not forget Mr. A. Carlos, who is at present guiding the destinies of Fox's two big studios—you know, last but not by any means least.

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Heavy fogs and thick mists have hindered production on the coast this week.

* * *

Director Frank Reicher and Fannie Ward, the Lasky star, with the company, have been up in the mining district photographing mine interiors for the forthcoming production of "Betty of the Orange Country." In order to secure juice for the Kleig lights, it was necessary to run a special wire from the power line to the mine, a distance of two miles.

* * *

Jay Hunt has joined the Yorke Metro and is at work.

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Forty real Chinamen have been secured by Producer Fred J. Balshofer for the scenes that he will stage in the opium den, modeled under the supervision of an erstwhile proprietor of this type of joint. The underworld atmosphere in these scenes is remarkably realistic, which, according to Harold Lockwood, is half the battle in motion pictures. He recently said: "Realistic settings help the action of the scene fifty per cent. What would a stage play be without appropriate scenery?"

This week the well rounded completeness of the Christie Comedy stock company, as well as the seasoned versatility of one of its members, was shown by the request of the Lasky Company for the loan of Harry Rattenberry, the character man who has been with Mr. Christie for three years. Mr. Christie readily consented, and Mr. Rattenberry will play the part of "Bumble," for which he is a wonderful type, in the all-star production of "Oliver Twist," under the direction of James Young.

* * *

William A. Brooks says that the largest number of Indians ever used in a moving picture, will be brought from Pine Ridge reservation in South Dakota to the Fox studio in Los Angeles. Many of the chiefs and most prominent Indians of the reservations will be in the first party to arrive, and later other Indians, making a total of 1,500, will be brought for the picture, which will be the largest Indian story photoplay ever produced, according to the plans of the company managers. The first party of redskins is expected in Los Angeles this week.

* * *

The Christie release for December will be "The Sea Nymphs," with Betty Compson. Christmas audiences in snowbound Eastern cities may be expected to shiver when they "see nymphs" in their 1917 model California bathing suits.

* * *

Henry Otto has left the Yorke-Metro Company with which he was directing Harold Lockwood and May Allison. He will take a short holiday, but already has two or three good offers.

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Myrtle Gonzalez and the feature company under the direction of Lynn Reynolds, this week went to the Grand Canyon, where at least ten days will be spent filming scenes for Reynolds' story, "The Man With the Peanut Soul," in which George Hernandez plays the title role.

* * *

Nell Shipman left for New York last week, thus heeding the call of certain definite connections to be made by her in New York, both as regards a film engagement and the publication of Miss Shipman's latest book, written by her during her year in southern California.

* * *

Charles H. Christie, business manager for the Christie Comedy Company, arrives in New York next week with considerable news of interest regarding the company for certain interested exchanges. During his absence events generally are running along satisfactorily under the guidance of Al Christie.

* * *

At the Ince studio William S. Hart soon will be seen in another of his famous and beloved "bad-man" roles, a drama of the west, entitled "The Devil's Double," a Triangle-Kay Bee play from the pen of J. G. Hawks. This play, it is said, contains more powerful situations than has any other recent Hart vehicle, and offers this forceful actor in what is declared to be one of his really great roles.

* * *

Vola Smith is Smith no longer. She is now Vola Vale, which re-christening dates back to a week ago and the beginning of an engagement with the Lasky company to play a distinctive lead opposite Sessue Hayakawa in a feature directed by Edward J. La Saint. That the name Smith affords an ambitious and pretty girl no help whatsoever in the climb up the ladder of fame has been a contention of the several companies interested at different times in the success of the girl who is now Vola Vale. It took Kenneth McGaffy and the Lasky company to effect this change of name and now that it is done, Vola Vale is greatly pleased with her new identity.

* * *

A rumor this week was to the effect that Henry (Pathe) Lehrman had put over a deal with William Fox and was expected within ten days to begin producing comedies under a Lehrman brand, to be released under the Fox banner. Calling up the Fox studios, there was a refusal to confirm this rumor, stating that Mr. Lehrman was not at the present time connected with them.

* * *

Lois Weber, the well known Universal directress, is the only woman ever to be chosen a member of the Motion Picture Directors' Association. She was made an honorary member this week, after which the doors were again closed to women.

Notables in General Film for Nov. 6

Week's Program Starts with Selig's "So Shall Ye Reap"—Biograph Reissues "The New York Hat."

THIRTY-ONE notables who may be classed as film stars are featured in General Film Service program for November 6-11. Selig two-part drama, "So Shall Ye Reap," presenting Virginia Kirtley and Robyn Adair, will be the first of the offerings screened. This will be followed by a one-reel Vitagraph educational film, "New York Rapid Transit," which will precede a reel of Selig-Tribune. The final picture for that day will be a Biograph production (reissue), "The New York Hat," presenting Mary Pickford and Lionel Barrymore.

Harry Dunkinson is featured in the Essanay comedy, "Easy Ed," in two acts, being the first picture shown Tuesday. This will be followed by Kalem's one-act comedy, "A Desperate Duel," in which "Ham" and "Bud," Ethel Teare and Henry Murdoch provide the fun. "The Science of Crime," in two parts, by Biograph (reissue), featuring Franklin Ritchie, will conclude that day's offerings.

"A Safe Proposition," by Essanay, in one reel, with Ben Turpin and Victor Potel in the titular roles, will be the first picture screened Wednesday. A Vim comedy with Harry Myers and Rosemary Theby, "Marked 'No Funds,'" will follow. The fourteenth episode of "The Girl from Frisco," by Kalem, entitled "The Witch of the Dark House," will conclude the day's screens.

Selig-Tribune in one reel and a Vim comedy presenting Kate Price and Babe Hardy in "A Warm Reception" will be Thursday's offerings.

A Knickerbocker Star Feature three-part drama, "The Question Mark," in which Dorothy Davenport has the leading part, will be the first film screened Friday. Then will come the fourth episode of Kalem's "Grant, Police Reporter," presenting George Larkin and Ollie Kirkby in "The Man from Yukon." This will be succeeded by a Vitagraph one-reel comedy "Weary Willie's Birthday," presenting Ralph Whiting and Dorothy Long. "Hot Dogs," a Vim comedy in one act, with Pokes and Jabbs in the limelight, will be the final picture of that day.

An Essanay three-part drama, "What I Said," in which Richard Travers and Gertrude Glover shine as stars, will be the first picture shown Saturday. This will be followed by a one-reel episode of Kalem's "Hazards of Helen" series, in which Helen Gibson figures in some startling feats in "The Lone Point Mystery." The final picture of the week's offerings will be a Selig one-part comedy, "When Cupid Slipped," presenting Victoria Forde, Pat Christman and Sid Jordon.

Kane Writes of Big Theaters

Western Representative of Artcraft Tells of Six Houses to Be Dedicated with Pickford Films.

AT least six mammoth motion picture theaters are projected or are now in process of construction on the Pacific Coast, all of which have given to Mary Pickford the honor of dedicating them to the film industry, according to Arthur S. Kane, who represents Artcraft Pictures Corporation in that territory. One of the first to open will be the T. & D. in Oakland, a magnificent structure seating 4,000 persons. This is being erected by the famed Turner & Dahnken Circuit, with headquarters in San Francisco. Miss Pickford's full week there in "Less Than the Dust," is scheduled for November 26, which will serve as the formal opening.

Eugene Roth, the progressive San Francisco exhibitor, now has under way the $350,000 California Theater, at the corner of Fourth and Market streets—the heart of the city. This house is to seat 3,000 persons, and will be the largest as well as the finest cinema palace in San Francisco.

W. H. Clune, the Los Angeles producer and operator of theaters, who is to show the Mary Pickford Productions first run in his city, has announced a great new photoplay auditorium to be erected on ground which he owns at Ninth street and Broadway, valued at $500,000. Upon its completion Miss Pickford will, of course, be the star attraction at the new house.

In Santa Rosa, a city of 10,000, the King-Reavis Amusement Company is erecting a 1500 seat house. This theater, the Cline, will be one of the handsomest in any city of anything like the size anywhere in the United States.

Stockton has enjoyed a great growth in the past few years and those live showmen of northern California, Turner & Dahnken, have not been unaware of this. The result is that they have started building in this city of 40,000 inhabitants a 2400-seat theater, which from the architect's drawings and designs will be one of the handsomest in their mighty chain.

Jensen & Von Herberg, the Seattle and Portland photoplay magnates, expect to finish in December their Beauty Theater in Butte. This house will seat around 1500 persons and in design, construction and fittings will be a grand tribute to the Copper Capital. The 2300-seat Coliseum in Seattle, over which Jensen & Von Herberg also preside, hastened to contract for the Pickford pictures, as did their high-class Columbia in Portland.

"Civilization" Territory Going Well

Controlling Corporations Are Meeting with Great Success—Remaining Territories In Negotiation.

GREAT has been the success achieved by the State right buyers of the Thomas H. Ince cinema spectacle "Civilization,"" since the picture was released on this plan a few months ago. Earliest to take advantage of the privilege of handling "Civilization" was the Western Civilization Corporation, with offices in the Pantages Building, Seattle, Washington, and controlling the production in the following states: Washington, Oregon, Idaho, Arizona, Utah and Wyoming; an option is also held on Alaska.

The A. G. Fontana Productions, Inc., with offices at 907 Longacre Building, New York City, has acquired the rights of "Civilization" for Ohio, Pennsylvania, Maryland, Delaware, West Virginia and the District of Columbia. The transaction was completed last week. In order thoroughly to exploit the spectacle to the best advantage in this field, branch offices will be opened by the Fontana Company in Philadelphia, Baltimore and Pittsburgh.

A boom in "Civilization" started as soon as the Superb Feature Film Company, Minneapolis, of which H. Rathner is general manager, secured the rights for Minnesota, Iowa, Wisconsin, Montana, North and South Dakota.

David A. Lourie is president and N. Pinanski is treasurer of the New England Film Distributors, Inc., which controls "Civilization" in New England.

The New Jersey State rights are controlled by the Civilization Film Corporation, of which Arthur A. Werner and Frank H. Hall are the active heads, with executive offices in the Strand Theater Building, New York City.

Greater New York; all of Long Island, and Westchester County, have just been obtained by the Civilization Feature Company, 130 West Forty-sixth street, New York City, of which Nathan Hirsch is general manager.

The Amalgamated Theaters Corporation, secured the rights of "Civilization" for Cook County, Ill., which means, of course, the city of Chicago.

Other state right deals are pending. In addition to the foregoing a number of States in South America have been disposed of at big figures, and it is understood that several European countries, notably France and England, are about to be purchased.

Peters and Stedman to Co-Star

Popular Screen Artists to Appear in Adaptation of Albert Payson Terhune's "The Happiness of Three Women."

HOUSE PETERS, who has just become connected with the Oliver Morosco Photoplay Company, and Myrtle Stedman are to co-star in a forthcoming release on the Paramount Program under the Morosco trade mark. The subject is "The Happiness of Three Women," by Albert Payson Terhune, well-known author of many prominent works, including the story upon which the current Lasky release, "The Years of the Locust," was based.

"The Happiness of Three Women" created considerable attention when it appeared in "The Red Book," and presents an admirable subject in which to display the talents of the co-stars. As Billy Craig, the young attorney who becomes enmeshed in a mass of complications, House Peters will characterize a part that demands much of his exceptional dramatic finesse. Myrtle Stedman, who has just completed her characterization in Lasky's "The Soul of Kura-San," in which she appears in chief support to the noted Japanese actor Sessue Hayakawa, will appear as Constance Burr in the next Morosco photoplay.

Aside from its stirring theme "The Happiness of Three Women" will present several exceptional displays in the way of artistic settings put on with true Morosco thoroughness. The production is to be staged under the direction of William D. Taylor. Several unusual photographic effects are also promised, particularly in the scenes of the big bank robbery. This work will be under the direction of Cameraman Homer Scott.

Mr. Peters and Miss Stedman are supported by a cast including L. W. Steers, William Hutchason, Lucille Ward, Daisy Robinson and Milt Brown.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

STRONG EVIDENCE (Vitagraph), Oct. 20.—There are few laughs in this comedy. The story drags throughout the reel. The "strong evidence" is the scent of onions, by which several detectives attempt to trace the supposed thief who stole a woman's purse in a grocery store. It turns out that the purse dropped from the counter and in falling, suspended itself around the neck of a cat. In the cast are Vallie Martin, Lloyd Hanman, Charles Haig and Loila Brasch.

THE SELIG-TRIBUNE, NO. 85, 1916 (Selig), Oct. 23.—Canadian recruits entrain at London for front; new Japanese Ambassador visits State Department, Washington; Sidney Hatch breaks 97-mile running record, Chicago; U. S. Army detachment leaves Golden, Col., to take place of National Guard at San Antonio; city departments active in quelling strike, Bayonne, N. J.; obsolete submarine, Holland, is reduced to junk, Philadelphia, Pa.; "Maid of Mist" suffers first accident, Niagara Falls; Newport society attends circus given by men of U. S. Naval Training School; acetylene torch hurries work of wrecking building to make way for railroad terminus.

TROUBLE FOR FOUR (Vitagraph), Oct. 23.—There is a humorous story told on the screen in this comedy reel. Details of production and the work of cast make it an acceptable reel. The many involved situations that come before the happy denouement are laughable. The "trouble for four" comes when the young wife puts her husband to a test as to his fidelity.

THE BOGUS BOOKING AGENTS (Kalem), Oct. 24.—A Ham and Bud comedy number that contains a number of laughs. Ham and Bud become booking agents and indulge in considerable funny antics. Ethel Teare and Henry Murdoch are also in the cast. A review was printed on page 536, of the issue of October 28.

CANIMATED NOOZ PICTORIAL, NO. 18 (Essanay), Oct. 25.—This number of the cartoon-burlesques of the news weeklies is up to Standard. Cartoonist Carlson gets over quite an amount of humor. The reel is shared with a good scenic subject.

GREEN EYES (Vim), Oct. 25.—This number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured, is better than have been several of their recent releases. There are quite a number of humorous situations, well carried out. The settings, photography, and other details of production add to the film's worth. The jealousy of a young husband furnishes the nucleus of the story. He becomes jealous of a long-lost uncle, who returns, and much fun is made in the film before the happy reconciliation.

A MAID TO ORDER (Vim), Oct. 26.—Plump becomes a maid in this comedy reel. As such he is the pet of the household, but his wife's jealousy starts things. Considerable fast knockabout work is done by the comedians during the running of the reel. The reel has a whirlwind finish when the maid is discovered to be a man. Babe Hardy and Kate Price are a plump pair of funmakers. Others on the screen are Raymond McKee and Florence McLoughlin.

THE MISSING HEIRESS (Kalem), Oct. 27.—This is the second episode in the "Grant, Police Reporter" series, and for thrills is on a par with the first number. In this film are seen close-up views of an aeroplane as it travels high above the city. George Larkin makes a flying leap from the aeroplane to the ladder of a steamer. A full review was printed in the issue of October 28, page 535.

THE LOST MESSENGER (Kalem), Oct. 28.—A number of the "Hazards of Helen" series, that contains more stunts than many preceding releases. In this film Helen Gibson crashes through a bridge over a railroad with a motorcycle and falls beside a speeding train. She also jumps from an open drawbridge, as does also P. S. Pembroke. The story is interesting. A review of the film was printed in the issue of October 28, page 536.

General Film Company Specials

THE HARBOR OF HAPPINESS (Broadway Star Feature) (Vitagraph), Oct. 21.—A fair three-reel drama in which Leah Baird is featured. The story often becomes very obvious, but is nevertheless able to hold interest. The three reels unfold on the screen the story of a young playwright and a young actress who are helped to success by a successful author. The denouement comes when it is revealed that the actress is the wealthy man's daughter. The life-ships of the leading characters surely do enter a harbor of happiness, for near the end of the picture the wealthy man's wife, from whom he has been estranged, comes to his arms; his daughter comes into her own, and the young playwright is to marry into the family. Others in the cast than Miss Baird are George Arvine, Donald Cameron and Jack Ellis.

MAROONED (Essanay), Oct. 21.—A three-reel drama of only average worth. Edward Arnold, Alice McChesney, Fred Malatesta and Arthur W. Bates are in the cast. The story embraces numerous situations that are hardly plausible. It tells of a woman novelist who is marooned on an island with a sailor who has saved her from the advances of a millionaire on whose yacht she was cruising, and which caught fire. On the island the woman and sailor fall in love. The millionaire, at the head of a searching party, finally finds the girl. She is taken aboard the yacht, but jumps into the water and swims back to the island.

OUT OF THE SHADOWS (Selig), Oct. 23.—A two-reel drama with a very "preachy" theme. The high moral note sounded in the action and in the sub-titles might please some audiences. On the second reel is a knockabout comedy in which the same persons as appeared in the drama are cast. The effect is rather ludicrous. The story of the drama tells how a father goes to a road house with the vampire with whom his son is infatuated. The father does this to prove the woman's falseness. The cast includes Robyn Adair, Eugenie Forde, Leo Pierson, Virginia Kirtley, Louella Maxam and E. J. Brady.

THE BATTLE AT ELDERBUSH GULCH (Biograph), Oct. 24.—A spectacular two-reel Western, directed by David W. Griffith. The cast is composed of Mae Marsh, Robert Harron, Lillian Gish, Henry B. Walthall and Charles Mailes. This re-issued picture is done in the inimitable Griffith manner. A full review was printed on page 378, of the issue of October 21.

BORROWED SUNSHINE (Essanay), Oct. 24.—This is a pleasing two-reel subject. Although the story is a trifle far fetched, the film is replete with human interest and is smooth and charming entertainment. Marguerite Clayton and Richard Travers are well-suited to the roles allotted. As Goldie, the child who borrows sunshine and dispenses it, Mary McAllister is excellent, and shows rare promise. She is a talented child.

THE HARVEST OF GOLD (Kalem), Oct. 25.—This is the twelfth two-reel episode in "The Girl from 'Frisco" series. It is an exciting and interesting number. In the story is interwoven the efforts of the syndicate to gain control of the California orange crop. Maris Sais does some good riding and fighting. True Boardman, Frank Jonasson, Ronald Bradbury, Edward Clisbee and Hart Hoxie are also in the cast. A review was printed on page 535 of the issue of October 28.

Bluebird Photoplays, Inc.

GLORIANA (Nov. 6).—Zoe Rae, a clever child actress, is the star of this five-reel comedy-drama. The story is only fair, but little Miss Rae's work in the leading role is more than clever. Lovers of the juvenile drama will give her a hearty welcome. The picture is reviewed at length on another page of this issue.

Fox Film Corporation.

A DAUGHTER OF THE GODS (Oct.).—Annette Kellermann is featured in this spectacular film, showing glorious views of the tropic sea. The star and her supporters are charming in their fairy-like pranks. Beauty and charm are the two great fascinating factors which hold the interest of the spectator throughout. This feature drew a large crowd at the initial showing, which is a forecast of its coming popularity. A more extended review can be found in last week's issue.

ROMEO AND JULIET (Oct. 22).—A five-reel picture with Theda Bara and Harry Hilliard in the leading roles. It is a pretty offering, full of lavishly put on spectacles. We feel sure that it will be thankfully accepted by a large following. For longer review see elsewhere in this issue.

International Film Service, Inc.

CURIOSITY (International), (Oct. 23).—The twelfth episode of the "Beatrice Fairfax" serial gives Harry Fox a chance to impersonate an amusing type of Swedish servant girl. The curiosity of the wife of a Secret Service agent gets the husband into trouble, also Beatrice Fairfax and Jimmy, and almost defeats the ends of justice. There is plenty of lively action throughout the picture.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 85, 1916 (Oct. 24).—Big passenger steamers leave New York despite submarine menace; hundreds of rabbits rounded up in drive, Palmdale, Cal.; Governor McCall of Massachusetts, reviews Fifth Massachusetts Infantry on their arrival from border; Yale celebrates 200th anniversary with pageant in Yale bowl, New Haven; millionaire has private zoo, Montevidio, Uruguay; bathing girls stage fancy diving exhibition at Riverside, Cal.; Candidate Hughes exchanges greetings with crowd, Chicago; President Poincare, of France, attends christening of ambulances, Paris; on the

Austrio-Italian front—300 prisoners marched to base; Rosetree Hunt Club holds fortieth annual steeplechase meet; Footlights and Fashions; crowds greet President Wilson at Albany.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 86, 1916 (Oct 27).—Monmouth County Hunt Club holds drag hunt, Red Bank, N. J., pictures showing women doing the work of men in Europe; Hughes Woman Special ends trans-continental journey, Oakland, Cal.; Thos. A. Edison visits Electrical Exhibition; Season's Latest Fashions; President Wilson receives Ambassador Gerard at Shadow Lawn; Palermo race track attracts crowd, Buenos Aires, Argentine; the Elephant Butte Dam is dedicated by the National Irrigation Congress, Sierra County, N. M.; women's hockey team wins hard fought contest; new police boat launched in Hudson River, N. Y.; part of mountainside blown away to uncover raw cement, El Paso, Texas.

THE OCEAN WAIF (International), (Nov. 2).—The clever acting of Doris Kenyon makes this five-reel comedy-drama of the Atlantic coast good entertainment. The locations are picturesque and the story is conventional, but interesting. A longer review is printed on another page of this issue.

THE ADVENTURES OF DOROTHY DARE (International), (Nov).—The first episode of this series is called "It's Never Too Late." The story connected with the display of frocks brought into the picture illustrates the extent to which the female heart longs for pretty clothes and the temptation they present. Dorothy Dare, a secret agent, and a pretty shopgirl, are the leading characters. Fashion and fiction are neatly blended in the reel.

Kleine-Edison-Selig-Essanay.

THE PRINCE OF GRUSTARK (Essanay), Nov. 6.—Reviewed by James S. McQuade in the issue of October 21. Adapted from Geo. Barr McCutcheon's sequel to "Grustark." Excellently cast and acted and ably directed; with Bryant Washburn, Marguerite Clayton, Ernest Maupain, Sydney Ainsworth and John Cossar in the principal roles. The filmed story possesses strong interest and the settings are unusually beautiful.

Mutual Film Corporation

THAT DOG-GONE BABY (Cub), Oct. 21.—An amusing comedy, built around an old situation. The announcement of the arrival of a little dog from the west to a young couple, is mistaken by the wife's parents after a baby has been borrowed for the occasion from the photographer's to mean the birth of a baby. Among the complications that follow wife, the old people send for the photographer to photograph the baby, putting a climax on the affair. Very amusing.

MUTUAL WEEKLY, NO. 95 (Mutual), Oct. 25.—Interesting items of this number are: The new machine gun board inspecting weapons to be used in the army; lion cubs at Central Park; views of Market street, San Francisco, with its new lighting system in operation; the "Arizona" being put in commission at the Brooklyn Navy Yards, and the arrival of the new Japanese Ambassador at Washington.

LOVERS AND LUNATICS (Cub), Oct. 27.—A moderately entertaining comedy, but not especially commendable. A young girl, who is being forced into a distasteful marriage by her father, goes away, intending to meet her real lover. The villain follows her and the girl is eventually put in an asylum, where the father and the villain come with a minister to perform the ceremony. The lover appears on the scene in time to claim the girl and have the two other men locked up.

WHEN CLUBS WERE TRUMPS (Cub), Oct. 28.—Rather an amusing comedy in which a husband, too fond of a card game, is persuaded by his comrades to indulge one night, unknown to his wife. A mix-up with a fake cop, a real cop, and an escaped lunatic makes considerable fun. A fair offering.

REEL LIFE, NO. 26 (Gaumont), Oct. 29.—Three decidedly worthwhile features are included in this number. One gives a first rate idea of the way truant boys are developed at a large parental school in Flushing, New York. The second shows the manner in which potash is made from seaweed, or kelp, on the Pacific coast. The third is an animated drawing describing the manner in which a mine layer works. A fine number.

NEARLY A HERO (Cub), Nov. 3.—A comedy number, featuring Betty Compson, Neal Burns and others. Terrible Pete, the notorious hold-up, is greatly admired by the sheriff's daughter. She wants to wed a brave man like him. Two rivals go into the hold-up business, and the timid one wins, with the help of the girl's father. There is nothing exceptional about this plot, but it proves quite entertaining.

Mutual Film Corporation Specials.

THE LOVE HERMIT (Mutual Star Production), Oct. 26.—A five-part production based on rather an original story. The action of the picture is in some parts pleasing, but the theme, which deals with the vengeance of a young man who has been jilted by the woman he loves, is unpleasant. Considerable has been made of love scenes, perhaps too much. The production is not altogether one to be recommended, although it is not unentertaining. William Russell and Charlotte Burton are the stars.

DAD'S MASTERPIECE (Cub.), Oct. 28.—An amusing comedy, built on an old situation with a new twist. A young girl falls in love with an artist, who is, of course, not rich in worldly goods. Her father opposes the match, but promises to give his consent if the young man paints a picture he can buy. After an unsuccessful attempt, the artist takes the old man unawares and photographs him, making love to a young woman, after which he incorporates the scene in his painting. The comedy is clean and artistically staged.

PAYING THE PRICE (Mutual), Oct. 30.—A two-reel story of love and jealousy, featuring Marian Swayne and Joseph Levering. Robert makes the mistake of introducing his partner to his sweetheart. The latter schemes with an adventuress to win the lover away and succeeds in wrecking their love temporarily, though a happy ending is reached later. The plot is not handled very skilfully and numerous scenes are so lacking in conviction as to have almost a humorous effect. A fair subject.

CANNED CURIOSITY (Mutual), Nov. 2.—A two-reel comedy, featuring Edwin August, Ivy Shepard and Ruth Blair. The two young men, in order to test the curiosity of the girls of their acquaintance, fill some cans with smoke and leave them on door steps. All of the girls open the cans, but one refills her's with smoke from a cigarette of exactly the same brand the boys used. She wins a husband. This idea is rather slight for two reels, but is original and amusing in spite of its slow action. It would have made a better one-reel subject.

THE UNPARDONABLE SIN (Mutual), Nov. 11.—An interesting two-part number featuring Edna Payne and Norbert Myles. The picture, which deals with a not altogether pleasing subject, shows how a young man, who has wronged and then neglected a young woman, at a later date, and after she has died, unknowingly adopts his own son. The treatment given the story has made it very acceptable as an entertaining offering.

Paramount Pictures Corp.

THE HEIR TO THE HOORAH (Lasky), Oct. 26.—A Lasky picture of considerable merit and one that can be commended to exhibitors. A longer review will be found on another page of this issue.

THE SOUL OF KURA SAN (Lasky), Oct. 30.—Sessue Hayakawa, Myrtle Stedman and Tsuru Aoki have the leading roles in this five-reel Jananese-American photoplay. The story is a powerful one and has been skilfully produced. It is reviewed at length on another page of this issue.

A SON OF ERIN (Fallas), Nov. 9.—With Dustin Farnum in the star role, and scene laid in Ireland and New York City this five-reel comedy-drama offers a good quality of entertainment. The story shows how the city recruits and rewards its police force. The love story rings true, and Dustin Farnum and his support give the picture the benefit of a well-acted production. "A Son of Erin" is given an extended review on a different page in this issue.

Pathe Exchange, Inc.

HISTORIC NEW ORLEANS (Pathe), Nov. 5.—The French Market, the old French Opera House and the many interesting buildings in New Orleans which make the place seem like some foreign city, take up a portion of this reel. The remaining feet are given over to "Native Fowls and Game Birds," the value of the subjects being increased by the Pathecolor process.

LUKE'S PREPAREDNESS PREPARATIONS (Rolin), Nov. 5.—Lonesome Luke's efforts in this one-reel comedy are devoted to organizing and drilling a number of brave souls who yearn to win glory on the field of battle. By the time Luke has finished with his drilling, the recruits are ready to agree with Sherman's definition of war, before coming in sight of the enemy. A good tumble-about comedy.

Pathe Exchange, Inc., Specials

THE SHIELDING SHADOW, Episode, No. 6 (Pathe), Nov. 5.—"The Disappearing Prisoner" is the title of this chapter, by the denounement of which it would seem Ravengar has a double. Leontine and Ravengar have a thrilling ride down a hill toward a cliff, but through the employment by the latter of a sledge the two escape from the gypsy wagon just before it tumbles over the precipice.

A SCRATCH OF THE PEN (Pathe), Nov. 5.—The two reels of this picture are filled with strenuous action. The story has England for a background, and an attempt of one of the male characters to win the heroine by fair means or foul, leads to several thrilling fights and an escape from Portland prison. The photoplay is well acted, and contains a number of picturesque scenes.

HIDDEN VALLEY (Gold Rooster Play), Nov. 5.—This five-reel photoplay is a story of adventure among a savage tribe in South Africa. Valyyrian (the Baroness Hewitz) is the featured performer. The plot belongs to the Rider Haggard school of fiction. The production has merit. A longer review is printed on another page of the present issue.

Triangle Film Corporation.

ATTABOY'S LAST RACE (Fine Arts), Nov. 5.—A dull story of the race track and the mortgaged home, merely a repetition of what has been worn threadbare.

A CORNER IN COLLEENS (Ince), Nov. 5.—A charming story of Irish life with Bessie Barriscale in a very amusing and true characterization.

Universal Film Mfg. Company

THE BANDIT'S WAGER (Big U), Nov. 5.—A one-reel number, featuring Grace Cunard and Francis Ford. The bandit wagers he will be able to make the girl kiss him. He catches her in his cabin and wins his bet, but the identity of the bandit proves a surprise. There is a good deal of meaningless action in this, but proves a fairly convincing offering.

A POLITICAL TRAMP (Nestor), Nov. 6.—A very funny number, featuring Eddie Lyons and Lee Moran as two hoboes. They swipe the automobile of a touring politician. Eddie poses as the officeseeker and Lee as his secretary. Their addresses at the prohibition meeting are laughable. The offering, as a whole, is a decided success.

THE CRY OF CONSCIENCE (Gold Rooster), Nov. 8.—A crook story, with a tragic ending, by Jos. LeBrandt, featuring Malcolm Blevins, Chas. Cummings and Betty Schade. Spike, just released from prison, plans to kill his former pal, whom he says squealed on him. He finds him sick at home and while taunting his intended victim Spike drinks what he supposes is a glass of whiskey. The drink is really a powerful medicine and Spike dies in the act of trying to shoot the other man. This is rather grewsome, but forcefully presented.

SWEEDIE, THE JANTIOR (Nestor), Nov. 10.—Wallace Beery appears in his role as janitor. He deserts his wife temporarily to entertain a lady guest at the hotel, but her husband and his spouse get on the trail. Many of the scenes are in night attire. This is rather funny at times, but the humor is not of a high class.

EYES OF LOVE (Rex), Nov. 10.—A number by May Havey, featuring Agnes Vernon, Leah Baird and Jack Mulhall. A girl named Mary hesitates between an operatic career and marriage. Her lover becomes blind and she decides for the stage. Her sister steps in and marries the young man. The situation is a familiar one, but nicely presented here. It makes an entertaining subject.

IN LOVE WITH A FIREMAN (Joker), Nov. 11.—A comedy number, by Walter Newman, featuring Wm. Franey, Gale Henry, Chas. Conklin and Milburn Moranti. Most of the action occurs during a theatrical burlesque and is done in characteristic fashion. The burlesque is well-staged and has laughable moments. The number closes with a fire accidentally started by the village constable.

Universal Film Mfg. Co. Specials

THE HUMAN TARGET (Special Universal), Oct. 16.—Episode No. 10, of the "Liberty" series. In this characteristic number various stirring adventures are pictured. Pedro and Liberty are seen fleeing from the pursuing bandits. After being under fire on the cliffs they penetrate the open country. Here they take refuge in a cabin. The bandits again appear, kill the owner of the place and his wife. Pedro and Liberty are last seen in the cellar of the cabin, which the bandits burn to the ground. The instalment is well handled throughout.

A DAUGHTER OF MARS (Special Universal), Oct. 23.—Episode No. 11 of "Liberty." This number shows a continuation of the fighting around the 'dobe ruins. It also pictures further thrilling experiences of Liberty and Pedro in their escape. The fall of the aeroplane is well handled and realistic. Following this the two are again made captive and the number closes with them planning another escape.

FOR THE FLAG (Special Universal), Oct. 30.—No. 12 of the "Liberty" series. This is full of wild riding and fighting scenes. It continues the experiences of Liberty and Pedro in their efforts to bring help to the besieged 'dobe hut, where Capt. Rutledge and his men are holding out. The ambuscade and movements of American and Mexican troops are splendidly handled. Pedro's rescue of Major Winston is excellently done. A strong instalment.

THE PLACE BEYOND THE WINDS (Red Feather), Nov. 6.—A five-reel offering, adapted by Ida May Park from a story by Harriet T. Comstock. The scenes are laid in the Canadian wilds and many attractive localities have been pictured. The story centers about a daughter of a woodsman, who learns to read from advertisements on coffee cans and packages. A half-breed compromises her and her stern father sends her away. She goes to the city, but returns later and marries happily. The story is not dramatic, but well rounded and nicely presented throughout. Dorothy Phillips, Lon Chaney, Jack Mulhall and others appear.

ALICE IN SOCIETY (L-KO), Nov. 7.—A three-reel comedy of the burlesque, farcical type, featuring Alice Howell, Fatty Voss, Phil Dunham and Joe Moore. This concerns a tailor and his two assistants. The girl's job is to bring customers to the shop and to do this she rips and cuts the clothing of passersby. She brings in the rich young Mr. Astorbilt and the tailor devises a fiendish plot for extorting money from him. Some of the humor in the first reel is a little rough, but generally acceptable. The last two reels are full of funny incidents, those at the reception being particularly amusing.

CRY OF CONSCIENCE (Gold Seal), Nov. 8.—A two-reel story, by Olga Printzlau, featuring Vola Smith, G. Raymond Nye, Edward Brown and Chas. Gunn. The plot concerns the shiftless son of a sheriff, sent out by his father to bring in a badly-wanted man. He takes mountain fever and the girl of the woods nurses him through an illness. Her mountain lover is the villain, and has been blackmailing the girl's father. The plot is conventional, but the presentation fairly strong. The young people get the sympathies and the closing scenes have considerable strength.

THE MANTLE OF DECEIT (Rex), Nov. 9.—A two-reel subject, written and directed by Robert F. Hill, featuring Claire Mesereau, Stanley Walpole and Joseph Grenby. The story tells of a young heiress, whose guardian dies suddenly. She is about to be victimized by a false friend, but cleverly exposes him at a masked ball. The first reel of this is rather vague and indefinite in action. The second reel is better and becomes quite interesting. An attractive cast and pleasing settings help out what would otherwise be a weak story.

THE EEL (Imp), Nov. 10.—A two-reel story of a criminal leader, known as "The Eel." The scenes are located for the most part in his dive, where a score or more of pickpockets and porch climbers report in to him. The atmosphere of the lower section is well suggested throughout. Some of the photography runs a little dark, but is generally acceptable. The story itself, in which a girl detective and the young district attorney invade the thieves' den, is an absorbing one and well handled. Percy Challonger, Betty Schade and others appear. An entertaining crook story.

THE QUITTER (Bison), Nov. 11.—A two-reel number, by M. L. MacGruder, featuring Roberta Wilson and Charles Perley. This tells of a young wife who tires of ranch life and leaves her husband to go back East. Eventually she realizes her love for him and returns. She saves the irrigation works from being blown up and captures the miscreant, thus proving that she is no "quitter." The theme is a good one and quite well worked out. The contrast between ranch conditions and city social life is good and the action in the closing scenes is first rate. This is better than the average.

World-Pictures.

THE HEART OF A HERO (Peerless), Nov. 6.—Nathan Hale, the hero of Colonial days, is the leading figure in this six-reel photoplay. Robert Warwick plays the part admirably. The picture is an interesting combination of well-constructed fiction and historical background. It is reviewed at length on another page of this issue.

Miscellaneous.

BOOTS AND SADDLES (B. S. Moss).—A five-part adaptation of Eugene Walter's play featuring R. Henry Grey. With the exception of one or two inconsistencies, the production is a good one. The plot of the story hinges about the double life of a man who did rescue work in the day time and gambled at night. Later he is manager of the Ajax mines. A full review will be found elsewhere.

RELEASE OF "THE VAMPIRES" MOVED BACK A DAY.

The first announcement made by the Gaumont Company of the release date of "The Vampires" as a Mutual Series was that the pictures would be released every Friday beginning November 24. A desire to make the series interlock with "Fantomas" when it comes to the day of the week, to simplify Mutual arrangements for release, has brought "The Vampires" back to Thursday as the release day. The first episode will be shown Thursday, November 23. Thereafter there will be a release each Thursday until the series has been completed. Each episode of the nine is complete in three reels.

For the benefit of exhibitors the Mutual is working out some methods of local advertising which are calculated to boost business for exhibitors. These are aimed directly at the patrons of the theater, and it is promised that there will be no waste in advertising "The Vampires." As a preliminary to "The Vampires" many exhibitors are now running "Fantomas." It is the same style of French detective screen fiction.

"SHIELDING SHADOW" (Pathe).

The sixth episode of "The Shielding Shadow," Pathe's wonder serial, produced by Astor, is called "The Disappearing Prisoner," and is announced for release on November 5.

In this thrilling episode Bianca and her band attempt to rob Leontine of the valuable Rajah necklace presented to her by her husband, Sebastian. They are prevented by the eyes and dead-white hands, which later appear to Bianca, who is infatuated with Ravengar, the mysterious stranger. She hears the spoken words: "But one thing can win the love of Ravengar. Sebastian Navarro has committed a crime. Draw a confession from him and the regard of Ravengar will be won."

Bianca captures Sebastian, but he refuses to confess, even though he is threatened with torture. Leontine has been imprisoned in a gypsy wagon and Ravengar, attempting to free her, is locked in the van with her by Romanoff, who starts the wagon at break-neck speed down a sharp incline toward a high cliff.

Can Ravengar save himself and the woman he has so chivalrously protected?

CANADIANS TO SEE PICKFORD SUBJECTS.

The Canadian invasion of the new Mary Pickford productions, presented by Artcraft Pictures Corporation, took a boom last week when the Regent theater in Toronto, and the Dominion in Winnipeg, signed with the Monarch Film Company, Ltd., for "Less Than the Dust," each for a week's showing. The Monarch is handling the entire Dominion of Canada for Artcraft Pictures Corporation, Ltd., 12 Queen street, East, and reports that interest in the new Pickford pictures is running at high tide from Halifax to Vancouver.

In the States the pile of contracts at the Artcraft offices mounts steadily higher. There is no longer any question about the ability of the exchange managers to keep eighty prints busy; the problem is to make this huge number cover the territory to the satisfaction of clamoring exhibitors. No territory has a monopoly on first run privileges; the demand for the first productions of Mary Pickford's own company are limited only by the number of progressive exhibitors in the United States.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

The Fox "Romeo and Juliet"

A Beautiful Shakespearian Production in Five Reels with Theda Bara as Chief Treasure of the House of Capulet.

Reviewed by Hanford C. Judson.

IT is better to be young and Juliet than to be a Sarah Bernhardt trying to be young when the cold screen refuses to be deceived. Theda Bara is young and her long dark curls make many a beautiful picture as she enacts in this Fox version of the great Shakespearean play, the fairest girl in all

Scene from "Romeo and Juliet" (Fox).

Verona. Harry Hilliard, as Romeo, also has the bloom of youth and an engaging personality that goes well with his role. It is a very worthwhile picture that any one might be glad to see. If it doesn't reach those heights of beauty that give to the critic who has seen great presentations of the richly magnificient play, it is beautiful enough to inspire many and give delight to them. It tells the story clearly. The

Scene from "Romeo and Juliet" (Fox).

story is full of suspense and that suspense remains in the picture. The scenes in which it is told are often glorious and hundreds seem to have been employed in making the full-manned scenes on street and in market place and in the funeral procession which was impressive till marred for one unhappy moment by the levity of one rose girl. The set scenes give a good suggestion of an Italian city and the chosen backgrounds are just about what was desired.

The nurse is a "rich" part and a hard part to play even in the spoken drama with all the aid of the poet's wit and humor. In the picture, the humor has largely to be created. Alice Gale deserves credit for her presentation of a humorously grumpy, but motherly old soul. Both Glen White, as Mercutio, and John Webb Dillon, as Tybalt, are as the real thing in the gentlemanly swashbuckler way and fill the bill to perfection. Helen Tracy, as Lady Capulet, is acceptable and more pleasing than the too stiff Lord, her husband, played by Edwin Holt. Lord Montague, by Elwin Eaton, has but a momentary part to play. Victory Bateman's Lady Montague is effective in the trial scene. Walter Law as Friar Laurence carries his part of the picture well.

The film stands as a pretty presentation of the "world's sweetest story." It is a valuable offering that would please any audience. The director, J. Gordon Edwards, deserves more credit, perhaps, than any one else interested in it. The scenario, by Adrien Johnson, ought also to be mentioned as economical, clear and able. It has drawn the story through many lovely scenes. It departs from the Shakespearan ending and follows the even more dramatic close of the original Italian.

"The Heart of a Hero"

Six-Reel Peerless Photoplay Visualizing the Life of Nathan Hale—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

A SIX-REEL screen drama which follows along the lines of the stage play written by Clyde Fitch on the life of Nathan Hale has been produced by the Peerless. It will be released on the World Film program. The theme is one that should appeal to every American. The story follows the career of the young hero of Colonial days in its main points, the material supplied by the playwright giving it an added touch of romance. The opening reels are deliberate of movement, but the story gathers force as it progresses, and the last three reels are intensely dramatic. The atmosphere of the period is well reproduced, and Emile Chautard, the director, has handled his task with skill

New London, Connecticut, where Nathan Hale conducts a country school, is the scene of the early action of the drama. Nathan and Alice Adams, one of his pupils, are lovers. At the outbreak of hostilities between the Colonists and England, young Hale joins the army, with the sanction of his

Scene from "The Heart of a Hero" (World).

sweetheart. He wins a Captain's commission, and, when a spy is called for to go inside of the enemy's line, volunteers for the duty. Fear for his safety makes Alice implore him to change his determination, but Nathan sticks to his resolve. Guy Fitzroy, a cousin of Miss Adams, also loves Alice. Fitz-

roy is a British officer. When Hale enters the British lines, disguised as a loyalist, he is recognized by Fitzroy, who puts up a ruse to trap him. Alice is made a party to this, and the play ends with the scene in the apple orchard as Nathan bravely mounts the ladder to meet death as a spy.

Robert Warwick has the title role. He plays the part with the right feeling and the requisite physical endowment. Gail Kane is attractive and forceful as Alice Adams. Alec B. Francis, George McQuarrie; Clifford Gray, Henry West, Charles Jackson, Clara Whipple and Mildred Havens are the remaining members of an excellent cast.

"The Sex Lure"

Six-Part Ivan Subject Contains a Strong Story Interpreted By An Excellent Cast.

Reviewed by George Blaisdell.

IVAN Film Productions will release on November 1 "The Sex Lure," a six-part subject containing situations of strength. As indicated by the title, the theme is of the vampire order, but by no means is the action as questionable

Scene from "The Sex Lure" (Ivan).

as that title might lead some to infer. The basis for the title is the presence in the story of a wayward girl who is befriended by a family of means. Believing the head of it, a manufacturer, is responsible through defective equipment, for the death of her father, she seeks from motives of revenge to disrupt his family. In the course of a decade, aided unwittingly by the wife of the household, who suffers from melancholy due to the tragic disappearance of her son, the plan succeeds. The new alliance continues in force until the appearance of the son, who in dramatically retributive fashion wins the regard of the woman, only to expose her to his father and later to reunite his parents.

The cast is a strong one. Louise Vale as the wife and mother gives us a remarkable characterization. The former Biograph player confirms her reputation for first-rank ability in emotional portrayal. Donald Hall is the father and husband who finally tires of the melancholy of his wife and succumbs to the lure of the vengeance-inspired woman. Frankie Mann is the woman. James Morrison portrays the son grown to manhood. George Henry is Colonel Denby, who appears late in the story as the friend of the mother-in-law and the wife.

There is a pretty subsidiary story running through the later portion of the play. That is the interest Denby displays in one of the two women of the family. We are not sure that his intentions are not directed toward the wife, and there is bound to be measurable disappointment that the reunion of husband and wife interrupts a friendship that seems more than a congenial and a happy one. There is apt to be present a feeling the husband in winning back his wife gets more than is coming to him or more than he deserves.

"The Sex Lure" is a strong picture and is finely played by men and women well known to the screen.

"The Masque of Life"

Italian-Made Seven-Reel Production Replete with Thrills—Should Please American Audiences.

Reviewed by Ben H. Grimm.

THE Masque of Life," a seven-reel picture produced in Italy by the Signet Film Company and sponsored in this country by Count G. de Cippico, who will distribute it on a territorial rights basis, is a production so full of thrills and story that it should be welcomed by American exhibitors. The film is so totally different from anything that has been seen in this country of late; so weird and startling in several of its idea-axis on which the plot revolves, and so filled with exciting moments and "stunts" that it can hardly fail to attract and hold the interest of its spectators.

Pete Montebello, an educated monkey, takes a leading part in the production, and that part of the picture in which the monkey appears is a vivid and weird visualization of the plot-workings of an imagination that borders on the gruesomeness of Edgar Allan Poe. The monkey crawls up a lightning rod on the side of the house in which the young king's baby lies sleeping. The animal slinks into the baby prince's chamber and steals the baby from his crib. Pete, the monkey, then escapes with his burden, climbs down the lightning rod, and is pursued by the entire household. Pete then climbs up a wire on the side of a brick smokestack that rises more than a hundred feet into the air. Here comes a real thrill, for we see the baby, in the arms of the monkey, on the narrow stone lip of the chimney, far above the ground. Then the girl climbs up the wire ascended by Pete and, reaching the top, endeavors to rescue the baby from the perilous perch. The monkey fights her, but is finally subdued and thrown into the chimney. The girl, after lowering the baby on the rope, attempts suicide by leaping from the chimney top, but is caught in a blanket.

Other thrills come throughout the unwinding of the seven reels, and several spectacular scenes are seen during the course of the fire that destroys the hippodrome in which the circus is playing, among the more thrilling of which are those scenes showing wild animals, frenzied with fear of the fire, leaping into a pool of water to escape.

During the performance of the circus there occurs an allegorical pantomime of fairies, which has several claims to recognition, among which are the spectacular appeal and the manner in which the scenes were staged. In this part of the film fantasy and fact are intermingled with a melodramatic appeal that gets over well.

The story visualized in "The Masque of Life" is unusual, and seven reels are not more than are required to tell the story. From the standpoint of production, "The Masque of Life" is, in many phases, on a par with many of the better American productions, still in other ways it does not rank with domestic pictures. The film is noticeable from this standpoint by the lack of close-ups. It is understood that much of the laboratory work on this film was done in this country. It was welded into finished form by Jacob L. Kempner and Count de Cippico. The artistic sub-titles are worthy of mention.

Rita Jolivet and Hamilton Revelle appear as the Pierrot figures, who are controlled by strings in the hand of Fate.

"Hidden Valley"

Five-Reel Pathe Gold Rooster Photoplay Produced by Thanhouser—An Interesting Story of Adventure.

Reviewed by Edward Weitzel.

VALKYRIEN is the feature player of "Hidden Valley," a five-reel Pathe Gold Rooster screen drama made by the Thanhouser Company. The important scenes take place in South Africa and suggest the tales of adventure of which Rider

Scene from "Hidden Valley" (Pathe).

Haggard has been so prolific an author. "Hidden Valley" has the necessary ingredients to make such a story palatable. There are savage tribes, a manly hero, a captive white girl and a mysterious temple that is her prison house. A young divinity student, who is "given the mitten" by his sweetheart, accepts an offer from his uncle to go to Africa and investigate a business matter. The uncle is an importer of ostrich plumes, and wants to learn why his supply has fallen off. At the remote station to which he is sent the young man hears of a hidden valley where plenty of feathers are to be found, but where the natives are anything but friendly. In spite of warnings he enters the valley and meets with several surprises. The natives take him for a god and insist that he restore the valley to its old fertility by bringing water again to their lands. The student succeeds in doing this, with the help of a beautiful white girl who has been captured by the tribe. It is their

intention to offer her as a sacrifice, so she dresses becomingly in white robes and is attended by a score of dusky maidens who teach her their native dances. The arrival of the divinity student opens the way for her escape, as she is able to show him a stream of water that flows under the temple and the tribe is tricked into believing that their new god has called it into existence. The student is allowed to depart with the girl.

Ernest C. Warde is responsible for the direction of the play. He shows patience and skill in drilling the cast and the extra people, and has given the African scenes considerable local color. Valkyrien, who is also the Baroness Dewitz, looks fetching as the captive maiden and acts with good effect. Boyd Marshall, Ernest Warde and Arthur Bower are the prominent members of the supporting company.

"Shadows and Sunshine"

Five-Reel Pathe Release, Featuring the Remarkable Child Actress, Marie Osborne, the Creator of "Little Mary Sunshine."

Reviewed by Edward Weitzel.

THE five-reel picture made by Balboa for the Pathe Company and featuring Marie Osborne, the creator of "Little Mary Sunshine," is in a class by itself. Written for the sole purpose of exploiting the remarkable personality of this mite of a child, it fulfills its mission in a thoroughly satisfactory manner. In other words, it permits this gifted bit of precociousness to dominate every scene and work her sweet will with the heart of the spectator. The gods have been lavish of their favors to this five-year-old girl. She is not a finished actress and it would be going beyond the facts to speak of her art; but, she has imagination, intelligence, a winning personality, and that indescribable something known as magnetism—the power to catch and hold the attention, no matter how many persons are on the scene. The spirit of happy childhood pervades everything she does, and it has not been found necessary to have her behave, or misbehave, so that she deserves a good spanking in order to keep up the comedy supply. One of her chief charms is her grace of movement, and every action is executed with engaging confidence and deftness.

A young man who marries a pretty working girl and is cast off by his wealthy father, furnishes the first motive of "Shadows and Sunshine." After the birth of a baby girl, the young man hits upon a scheme to win his father over. He has his wife and child establish themselves in a cottage next to his old home. Little Mary soon becomes friendly with her grand-

Scene from "Shadows and Sunshine" (Pathe)

father, and when the truth leaks out the old man is overjoyed. Most of the scenes take place in the house or out in the grounds of the old homestead. Charming bits of ingenuousness are Little Mary's bath in the brook and her attempt to scrub the colored boy white.

The production and the supporting company are up to the mark. But the one big thing about the picture is little Marie Osborne, with her endowment of beautiful childhood and her power to please.

Miller to Direct Enid Bennett.

Charles Miller will direct Enid Bennett, the Thomas H. Ince "find," in her first Triangle picture, work on which will begin next week.

"The Ocean Waif"

Doris Kenyon Has the Leading Role of a Five-Part Photoplay on the International Program.

Reviewed by Edward Weitzel.

THE International Film Service has added "The Ocean Waif," a five-reel photoplay by Frederick Chapin, to its program. Carlyle Blackwell and Doris Kenyon are co-starred in the announcements relating to the picture, but the author has failed to give the masculine member of the partnership equal opportunities with the woman who plays the waif. This condition receives added emphasis from the fact that Miss Kenyon meets every requirement of the character of Mollie. In fact, it is quite within bounds to credit her with giving the entire picture a value considerably above its inherent worth. For the most part, the moods she is called upon to portray are those of light-hearted ingenuousness. She accomplishes her task with a sureness of method and a charm of person that must win every spectator. The action in the last two reels introduces several dramatic incidents,—a murder,

Scene from "The Ocean Waif" (International).

among the rest—and here also Miss Kenyon is equal to the occasion. Carlyle Blackwell makes all that can possibly be made out of the part of Ronald Roberts; and it is entirely the fault of the author that he fails to divide honors with his fellow-payer.

Frederick Chapin's story contains a number of entertaining moments, but the material employed is somewhat familiar. An ocean waif who has been reared by a drunken fisherman on the Atlantic Coast is not a novel personage in stage or screen friction. Her adventures in a deserted mansion that has the reputation of being haunted and where she meets a wealthy young novelist are amusing, after the fashion of the fun in "Daddy Longlegs" and "The Cinderella Man." Later in the play when the hero is accused of killing the drunken fisherman the plot follows a more conventional vein.

Many of the locations are picturesque, and the haunted mansion is particularly effective.

"The Heir to the Hoorah"

Lasky Five-Reel Picture of Famous Play—Directed by C. B. De Mille with Thomas Meighan and Anita King in the Leads.

Reviewed by Hanford C. Judson.

THERE is plenty of popular atmosphere in this picture by the Lasky studio, "The Heir to the Hoorah." It quite plainly pleased the kind of audience—not predisposed to enthusiasm surely—that one finds in front of the usual press screening, so exhibitors can pretty well rely on patrons carrying out of the show that desirable "more than their money's worth" feeling. The name is also more easily advertised than usual; for circumstances helped to boost the play and attracted wide attention to it—it is known to almost everybody.

It has quality and tells the kind of story that democratic audiences are apt to like. To begin with, it discredits that commercial spirit that tries to spoil youth's love story. To be asked to use love to butter one's bread has always disgusted youth. The picture's villainess is the heroine's mother, whose eye sees only the main chance. The hero is a rich Westerner who, with two partners, owns the "Hoorah," a gold mine. The two get it into their heads that the mine must have an heir and they try to choose a wife for the young partner. The only women they know are the dance hall girls, but these disgust the hero. The heroine, meanwhile, is in the East and refusing the witless moneybags her mother insists she marry. She and her mother come West and meet the hero. He is the kind any girl could love and they get married. The story tells how

they find out that they really love each other. But it is the good American characters that keep the action alive with humor and humanity.

Thomas Meighan plays the hero, with Anita King in the opposite role. The two partners, rich characters both, are

Scene from "The Heir to the Hoorah" (Lasky).

played by Charles Ogle and Horace B. Carpenter. Edythe Chapman plays the mother and all ably put substance into the action. A good picture for an audience.

"The Place Beyond the Winds"

Five-Reel Red Feather Offering, Based on Story by Harriet T. Comstock, Features Dorothy Phillips.

Reviewed by Robert C. McElravy.

THE usual story of the Canadian wilds suggests adventurous episodes of the red-blooded type. This production is not wanting in interesting action, but it is not to be so classified. It is more of a character study, or folk story, getting closer to the life of the people in those regions than the average offering with a Canadian background.

It follows the fortunes of a young girl, the daughter of a woodsman of stern, unrelenting mien and intense religious convictions. The girl learns her letters off the coffee cans and other groceries done up in packages, until fate throws her into acquaintance with a school-teacher. The latter individual is really a fugitive from justice, though not a criminal at heart. He killed a man for ruining the woman he loved and his story is brought out in detail as a side plot.

Priscilla, the trapper's daughter, offends her father by reading a novel and later by dancing in the woods. She is lured away by a half-breed named Jerry and, while returning unharmed, is unable to offer a believable excuse to her stern parent. He casts her off and she goes to the city. After numerous experiences as a hospital nurse, during which she learns more of the schoolmaster's life, she returns. The plot then moves on to a pleasing conclusion, Priscilla marrying

Scene from "The Place Beyond the Winds" (Universal).

Dick Travers, who had visited the region for his health years before.

This contains some very picturesque and enjoyable scenic views. The story, while not of a dramatic type, is well constructed and holds the interest.

Dorothy Phillips plays the part of Priscilla artistically; Lon Chaney portrays well the part of the half-breed, and C. Norman Hammond is good as the forbidding male parent. Others in the cast are Alice May Youse, Jack Mulhall and Joseph De Grasse. The production was also directed by Mr. De Grasse.

Five New Kalems Are Shown

"The Son of Cain" and "The Man From Yukon" Head the List.

Reviewed by Ben H. Grimm.

INCREASED interest is aroused in Robert Welles Ritchie's "The Girl From Frisco" series in the thirteenth episode, entitled "The Son of Cain." The keynote of this two-reel release is action. The plot moves swiftly, and not for a moment is interest allowed to lag. Exciting occurrences follow one another in rapid succession, and any audience that likes melodrama will like this picture. Marin Sais, as Barbara Brent, is called on in this chapter to do several daring stunts, and she does them with a realism that thrills. Her fall from a fast-running horse and subsequent slide down a steep embankment could hardly be improved upon. And, too, she leaps from a moving train, crossing a bridge, into a river, as does also Ronald Bradbury.

The plot visualized in the two reels is absorbing. The author has taken his inspiration from an actual murder mystery that occurred in Arizona several years ago. The story tells of Barbara's unraveling of the mystery surrounding the murder of a hermit bee keeper, who hides his gold coin in hardened beeswax. After the murderer has been identified he is pursued by Barbara, and her work on the top of a moving train is to be commended.

True Boardman is featured in the cast with Marin Sais;

Scene from "The Son of Cain" (Kalem).

others are Ronald Bradbury, Frank Jonasson, Edward Clisbee and Hart Hoxie. James W. Horne directed.

"The Man From Yukon."

The confidence game so long worked by the Gondorf gang of "wireless wire-tappers" has furnished Robert Welles Ritchie the suggestion for his scenario of "The Man From Yukon," third episode in the "Grant, Police Reporter" series, and with this nucleus the author has wrought a one-reel plot that has been excellently filmed by Director Robert Ellis. George Larkin, in this number, furnishes a sensation when he jumps to the sill of the sixth-floor window of a building and descends to the pavement on a rope used to hoist a tar bucket. Mr. Larkin and one of the wiretappers indulge in a fight in this picture that is realistic in the extreme.

Ollie Kirkby, Director Robert Ellis and William McKey are also seen in the cast. The story tells on the screen of how the reporter saves the ignorant miner from falling a victim to the gang of wiretappers, and how he brings about their capture.

"The Gate of Death."

Helen Gibson's feat in this number of the "Hazards of Helen" railroad series comes when she slides down a construction-camp chute in a small carrier and shoots across the top of a speeding freight train. Besides this stunt, there are other tense moments in this reel. There is some exciting fighting when two crooks try to get a satchel containing the pay roll for the mining camp. It is with this satchel that Helen takes a chance on her life. The story is melodramatically interesting and follows the same general lines as previous "Hazards of Helen." The cast includes Helen Gibson, P. S. Pembroke, G. A. Williams and George Routh.

"The New Salesman."

Ham, Bud, Ethel Teare and Henry Murdoch show up to fairly good comedy advantage in this reel. Ham and Bud as helpers at a dairy are funny. They get jobs as salesmen in

a department store where Henry is the house detective. Ethel is a shoplifter, who is succored from capture by Ham and Bud. There are enough laughs in this comedy to lift it a trifle above some that have gone before.

"A Desperate Duel."

There is not much to this number of the Ham and Bud comedies. The action is rather slow, and the story is by no means new. Ham and Bud are both suitors for the hand of Ethel (Ethel Teare), and when a Frenchman appears as a third suitor they are nonplussed. Ham insults the Frenchman, who challenges to a duel. Ham takes him up, and it is during the course of the duel and Ham's subsequent confinement in a hospital that what comedy there is in the film occurs.

"Gloriana"

Bluebird Five-Reel Photoplay with Zoe Rae, the Child Actress, as the Star, Released November 6.

Reviewed by Edward Weitzel.

THE five-reel Bluebird release "Gloriana," starring little Zoe Rae, was written and directed by E. Mason Hopper, from a scenario by W. H. Lippert. A photoplay of this nature is in a class by itself. In the first place, the work of everyone connected with its making is secondary to the youthful star. On her young shoulders rests the task of carrying the production to success. If she possess the proper amount of precocity and "cuteness" to inspire the female spectator with a desire to exclaim, "Isn't she clever! Isn't she a dear!" the difficulties in the path of the director and the scenario writer are reduced over fifty per cent. Little Zoe Rae belongs in the front rank of child actresses, and bears her stellar honors in "Gloriana" with gratifying ease. The part she plays in the photodrama is that of a child of the stage, a winsome little miss of five who has faced the footlights almost from the day of her birth The young lady's training has fitted her for the role. An ex-

Scene from "Gloriana" (Bluebird)

cellent quality of native talent has been supplemented by careful coaching in the art of the actor. Little Miss Rae has learned her lesson well, and acts her scenes like a veteran. She is an engaging little body, plump and pleasing of person, and is still unspoiled by her artificial environment.

The first reel of "Gloriana" shows the little heroine's connection with stage life. She is a lightning calculator, and is giving a performance when her mother receives a telegram that her husband has been killed "somewhere in France." The shock is too much for the poor woman. At her death Gloriana is adopted by a wealthy physician, who has a boy a few years older than the girl. The doctor's wife is a charity worker who is in the game for the glory she can get out of it, but too busy to pay much heed to Gloriana. The child has ideas of her own on the best way to help the poor, and puts them into practical use by helping herself to her foster mother's pocketbook and giving it to the aged parents of her governess. She also runs away and trades her fine new frock for the garments of a tenement child. Her actions open the eyes of the doctor's wife to the meaning of true charity.

The scenario serves its purpose fairly well. The action could be quickened to advantage, and some of the incidents made more convincing, but as the plot keeps Zoe in the center of the stage its minor faults need not be dwelt upon. Virginia Foltz, William Canfield, Clarissa Selwynne, Gordon Griffith, Irene Hunt, Mary Talbot and John J. Cook furnish satisfactory support.

Victoria Forde Produces Selig Comedy.

"When Cupid Slipped," a Selig one-reel comedy, released in General Film program, Saturday, November 11, is unusual in many respects. It was written and produced by popular Victoria Forde, who also assumes the leading comedy role. Miss Forde appears in an entirely new character.

Triangle Program

Two Interesting Five-Reel Features, "The Microscope Mystery," Fine-Arts, and "The Honorable Algy," Ince.

Reviewed by Louis Reeves Harrison.

NOT merely a detective story of the higher sort is "The Microscope Mystery." It presents some delicate characterization, usually absent from plays of this kind. The start leads one to think that there is to be only a comedy of

Scene from "The Microscope Mystery" (Triangle).

swindling, such as George R. Chester delights to create, and this part of the offering is maintained with interest by Wilfred Lucas and his support so well that we are not treated to a long and weary period of preparation during the early scenes. They portray the ingenious operations of three quack doctors of the "consultation-free" type in a small country town. Lucas impersonates the only real practitioner in the place, and he presents no active opposition to the swindling scheme.

When, however, the leading quack is mysteriously killed while swindling a wealthy old man, a patient who imagines that he has almost every disease described in a work on the theory and practice of medicine, the real physician comes to the front with a purely scientific discovery of the murderer, probably the last to be suspected. He does not rely upon finger prints, but delves deeper into the evidence offered by inanimate things, such as the handle of the weapon. His microscopic discoveries are admirably photographed, an introduction of the instructive which might be deemed dangerous under ordinary circumstances, but which heightens the effect and gives the whole story new value. In a general way, the release presents relief from the mediocre. It is bright, human and thoroughly enjoyable.

"The Honorable Algy" is constructed with a great deal of bright and entertaining ingenuity, and its characterizations are admirable. Charles Day has done his best piece of work as the cadet of an old and patrician family in financial straits. Dearly loving a sweet girl at home, he is sent forth on an adventurous trip in America to save the family fortunes

Scene from "The Honorable Algy" (Triangle).

by marrying in that great heiress mart of the world, our own society. His adventures begin aboard ship on the way. The purser's safe is robbed of jewels belonging to an American millionaire and a search follows. The thief hides his loot in a ventilator which chances to be that of Algy's stateroom, and the jewels fall into the hands of Algy. He is sorely tempted to make use of them to save his family, but he thinks better of it on shore and mails them to the rightful owner, claiming no reward. By an ingenious interchange of packages they

fall into the hands of a dissolute suitor for the hand of the heiress, and their final discovery clears the atmosphere in clever style.

There is more than ingenuity of plot to raise the value of this story. There is a fine human note and some charming characterization. Charles Day surpasses himself in the title role, showing a finish and craftsmanship in his impersonation that constitutes a distinct advance over his previous work. He is ably supported by a company without compare so far as unity and harmony of action is concerned. Not the least effective scene in the entire play is that of presenting Algy at a Christmas celebration with what is nearest to his heart, the Vicar's daughter he left behind. There is beauty and charm throughout, and this final scene makes a new, bright and fitting conclusion.

"A SON OF ERIN."

Dustin Farnum Is Seen in a Pallas Five-Reel Screen Play Of Good Quality—Released on the Paramount Program.

Reviewed by Edward Weitzel.

IN "A Son of Erin," starring Dustin Farnum, the hero realizes his ambition—he becomes a New York policeman. Having been born on the "ould sod" and thus qualified for the position, he loses no time in trying to get on the force, once he has landed at the Battery. The author of "A Son of Erin" has aimed to write an entertaining story about familiar phases of life, and has kept to well-beaten paths in his choice of material.

Events open in Ireland. Dennis O'Hara and Katie O'Grady are sweethearts. Both are poor, and a rascally landlord adds to their troubles. Learning that the manifest destiny of every Irish lad is to go to New York and become a policeman, Dennis accepts his fate and sails for America, after Katie has made

Scene from "A Son of Erin" (Paramount).

a great sacrifice and paid for his passage. After considerable trying experience the young chap passes his police examination and is just about to send for his sweetheart when he is made the scapegoat in a graft exposure and deprived of his uniform. He goes through several more trying experiences, in which his honesty is equal to the test, and eventually finds himself back on the force, the gold badge of a captain of police on his breast. Katie, who has been having an unpleasant time at home, with the rascally landlord, is sent for and almost overwhelmed at sight of Dennis in his new uniform.

In writing his scenario, if the author of the photoplay did not have Dustin Farnum in view it was a lucky day for him when this always reliable actor was given the part of Dennis O'Hara. Mr. Farnum has so many engaging qualities and embodies the character with so much manliness and so lively a sense of humor, that he wins and holds the admiration through the entire five reels. The story never rises to the superlative degree of merit, but it is clean, natural, and thanks to the star and his support, always entertaining. The atmosphere of the land of St. Patrick is well sustained, but using Los Angeles for the New York City scenes is not an absolute success.

Winifred Kingston plays Katie O'Grady effectively and makes a pretty little colleen. Tom Bates, Jack Livingston, Wilfred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Kach are happily cast.

"Of Such Is the Kingdom of Heaven."

Director Lloyd Carleton is filming "Of Such Is the Kingdom of Heaven," a story written by Henry C. Warnack and prepared for the screen by A. W. Coldway, of the Universal staff. The photoplay will be made in five reels, featuring Gretchen Lederer and Emory Johnson, well-known players of Universal City.

"The Yellow Menace"

Thirteenth and Fourteenth Episodes of Unity Sales Corporation Serial Contain Thrilling Melodramatic Incidents.

Reviewed by Margaret I. MacDonald.

"The Spy and the Submarine."

IN this the thirteenth episode of a serial remarkable for its melodramatic quality, Howard Smithson, inventor, is deceived by Ali Singh. In European clothing he misrepresents himself and gains the confidence of Smithson to the ex-

Scene from "The Yellow Menace" (Unity).

tent that the inventor takes him into the submarine and shows him the wonderful air-lock through manipulation of which the submarine's occupants may meet death within five minutes without means of escape. An attack on Smithson by Ali Singh's confederates knocks him senseless; but reviving more quickly than his enemies had counted on, he leaps to his feet, smashes the air lock and escapes as the ship sinks. Hong Kong Harry also distinguishes himself in this episode by kidnapping Najla.

"The Interrupted Nuptials."

The fourteenth episode concerns itself principally with the mistreatment of Najla, who is now in the den of Ali Singh, and about to be forced into marriage with Hong Kong Harry. An attack on the home of Ali Singh interferes with the last rites of the marriage ceremony. It is unfortunate that the Chinese makeup on Hong Kong Harry is so inartistic.

"Boots and Saddles"

Eugene Walter's Play Well Adapts Itself to the Screen, Presented by B. S. Moss.

Reviewed by Margaret I. MacDonald.

THE five-part production of Eugene Walter's well-known play as presented on the screen by the B. S. Moss Picture Corporation is pleasing, and of necessity red-blooded. "Boots and Saddles" is of that type in which the hero boasts

Scene from "Boots and Saddles" (Moss).

the old-fashioned quality of gallantry where a woman is concerned that will cause even the hardened modern audience to burst with applause at his noble deeds.

The director might have done better by "Boots and Saddles"; for there are times when he has allowed the insertion of a scene which was notable for its lack of true significance, such

as the little riding episode when Lucy walks off horse in hand and meets Sergeant James either intentionally or by accident, and walks back to her associates nearby shortly afterward, having merely spoken a few words to her former lover. Again he is at fault where Ferris after taking the pay roll from the safe in the Ajax Company's office to his house, bidding his wife guard it with a gun, meets his companions outside his door, is held up by them at the point of a gun, and forced to enter his own house. It is beyond reason that his wife would not have witnessed the affair from the window.

Apart from these trivial faults the production is convincing. The brawl in the saloon at the mines has been well staged. The characterization is good throughout, and well interpreted by an excellent cast headed by R. Henry Grey, whose work as Sergeant James is especially pleasing and manly. Robyn Adair as George Ferris impersonates well the cowardly fellow who lives a despicably double life. Others of the cast are Norman Luke, Charles Dudley, George Pheilen, Lillian West, and Claire Glenn.

"The Soul of Kura San"

Five-Reel Japanese-American Photoplay Produced by Jesse L. Lasky—Released on the Paramount Program.

Reviewed by Edward Weitzel.

EXCELLENT acting and skillful production make "The Soul of Kura San," the five-reel Japanese-American screen play from the Jesse L. Lasky studio, an unusually gripping picture. The story is hectic, but the motives are not overdrawn and lead up to a strong climax. Of the three principal characters, two are Japanese. These two parts are acted by Sessue Hayakawa, so favorably known to the screen, and Tsuru Aoki, his talented wife. Myrtle Stedman plays a young American girl who becomes the object of the Oriental's vengence. Hayakawa's character is that of Foya, a poor Japanese artist who loves Kura San, the daughter of a teahouse proprietor. The pair are too poor to marry and are about to commit suicide when Foyo is sent for by his wealthy uncle in America.

While Foyo is away Kura San's father makes her believe that Foyo has been married. The girl then consents to pose for an American artist and goes to live with him. When Foyo returns to Japan and Kura San learns the truth she kills herself after confessing that the artist has dishonored her. Foyo, now wealthy, returns to America, bent on avenging Kura San. He learns that the artist is engaged to marry Anne Willoughby, a beautiful American girl. Foyo lures the girl to his house and, before a picture of Kura San, attempts to repay the artist in kind. The American arrives in time to prevent Foyo from accomplishing his purpose, and the Japanese kills himself at the foot of Kura San's picture.

The offense that such a story might give under less intelligent handling is skilfully avoided in the present case. The settings throughout, Japanese and American, are correct in every detail,

Scene from "The Soul of Kura San" (Lasky).

and the artistic impersonations contributed by Sessue Hayakawa, Myrtle Stedman and Tsuru Aoki lift the picture into the field of tragedy. In the last scene the struggle between the Japanese and the American girl strikes a strong note—it almost becomes symbolic of a conflict between the two races. George Webb, Thomas Kurihara and George Kuwa share in the good impression made by the picture.

"Tilly's Vacation."

William A. Brady has granted a vacation to Marie Dressler so she may rehearse for the new Century Theater show, but as soon as it opens she must return daytimes to the World Film Corporation for her second picture.

The "Devil's Prize"

Five-Reel Vitagraph Production Is Study of Character—Scarcely Any Action.

Reviewed by Ben H. Grimm.

QUITE a mental effort is required on the part of the spectator to coherently transfer from the screen to his intelligence the story visualized in "The Devil's Prize," a five-reel Blue Ribbon Feature produced by Vitagraph. The story, written by Marguerite Bertsch, who also directed the

Scene from "The Devil's Prize" (Vitagraph).

production, has considerable strength, but none of its leading characters has any claim to the sympathy of an average person unles it be the newspaperman or the child. The picture is one that holds the attention throughout the five reels, but its effect is rather depressing.

Antonio Moreno and Naomi Childers are featured, and it is the work of character delineation on their part and on the part of Albert S. Howson and Clio Ayres that makes the picture acceptable. There is nothing elevating in the production, but it certainly has a claim to individuality. The story tells of a man who always manages to place the blame for his misdeeds on someone else, and who is beloved by rich and poor alike. He has betrayed a girl, who later marries a newspaper man. The man marries a wealthy woman. He is a power in the community and when Mark Stratton (Templer Saxe) decides to foist his worthless mining stock on the working people in the guise of philanthropy the man dares not refuse his aid because Stratton "has something on" him. The man finally murders Stratton and goes so far as to lay the blame at the door of another. His wife thus learns his true character.

Meanwhile the newspaper man (Mr. Moreno), whose paper was responsible for the sale of the worthless stock, learns that the man is the father of the child he believed to be his. The newspaper man goes to kill St. Clair, but before he is able to carry out his plans the Devil takes his own.

Mildred Platz is a child actress who pleases. Lark Taylor also does good work.

Does Big Business with "Quo Vadis"

That genuine feature productions of superlative merit never grow old, and that such subjects compare more than favorably with the average "first run" feature releases of the day as box office magnets, is the opinion of A. L. Robb, manager of the Strand theater, Washington, D. C. The Strand recently played George Kleine's classic masterpiece, "Quo Vadis," to capacity business for three days.

"It gives me great pleasure to inform you," writes Mr. Robb to the Kleine exchange, in Washington, "that the recent run of 'Quo Vadis' at our Strand theater was so successful that we desire to play the attraction again in the near future for another run of three days.

"The success of 'Quo Vadis' would seem to knock out the theory that a picture cannot be run to profit after it has played a town, for the Strand was crowded during the entire three days when 'Quo Vadis' held the screen."

All the George Kleine branch offices are reporting a revival of "big business" with "Quo Vadis," which shows that Mr. Robb is not alone in recognizing the worth of the feature that can "come back."

"Jealousy," Third Suratt Production, Out November 20.

Valeska Suratt has started on a new photoplay for William Fox. "Jealousy," the third Suratt picture to be released, will be shown on November 20. It is a photodrama as powerful as the title would indicate. Besides Miss Suratt, there are included in the "Jealousy" company, Charles Edwards, Walter Law, Charline Mayfield, Lincoln's grandniece, and Curtis Benton.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Merged.

ALTHOUGH merging seems to be claimed by the film making companies as their specialty, the Rowland and Clark houses, in Pittsburgh, have merged their programs, and one edition now does for the four houses, the Bellevue, a sort of half-sister, retaining the old form. The new Film Forecast is a tasty looking sheet, sixteen pages and cover, the latter a cream done in photo brown, pages 8 by 11 inches. In the new form the issue can be made much more useful to the four houses, but in the initial issue the layout lacks form. You look all through the sheet not knowing just where to set your eye, and the pages are broken with one and two column stories, and advertisements that add to the confusion. Since it is the purpose of the house to write up a coming attraction but once, though it will play the four houses, we would suggest that the middle page be taken a half page to a house for the formal program with a reference to stories in the current issue by page and "Page 3, last week" or whatever it may be for stories written up in previous issues. Then use a straight newspaper make-up for the other pages, and kill the printer if he gets it too mussy. There is so much good material in the old issues that in the new form it could be made to work even harder if only it could be displayed so as to be read without fatigue. At present it tires the eye to look at the pages. Very few worth while papers have hit their stride the first issue, and we shall watch for later numbers with interest. At present their best program is the underline on page 18 of the initial number. That is clear and exact. We would suggest that a somewhat similar table might be used for the running attractions. If a feature opens at the Regent and is found particularly good, those who saw it there can consult the list and find that it will play on certain days at the other houses, and either see it again in its new stand or recommend it to their friends. With a chain of houses they can capitalize to the full the better attractions, and people will follow the film if they know where they can find it a few days later. They have a set schedule for the releases, but they should give titles, houses and dates to get the full value for all houses. If we are any prophet the new Film Forecast is going to be a comer.

A G. F. Organ.

The Film General is the name of a new house organ, gotten out by the General Film in St. Louis. It is only a four pager, and the editor seems to have trouble in filling that. He starts to urge advertising upon the exhibitor, for example, but says he doesn't know how to tell because the weather, the picture, the neighborhood, and all local conditions have their bearing. That is very true, but it doesn't stop Tom North or L. J. Scott, or some of the Paramount exchanges from giving helpful hints. The paper would be better if more forceful. At present it is negative. But any start is a start in the right direction, so here's hoping that the General puts on a Lieutenant.

Booming Babies.

Charles Decker, of the Majestic, Grand Junction, Colorado, is starting a baby show along the lines suggested in Picture Theatre Advertising, but he does not limit the number of slides to be shown at a performance. It is better to state that not more than a certain number will be shown at one time, and show them in series, the winners in each series entering in the finals. This not only prolongs but sustains interest. A more permanent feature is a rest and baby room, which has been added. Mr. Decker was able to get a store room next the entrance, and will make it over for the benefit of mothers and kiddies. This is something more than a talking point; it is a business maker, for many a mother can now come with the family or by herself without the fear that the child will suffer through the excitement or annoy the others present. And in writing up the innovation Mr. Decker helps by the tone of the article, neither blatant nor over modest. He merely seems to take a real pride in what he can do to make things more pleasant for his patrons, and that is the real attitude to take.

A Film Missionary.

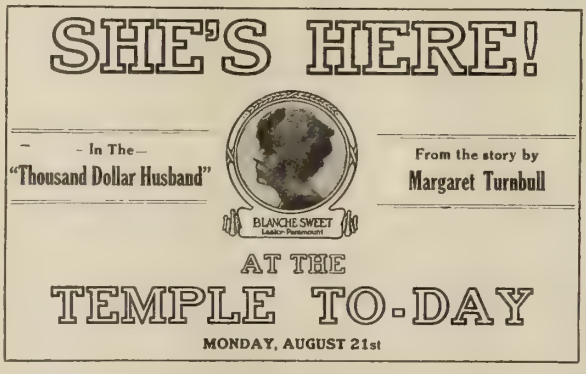
The Criterion, Rutherford, N. J., seems to have fallen into bad hands after a certain man in a green hat went to New York and then to Australia, and the management didn't seem to care about the patrons and even improved upon Commodore Vanderbuilt's reputed attitude toward the public. Then the house changed hands again—as it was bound to do—and J. A. Beattie took the reins. He saw that there was something needed to make apparent the change in attitude. He could do personal work, but slowly, so he took his reconstructed staff on film, and from himself to the smallest usher he introduced the house people to the public. And for a leader he used—

> Notice that everybody is smiling. This is the atmosphere we wish to create. Everybody happy. Our watchword is courtesy. Our slogan quality. We thank you.

This was run with some local films. People came to see the local stuff and were made acquainted with the new staff as well. It is impossible to be a grouch and an amusement purveyor simultaneously for any length of time. It cannot be done, and when you follow a grouch into the theater lose no time in announcing the change in the plainest possible manner. A house reflects the personality of the head.

Changed to Chat.

A. H. Cobb, Jr., of the Temple, Hartsville, S. C., has changed his program policy and now uses house chat instead of press agent junk on the back page of his programs. Now instead of spending money to popularize John Jones and Jane Jinks he takes the space to confirm his patrons in their belief that the Temple is about as good a place as there is. He makes it chatty and bright and so it is read with the same interest as would be some item about a player—and it does the house more good. Chat of the actors and about pictures is excellent in a large program, where there is space to spare, but Mr. Cobb uses a four pager folder that goes into an envelope without additional folding



and he needs the space for himself. This throwaway brought such good results that he is continuing their use. It is in red on a lemon stock 4 by 6½ inches. Note how the outline type top and bottom get the same attention as a heavy bodied type and yet looks vastly more inviting. It is a pretty piece of work and we hope that it helps to bring others to a more general use of outline, inline and shaded letters. Mr. Cobb has cause to be glad that he has a regular printer in a small town. The man really is a printer and not a butcher obtaining money under the false pretense that he can set type.

Here's Mr. Stanton.

Frank D. Stanton comes to the fore again. It has been a long time since he was a regular visitor, and now that he is back, we hope he stays for a long time. He is running the Fenway, in Boston, and he sends in a scheme for a direct appeal. It is a bit expensive, but it should work in proportion to the expense, and it is not what it costs, but what it brings back, that counts. He writes :

> What do you think of the following for securing a mailing list? I used the same idea a few years ago, but the territory to be covered was not so great as I have on my hands now.
>
> We have a lady going from house to house meeting people and making inquiries. When she leaves each family she knows how many go to theaters. What theaters they like best, and why. If they like the Fenway or not, and why; what kind of pictures they like best, and if they like vaudeville. This lady makes written daily reports, and they are very interesting. She also brings home a list of from one hundred to one hundred fifty names of people who desire that we put them on our mailing list. Before leaving each person, the lady hands over the latest house organ, a program and a couple of complimentary matinee tickets.
>
> The discouraging part of all this is that although we have a list of about three thousand names, we have only covered a small portion of our territory. Where should we stop? How big is a mailing list? Do you think a house organ like the enclosed, which announces two weeks shows, would be alright if sent every second week? I am trying to determine the best method of procedure after our mailing list gets twice its present size.
>
> I shall be glad to place all house organ fiends on our mailing list, and would like even better to be on their's.
>
> What has become of that autogobile that I sent to Steve Farrar? No, I don't want it back.

This is a splendid scheme for getting people interested in the house. With a tactful caller nothing could be better, but Mr. Stanton himself points out the weak point of the scheme from the mailing list angle. We take it that he has a large house, and an expense of $30 for mail-

ing will not be regarded as unduly proportioned, but it is a question of good, not of expense. We imagine that most persons who are approached by the visitor will express a desire to be placed upon the mailing list. It costs nothing and the program is interesting. But three thousand names should cover a clientele of at least ten thousand, some of whom should repeat on the week, and yet the territory is still open for development. We think it would be better to send the visitor out with tickets, but not to make a general offer of the free program. Work the house schemes to get the mailing list, with so large a clientele on the proposition that if everyone is approached directly, then those who come represent the utmost development of the territory. The general function of the house program is to make business, either through holding the interest of those already converted or through making converts. To hold the program distribution to those already patrons might lose to the house the patronage of those who might be interested. Possibly the best way would be to send the program to all addresses for from four to six week, and then send a chaser in the form of a letter asking if the recipient wishes to be continued on the mailing list and enclosing a card to be filled in and returned. If they will pay a penny for the stamp or hand it in when they visit the house, it is reasonable to suppose that they are interested in pictures to the point of profit. But to offset the tendency to delay, it might be still better to send in a second week, using the Rowland and Clark form recently given in this department, in the issue of September 16th. The entire list should be checked up every six months or so, for dead names will creep in rapidly in a city of any size. If a special envelope is used the return form should be carried. The Garfield, Chicago, does well enough with a rubber stamp, which states that return postage is guaranteed in the event of non-delivery. Printed matter can neither be forwarded nor returned to the sender under the original stamp, but will be returned to the sender if the latter guarantees the return postage, and it is worth the stamp to get back a dead address. A mailing list should be as large as will increase business, but it seldom pays to have a list that represents much more than thirty per cent. of the house patrons for a week, and in most instances twenty per cent. should be sufficient. Steve is invited to tell what he knows about the Autogobile. The last report we remember was that Steve was ready to ship. We do not think that it was called for. Will Steve please write? And will all house programers please note that Mr. Stanton's address is The Fenway, 136 Massachusetts avenue, Boston. Send him your's and he'll send you his.

He has both a house program and a house organ. The latter is four pages, 8 by 11 inches, printed in blue, no foreign advertising. There is a quantity of picture chat, enough to make it read, announcement of a special Kiddie Matinee Saturdays. It works for two week at a time, each change of program being a display advertisement. We think that a single page given to a more formal program would be more advantageous and look better. This would give a little more space for chat and house talk, and be more seemly. Every second week is plenty often enough. The house program proper is printed for the week and is intended for distribution in the house only. It carries a well done front page, but no house chat. That right hand column of page three should be readable house chat. It would tell the advertised facts more strongly than the display type does. Mr. Stanton knows how to write, and since this is the case, a running story is better than eighteen and twenty-four point type.

Wants a Comparison.

J. J. Marshall, of the Marshall theater, Manhattan, Kansas, sends in two newspaper advertisements and asks for a criticism and comparison. Both advertisements are the same size, a little more than four tens, and may be found on this page. For the purpose of identification Mr. Marshall refers to them as the light and heavy bordered advertisements, which is an easy identification. Mr. Marshall does not say whether he wants the criticism to apply to the copy or the composition. In the first place, these advertisements, which appear in two different papers, occupy practically a quarter page each and each is dominant on its page. It has nothing in the way of other large advertisements to fight against. This being the case, the heavy border is a mistake. It cuts down the type measurement one inch each way or eighteen square inches of actual space. This is the equivalent of about eight column inches, or one-fifth of the entire space paid for. This would be a good investment if the border was necessary in order to throw the announcement into relief on a page with other heavy type displays, but in this instance the light border serves its purpose and is only one-sixth as large; a six against thirty-six point. The heavy border is not only needless expense, but to some extent, on a white page, it masks down the display. It does not show up as well on the page as does the light bordered advertisement. This does not appear in the reproduction, of course, but it is the rule that a heavy border is of service only when it is necessary to cut off from similar heavy advertising.

Taking the heading, the copy is, of course, the same. As a rule the upper and lower case type of the light ad. should show better than the all capital of the heavy, but here a better letter is shown in the heavy advertisement and the rule forces the name up. On the light advertisement the matinee and night line should be in upper and lower and smaller, since the line is less important than the name of the house and yet, appearing in such close proximity to the house name, it dwarfs that type and gives it inferior prominence. Both lines are too heavy to match the importance of the fact.

In the heavy ad. the "Today" and "Tomorrow" lines show up better than in the light. They would have shown up better still if the printer had not extended his boxes to cover some wholly unnecessary and non-ornamental ornaments. The ornaments do not help, and they assuredly do hurt the display. In the light example both of these lines are too large and come too close to the titles. This is a fault of the copy, apparently, if the printer followed copy, for in the light the titles rise too high, while in the heavy the copy gives a couple of lines between the dating and the play titles.

This brings us to the box for Shoes. The copy is almost the same, though in one case a cut is used and in the other there is no cut. The facts of the story are vastly more important than the cut of the comparatively unknown star. The light advertisement throws the facts up strongly. In the heavy the appeal is lost, both through the smallness of the type and the manner in which it is strung beside the cut. It would have been better had both layouts been planned as shown in the light ad. The facts are important. The cut tells nothing at all, and the name is given wrongly in the mortise. If the cut were kept in the text for the mortise should have read "The girl who 'sold out' for a pair of shoes." That is a lot of copy for so small a mortise, but set directly into the cut it would have been read, and, being read, would have carried an appeal. In both cases the quotation marks are wrongly placed. The quotes should have gone around "sold out" and no more. In the light advertisement an ignorant printer sticks in an extra quote mark before "shoes," though there is no reason why that word should be especially quoted unless it were to suggest that it was not shoes, but that the word was the polite equivalent of something less polite or to infer that the shoes were merely an excuse, neither of which is the case here. In the heavy advertisement the printer gets in some more alleged ornamentation. He probably carries it around by the handsful in his pockets.

In the other box it is more permissible to use the cut of Chaplin because he is known and the cut will attract the eye. The copy tells it is Chaplin and not Billie Ritchie. Here the copy for the heavy advertisement is better planned. Nine times the salary of the President

Marshall Theatre
MATINEES 3 O'CLOCK--NIGHTS 7:30 & 8:45
TONIGHT
"Shoes"
The most talked about Photoplay in America, featuring the new star
Mary MacLaren
As the shop girl who was compelled by inexorable fate to "Literally sell out for a pair of "Shoes."
Three eventful weeks in the life of a shop girl driven to sin through no fault of her own.
The greatest problem play ever presented on the motion picture screen. A lesson to parents and a warning to girls.
TOMORROW
'The Fireman'
Featuring the highest salaried star on stage or screen. The only
Charlie Chaplin
Don't Miss Seeing Your Old Friend Charles In This "Hook And Ladder Drama"
One of The Latest Of The Original And Only Chaplin Comedies We Show No Others
The new and clever stunts of Chaplin, the $670,000.00 star in "The Fireman" will enthuse his admirers.
Usual Scale of Prices.
Children 5 Cents. Adults 10 Cents
DON'T OVERLOOK THESE OFFERINGS
WEDNESDAY
Edith Story in "The Two Edged Sword"
THURSDAY
Virginia Pearson in "The Hunted Woman"

MARSHALL THEATRE
Matinees 3:00 o'clock. Evening Shows 7:30 and 8:45.
TONIGHT
The Greatest Sociological Problem Play Ever Presented on the Motion Picture Screen
"SHOES"
A Beautiful BLUEBIRD Photoplay Introducing the NEW STAR
MARY MACLAREN
The Shop Girl Who Was Compelled by Fate to "Literally Sell Out For A Pair of Shoes"
Three Eventful Weeks in the Life of a Half-Starved Shop Girl Driven to Sin Through No Fault of Her Own
A Lesson for Every Father and Mother who have made themselves responsible for the welfare of a Daughter.
TOMORROW
The Highest Salaried Chuckle Inducer the Screen has Ever Known
Charlie Chaplin
Commanding a Salary Nine Times as Great as that of the President of the United States
This Time in . . . .
"The Fireman"
WITH CHARLIE AS
A Heroic Knight of Hose and Helmet.
Full of Original Antics, Jammed with Surprises and Sure Fire Laugh Producers
Three Performances Daily 3:00, 7:30 and 8:45 P. M.
Prices: CHILDREN 5c ADULTS 10c
Other choice Offerings of the Week Wednesday "THE TWO EDGED SWORD" with Edith Storey Thursday "THE HUNTED WOMAN" with Virginia Pearson

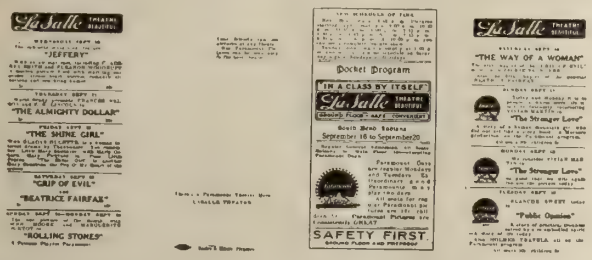
means more than the figures, since it is easier to grasp a fact than figures. The $670,000.00 looks a lot, but it means merely a large sum. Nine times what the President gets is a concrete fact. It sinks in as soon as it hits. But unless the copy had to be followed, the composition of the heavy advertisement should have used a larger type for Chaplin and have staggered that instead of the name of the play. It is CHARLIE CHAPLIN in The Fireman and not THE FIREMAN with Charlie Chaplin. Both compositors err in this. The rule is to play up the more important line, whether this be the star or the play, and here the star is vastly more important than the play. The display in the heavy advertisement is better, typographically, than would be a reverse with Chaplin in two lines, but typographical excellence means less to the box office than a featured "Chaplin."

For an immediate underline the light advertisement is better than the heavy. If the underline had been for the following week, the heavy underline would have been better. The price and time table line in the heavy advertisement is well done, and it would have been better had both ads carried this form with nothing similar at the top.

Since the display for the two attractions breaks 50-50, the Shoes of the light line and the Chaplin of the heavy bordered advertisement being about equally good, the question of value seems largely to be a matter of handling the entire space and here, because of the unnecessary border, the light advertisement has a shade the best of it, because it stands out better on the page and because the type faces of the Shoes are the best and most easily read. Apart from the border there is little choice, but the decision lies with the light and more roomy advertisement. If we were at it we would take the top line from the heavy advertisement and eliminate the second line altogether. We would take the boxed "Today" and "Tomorrow" without the ornaments from the heavy ad. and then follow with the Shoes from the light ad. and the Chaplin from the heavy border retaining the "Three performances" line from that advertisement and finishing with the underline from the light. Then we would give the printer a couple of passes to show him how pleased we were. We are taking all this space, not for Mr. Marshall alone, but for all the readers of this department. If you advertise yourself you need to study these very questions.

Another Oddity.

The La Salle, South Bend, Ind., offers a new folding for an eight-page folder and to go with it a new makeup. The cut shows one side of the sheet. The outside pages are folded to meet over on the



pages not shown. This leaves the middle pages to serve as the front and back covers. When the folder is open it opens on the two program pages (those with the black strip across the top) and these being opened, a running story four pages long is disclosed, covering the films for the week. The first four days' program are shown on the page to the right of the front page and the page to the left of the back page (which copies the Kodak style advertisement) offers five days more. The strip is 5¼ by 11½ inches. This makes a better folding for the eight pages than the usual style. The house also issues a card calendar 2¾ by 4½ listing the features. It would be better to use eight instead of six-point type and lose a few of the titles for the time being. Six-point is rather too small for the calendar, though it will do if leaded out, which will make each line eight points in height but will carry more words to the line than the eight-point letter.

Kill the Office Boy.

It would seem that the Liberty theater, Philadelphia, must let the office boy write the copy for its programs, for the stuff is bad enough to be funny at times and what the boy cannot think of the printer remembers. It's a nice house, appealing to a good clientele, but the patrons must wonder sometimes at these programs. They are four pagers about 5 by 8. The printing is poor, the form taking up dust and smearing badly. The impression suggests a country printer and a second-hand Washington press. One issue announces De Wolf Hopper and remarks that "De Wolf Hopper has a record of being one of the best comedians in the business. He has long been appearing as a featured member of the Gilbert and Sullivan Opera Company." Murdering Moses! They may have forgotten the old McCall Opera Company in Philadelphia, but they must remember Wang and Castles in the Air and Dr. Syntax even if the news is a little slow in getting over there. Mr. Hopper has played in a number of Gilbert and Sullivan revivals, but Gilbert and Sullivan never had an opera company. "Paying the Price" is described as "A vivid tale of love, the love that means two lives—means happiness. A highly amusing entertainment in five big acts." Robert Edeson in "Father of Men" gets this punctuation—or lack of it—and all: "In this production Mr. Edeson plays a dual role, that of John Howland the father of Robert Howland the son grown up he does this with that touch of artistry that has won him renoun and fame behind the footlights." Even that "renoun" is not going to help things if Edeson sees that. In the line of typographical errors, these are characteristic: "A Temperery Truce" in a headline and Mary Picford for Pickford and Bopgarph for Biograph, Vesnon Howe Bailey and "The Bachelor's Alliance." And then a last line announces: "Program subject to change." If it is, it should be changed immediately. Carelessness of this sort is inexcusable.

Udells.

Here are a couple more odd form advertisements from Dave Udell of the Majestic and Comedy, Paxton, Ill. (They are running a bit low, Dave.) These two forms are good only for a change. It is better to give the eye one or two lines to hold, even if the copy is not read, but

Jack Spratt
Could eat no fat,
His wife could eat no lean,
So in the Crystal they merrily sat
And saw 'Excuse Me' on the screen.
If this be true and not contrite
For it must be true you see
How could you pass this pleasant night
Without a glimpse of "Excuse Me"?
So to the Crystal you must go
In rain or shine tonight,
It only takes 15c in dough
To see such a funny sight
The first show starts at 7:10;
This gives you time a plenty.
But, in case you can't go then
The second will start at 8:20.
"Excuse Me!"
HELLO!
HELLO!
UNIVERSAL FILMS

Mr. Udell changes so constantly that they rather look for novelties all the time and most Paxtonites read them as regularly as they read the rest of the news.

Friday His Best.

R. P. Greer, of the Palace, Dawson, Ga., says that Friday has always been one of his best nights. Generally it is not one of the fat nights of the week. The other day he used the "This ticket when accompanied by one paid adult admission will admit a child under 12 free" idea, and says it nearly doubled his business when given out Friday afternoon, persumably at the schools. He sends the idea in for the benefit of others, as it is new to him. He runs seven reels in an hour, which is too fast. It would be better to cut the number of reels or the number of shows; preferably the latter since he gets five and ten cents in the afternoon, and five and fifteen in the evening. The free child's ticket is a good scheme to work when advertising a feature in a hurry. The tickets can be printed in the morning, distributed as school lets out at noon or after the second session, and the children will take them home, ensuring a good distribution.

Paste It.

The Opera House, St. Johns, N. D., is getting out a six-page house sheet, with the extra page set in loose. It is a clean-looking and nicely edited affair, but if the press can work it, it would be better to use the folder style. That loose sheet is not alone awkward, but many people will throw it down unread and the house loses the investment for type and printing. Until it can be raised to an eight and stitched it would be well to either make it a folder or lightly paste the extra sheet before inserting. This will add something to the cost, but a couple of school boys can do the work and will be glad to take their pay in passes or the freedom of the house.

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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

There.

SINCE Spec Woods laid down his pen on the Dramatic Mirror desk there have been several editors, but none who seemed able to ginger the photoplay department—at least, for editorial comment, but Frederick James Smith, recently gave up the vaudeville department for the pictures and he writes interestingly on scripts. In a late issue he remarked: "Yet the vision in the pictures is usually a primitive means to an end." There is a whole booklul—or at least, a booklet, in those two lines. Nine times out of ten the vision is a makeshift expedient to get something over the author should be able to tell it in another and better way.

Effects.

When you think of an effect (as distinguished from a plot idea), note it down. When the flurry is over and a different class of editors are in the chairs, it will be safe to offer effect stuff and either sell it or get it back, and you'll find that often an effect will suggest a plot to go with it.

Studying the Screen.

Perhaps the writer of these lines has company. He says:

> I am going to ask you if you can suggest any way by which an amateur writer of scripts can get a worth-while opinion about his work. I have several scenarios doing the Grand Tour, but as yet have had no acceptance. Please don't think I have any fancy notions of my skill as a writer, because I am as convinced as anybody can be that they are lacking, but where lacking? They may be rotten. I am beginning to think they are, but if I only knew why rotten and where rotten I might not feel so rotten about it myself.
>
> You have partly covered this identical question in your admirable book, in the chapter "How to Study," and recommend us poor unfortunates to study the screen itself. This is not much good to me, because I get so interested in the story that its construction escapes me and I don't have the time to sit it through twice.
>
> I enter the theater in a cold, critical frame of mind, but before I am properly seated I am as anxious to know if the poor girl will get through all her troubles as the smallest fan there.

There seems to be only one answer to this question. If a student cannot concentrate upon the technique of the picture on the screen he should practice concentration until he finds himself able to do so, for this concentration upon one's work is the first requisite in any business. If he is so light-minded that pleasure makes the stronger demand, he is not yet fitted to be a workman. Perhaps by first looking at a picture and then trying to study it on a second showing he can acquire this habit, but until he can regard the theater as a schoolroom and not a place of amusement, he is not in line to study plays.

Here's a Chance.

John F. Prybil, for so many years right-hand man to Colonel Selig, is now in charge of the Barker-Swan Film Co., Peoria, Ill. He wants one-reel comedey stories "short cast, chuck full of axtion with a dash of *lonical* slapstick — briefly the modern Keystone comedies." Comedies only.

Still At It.

Evidently the adage that a fool and his fortune are soon parted still holds good. A recent issue of a magazine printing and copyrighting synopses for authors contains the synopses of 140 plays of various sorts, all held under one copyright entry. The company charges a cent a word for publishing, though it will take half a cent now and the remainder "when a sale is made." No intelligent editor is going to buy from such a list, knowing that it has been sent broadcast in the hope of making a sale and that unscrupulous authors and others can take these themes, slightly change them and get a new story that will kill the original. As a matter of fact few of these stories are even worth stealing, let alone buying, and yet five issues of this particular publication have been made and the validity of the individual copyright is open to suspicion in each case since it may be argued that the publisher can copyright only material owned by them. There seems to be no precedent action to be guided by, since this is the first instance of wholesale copyrighting for protection, but it would seem that only individual copyright entry as a contribution to a publication, made by each author for himself personally would b legally free from attack. The Copyright Office cannot, of course, anticipate a ruling, so there is no means, other than a suit, for determining the exact degree of protection, but it would seem that only individual entry would give technical protection.

On Adaptations.

Van Buren Powell has been working with Hamlin Garland on the adaptation of some of his work for the Vitagraph. He is too near-sighted to get into a scrap with anybody, but that is not the reason he is not having the usual rows with the author. He puts the whole diplomacy of adaptation in a few lines when he writes:

> I have found, in working with him, that if a script writer will only take a meet-you-half-way attitude toward the writer of a book, he will find the author glad enough to see his angel and their mutual efforts must make for better pictures. The usual trouble between the book man and the script adaptor is that the author's resentment is roused by seemingly futile and careless departures from his original; while the picturizer assumes, too often, that because a book IS a book it is fore-destined to alteration or HIS work won't be accredited. Both seethe with antagonistic sentiments and usually the author breaks into print with a wild wail of agony and often enough he has cause; then the script man retaliates with woful blasphemies against all books and their unfitness for the screen. If they'd both get together in a spirit of friendliness, the author taking the position that perhaps the other fellow has a fuller knowledge of the special technique that is involved in the translation of his work to the new medium of expression, the script-wright co-operating, and assuming that the author knows his own work perhaps better, and loves it surely more—why—the answer would often be the same as it is in the case of Mr. Garland and myself; we are going to make far better scripts together, and yet neither will the individuality of his work nor the practical efforts of the script writer be submerged in a sea of mutual hate.

It Does Seem Funny.

J. J. Inman-Kane says much when he writes:

> Two, three and four years back they took what are known as "complex" plots and stuck them into one and two reels, when they should have been in five and eight, they were like tabloid versions of a given story, merely telling the tale in synopsis form, that's what I meant by "skeleton of a play." Nowadays they take miserable, dinky little plots and pad them into "features." If they get a story by a good author, an author who takes months, maybe years, to work his brain-child into magazine form, but who seems content to let his work be "adapted" and "properly reconstructed" by a hack writer, who as you say, is paid by the week—they do just that. Hence, one hundred plays, by one hundred different authors, all produced by the same company, have every one of them exactly the same deadly monotonous style. If the motion picture industry is going to revert to what it was, or stay where it is now, it will certainly travel south. But your suggestion about the two styles of picture houses is GOOD.

When the business was new, all plots were new. The companies did not have tame staffs and did not have to economize. They paid from $25 to $50 a reel for stuff and really paid it to such authors as presented themselves. Some of the old stories were little short of triumphs of condensation. Then the staff men got in and at first were paid for what they did on other scripts and were given bonuses for original ideas, and after that the free lance was gradually nudged out. At the same time they found the five-reel feature could be made with less effort than five good ones, and needed only a single story, so they padded the old stuff and some of the new ideas and went and spoiled the business with the padding and the profits with the stars. But even now there are signs that the program stuff is coming back. It would be here now if there was any one releasing organization that did as good average one and two reel stories as were current three years ago. It's only a matter of time when it comes, but it takes nerve to break back to ones when the demand *seems* to be only for fives, but you will presently note that some of the companies now making only fives will be making fours and threes, and at the same time will go in for ones and twos with which to balance the program.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 162.

What would be the effect of connecting two rectifiers in series?

Roll of Honor on Question No. 151.

The Roll of Honor on Question No. 151 consists of C. E. Linstruth, Carthage, N. Y.; Wilson Hays, Barton, Md; W. B. Allen, Edmonton, Canada; F. F. Bell, Palestine, Texas; Dean A. Snyder, Bangor, Pa.; F N. Irvin, Lufkin, Texas; G. A. Yager, Anadarko, Okla.; Michael Capoblanco, Roseto, Pa.; George H. Hopper, Jacksonville, Ill.; J. H. Marchand, Baton Rouge, La.; A. M. Malley, Edmonton, Canada

The reply of Brother Linstruth comes nearest covering the matter with reasonable completeness, therefore I have selectd his for publication.

Reply to Question No. 151.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What size picture would you suggest for a house 50-75-100 and 125 ft. deep, meaning that these distances are from the screen to rear row of seats? Why do you select the sizes you mention?

The Answer:

The size of the picture for different distances from screen to back row of seats might perhaps have to depend on the width of the house, and whether or not there is a stage; also what type of screen is used. At 50 and up to 75 feet I prefer a 12 foot picture, by reason of the fact that at 75 feet this size picture is not too small and is economical in every way. I prefer the 12 footer at 50 feet because the images will be what is known as "life size." I approve this size for the distances named, if the screen is "home-made," or of the metallic surface type. For 75 to 100 feet this size should be increased by about two feet. At from 100 to 125 feet, I would use a Mirror screen with a 13 foot picture, by reason of the fact it is a difficult matter to sell front seats, even with the picture that wide, and when it is made larger the people will move farther back and there is always the dissatisfied patron who is compelled to occupy front seats when the house is full and the picture is over large.

I say "Mirror screen" because by reason of the added brilliancy the eye more clearly discerns the details of a picture than where the picture is projected to a less brilliant surface. I don't believe in having a picture any larger than is absolutely necessary, because large pictures are expensive to properly illuminate; also the images will be of unnatural size, and all defects are magnified in proportion. With a Mirror screen having a surface to fit the local conditions a 12 or 13 foot picture projected with direct current will be quite presentable at from 100 to 125 feet, and 30 to 35 amperes of current will do the trick.

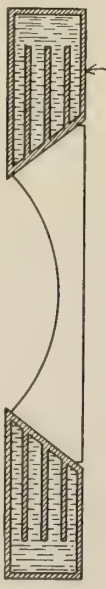
All of which is correct though some of the points are proper subjects for argument.

My own view of the matter is that no hard and fast rule can be laid down to fit all conditions. As Brother Linstruth has pointed out, the type of screen itself has considerable to do with the matter, the distance from the front row of seats to the screen has a great deal to do with it, and the width of the house is an extremely important factor. You cannot consider the question simply on the data given therein, and to this extent it was a "catch" question. Personally I favor a 16 foot picture, and under some conditions even an 18 foot one, but I do not believe that condition exists which demands anything larger than an 18 foot picture, provided the installation is made with due regard to the local connections, and provided further that it is made by one who is possessed of the up-to-date knowledge necessary to intelligently consider the various points involved.

I Am Afraid It Won't Work.

R. W. Martin, Los Angeles, Cal., says:

Here is a scheme for making the telephoto condenser practicable—possibly. It is merely a water-jacket lens mount for the lens next the arc. The conclave lens has a large area of surface in contact with the jacket, which would be kept constantly cool by a supply of running water, the main idea being to keep the temperature of the thick outer edge sufficiently lowered so that it will not expand radically to the extent of pulling away from the thin center and causing fracture. Anyhow, it is worth a look.



Yes, Brother Martin, and that is about all. My opinion is that it won't work. First, because after the lens became heated you would not want cold water in contact with it; second, because it would be impracticable to gauge a mount of this kind in such manner that breakage would be prevented.

No, Friend Martin, I am convinced that you cannot use that type of lens next a powerful electric arc. I think, however, that the aperture lens mounted in the same barrel with the objective is a practical proposition, and will go a long ways toward solving the problem; also I am not yet convinced that we cannot have an aperture lens mounted independent of the objective, though of that I am by no means certain.

I am giving much prominence to the aperture lens at this time because there is no manner of question, but, as I have time and again pointed out, there is tremendous loss of light, which means electric energy, due to the inadequacy of the present optical system of the projector. Of course, it is not to be expected that we can add another lens without first solving some new problems, because the added lens is going to alter either the E. F. of the condenser combination or the E. F. of the objective, according to which side of the film it is placed on. I am pretty thoroughly convinced, however, that this added lens must go on the screen side of the film, and that the only question yet to be determined is whether it can be placed, permanently, near the aperture, or must be carried in the objective lens barrel.

The Right Spirit.

Jack Scott, Des Moines, Iowa, says:

I enclose herewith two letters which speak for themselves. Am a reader of the department, and note your remarks with regard to proper care of the film while in the hands of the operator. It is for this reason I send you these letters, which you will kindly return to me. It is my belief that if more operators and house managers took a greater amount of pride and interest in their work more of them would be receiving letters like this instead of being called down by the exchanges. As I say there are only one or two things really necessary to enable one to send the film back to the exchange in as good, if not beter, condition than when received. First, the operator must absolutely understand every part of his machine, see to it that it is properly regulated and adjusted; also that parts are not allowed to become badly worn. A combination of an operator who takes real pride in the picture he puts on the screen and keeps his machine in first class condition is a combination which is bound to produce real projection. I am not sending these letters to "toot my own horn," but with a view of inducing other operators to speed up and get better results, because the sooner the operator realizes the importance of the position he holds in the industry, and of perfect projection, the sooner will the profession be elevated to the position it ought to occupy.

The letters read as follows. The first one is from the Des Moines Film and Supply Company, Utica Building, Des Moines, Iowa:

Mr. Jack Scott, Operator Garden Theater, Des Moines, Iowa.

Dear Sir—I feel it is due you that we take time to express our appreciation of the care you have used in handling our

films during the past year and a half. Unfortunately all operators are not as careful as they might be in handling film, but in all that time we have not had an occasion to criticise the manner in which you have handled Paramount pictures; neither have we had a complaint from the next exhibitor as to the condition in which you have turned the film over to him. This is an exceptionally good record, and one of which you should be proud. We know that Paramount pictures are good, but Paramount pictures properly projected are still better, therefore we hope you will keep up the good work.

Yours very truly,
Des Moines Film and Supply Company,
R. C. LiBeau, secretary and manager.

The next letter is from the Metro Exchange, Des Moines, Iowa. It reads:

Mr. Jack Scott, Garden Theater, Des Moines, Iowa. Dear Sir: Permit us to congratulate you on the care with which you have handled the Metro films shown at the Garden theater during the past year. It is a distinct relief to an exchange manager to know his films are in competent hands while they are absent from the exchange, and to feel sure they will be returned in as good condition as they were sent out. I am indeed sorry to say that this is not the case in most instances, as there are but few operators who seem to realize they are handling property of large value, and property which is very readily susceptible to damage. Most of them seem to get careless, sooner or later, and fail to take proper care of the films. It therefore gives me more than ordinary pleasure to say that you are not in this class. I also desire to compliment you upon your projection, which certainly can be classed as among the best in this territory. If we had more such operators we, the exchange managers, would be saved many a headache.

Very truly yours,
C. E. Smith, Manager, Des Moines Metro

I am printing these letters, although it is likely to make some of Brother Scott's colleagues feel like heaving a brick at him. I would, however, call their undivided attention to the fact that if they "went and did likewise" they too could receive comment of this kind. When Friend Scott takes good care of the films he is not only helping his own theater, but *he is assisting to preserve the excellence of the screen results in all the other theaters which will run those films thereafter, and to make literally hundreds of thousands of shows more valuable to the patrons who pay the money.* Therefore I commend his course to other operators, and commend it to them strongly. An operator cannot do unnecessary damage to the film, either through careless handling or otherwise without directly or indirectly affecting literally thousands of people. An unnecessary splice, which cuts out three or four pictures, does not amount to very much, that is true, but by just that much it lessens the effect on the screen, which will probably be viewed thereafter by anywhere from 10,000 to 50,000 people; also unnecessary damage to the film works direct injury to the moving picture industry as a whole, since it operates to reduce the excellence of screen results, hence diminishes the popularity of the photoplay as a form of entertainment.

From Manchester, New Hampshire.

J. Wilfrid Remillard, Manchester, N. H., says:

It has been quite some time since you have heard from Manchester, but Local Union 195 is still here and prospering. This local has succeeded in raising both salaries and working conditions to a fair level, though there still is, of course, room for improvement. Manchester is 100 per cent. organized, and the exhibitors seem to be perfectly satisfied with union labor. They have cause to be, however, because the majority of the men are doing everything in their power to improve results on the screen, which we fully realize in the long run must mean better salaries. A drag is attached to their ambition, however, by the fact that a few of them think that the age of study lies between five and sixteen years of age. These men absolutely refuse to improve their knowledge after they have passed that age, but they nevertheless insist on being paid the same price as the more progressive men, and this tends to hold us all back. I am a constant reader of the department, and have been for four years past. I have the second and third edition of the Handbook, also Hawkins' Electrical Guide, and lose no opportunity of adding to my knowledge. For that reason I say, in answer to Question 150, I am absolutely in favor of having the questions and answers put into book form. *The fact that some non-union operator might secure knowledge from the book, and thus endanger my position, would not and does not worry me, for the very good reason that I myself would be one of the first to get the book, and I think I can very well hold my own when it comes to good projection,* though my work is still a long, long ways from what I would like it to be.

CORRECTED CONDENSERS — PLANO-CONVEX CONDS

		EQUAL	2	3	4	5	6 ← ENLARGEMENT OF CRATER		
5½-6½	11 29	INCHES 58	INCHES 435	INCHES 386	INCHES 36	INCHES 348	INCHES 338	INCHES X	6½ 6½
		58	87	116	145	174	203	Y	
6½-6½	FF 325	650	487	433	406	39	379	X	6½ 7½
		650	975	13	1625	195	2275	Y	
6½-7½	FF 348	696	522	464	435	417	406	X	7½ 7½
		696	1044	1392	1740	2088	2436	Y	
7½-7½	FF 375	7.5	562	5	469	45	433	X	7½ 8½
		75	1125	15	1875	225	265	Y	

Table 2.

And now I am going to expose my ignorance. I have been a close student of your light ray experiments, and have come to the conclusion that I am using the wrong condenser combination. The machine is a Power's Six B, and the back opening of the objective is 1 11/16; back focus, 3 9/16. Using two plano-convex condensers, 6½ next the arc, and 7½ in front, with 17½ inches from convex side of front condenser to the film, crater 3¼ inches from plano surface of back lens, I set my lamphouse back 20 inches with two 7½ condensers, but could not bring my spot down small enough. What I want to know is what size focus meniscus-bi-convex condensers I must use to enable me to set my lamphouse back 20 inches and have a spot 1½ inches in diameter, using ¾-inch upper carbon and ⅝-inch lower on 40 amperes D.C. You will probably tell me to look up Table No. 2, page 141, of the Handbook and find out, but I hope you won't, for I am waiting for your answer to see if I really understand the light ray dope.

As I am a Canadian, I was very much interested in your trip through Canada. Say, but haven't they got *some* roads up there? My sympathies to you—both.

Well, I am going to do a little investigating myself. I am sending a carbon copy of this article to both Griffiths and Martin, and I am going to compare their replies with what we already have and see how the advance knowledge "stacks up" with it.

Later: The replies from Brothers Martin and Griffiths have been received, and I have selected that of Friend Griffiths for publication, accompanied by a revision of Table 2, page 143, of the Handbook. I would suggest that those having the Handbook revise Table 2, as per the accompanying. Brother Griffiths says:

Brother Remillard has been getting a 1½-inch spot at 17½ inches with 6½-7½ condensers, and his crater 3.25 inches from the condenser. In order to prevent waste of light around the objective, he requires the focal length of meniscus-bi-convex condensers which will produce a 1½-inch spot at 20 inches. First let us get some idea of the size of his crater. His Y value (Distance apex of front condenser to film—Ed.) is 17.5 inches, and his X value (Distance crater to apex of front condenser—Ed.) is 3.25 plus the thickness of a 6½-inch condenser, or 3.25 + .82 = 4.07 inches, and if he increases Y to 20 inches, X will equal 4.65, because as 17.5 : 4.07 : : 20 : X, and X will therefore equal $\frac{20 \times 4.07}{17.5}$ = 4.65, which means that in order to have the same size spot at 20 inches, as he now has at 17½ inches, his crater would have to be 4.65 — .82 = 3.83 inches from the condensers, and it would require one 7½ and one 8½-inch lens to focus the image of the crater into a 1½-inch spot 20 inches from the condenser; therefore his only plan would be to use a larger spot with the same condensers, or change the position of the optical center of the condensers, and thus break up the ratio of enlargement by using the meniscus-bi-convex set. The equivalent focal point or plane of the meniscus-bi-convex condenser is situated between the lens at a point about ⅛ inch in front of the meniscus and at a point in the center of the bi-convex. (Seems to me you are a little bit mixed there, Brother Griffiths, though I may not understand your meaning—Ed.) Now in order to find what is the best focal length to use, we must first determine the correct distance the crater has to be from the meniscus. With 40 amperes D. C., I personally would prefer 3 inches, which, together with the thickness of the 6½ meniscus lens, plus ⅛-inch space in front of the lens, equals 4.25 inches, and, consulting Table 2 for corrected condensers—as the meniscus combination may be considered as such—we have the choice of two sets. The 6½-7½ combination gives the value of X as 4.17 for 20.88 inches, and for 19.5 it would be about 4.2 inches. I say 19.5 because the meniscus-bi-convex decreases Y about ½-inch, and 4.2—(1⅛ ÷ ⅛) = 3.36 inches. So it is a case of take your choice. 2.95 inches from crater to lens with a 6½ and a 7½, or 3.35 with two 7½s. My lenses stand up at 2.6 inches with 60 amperes A. C., but it is pretty close to the limit.

Nitrogen Lamps.

Glenn Stout, Los Angeles, Cal., says:

I am a boy sixteen years of age, but take the liberty of writing just the same. I own an Edison Exhibition Model. The sprockets are all in line, but the film keeps jumping the lower loop. I am pulling about 25 amperes, with a 20 foot throw. Please tell me if I can get a nitrogen lamp which will give the same result, and what the wattage would be.

Presumably you are giving a home exhibition. Probably the reason your lower loop pulls out is that the take-up tension is too tight, although this action may be accelerated by worn sprockets and the idler not properly adjusted. It might be that the spring which holds the idler down is too weak, though, on the other hand, you don't want to get it too tight. As I remember in the Edison Exhibition Model the lower sprocket idler roller rides on the film, and under that condition if the idler exerts too much pressure it has a tendency to make the film climb the sprocket teeth. No, I don't think you can get a suitable nitrogen lamp at this time. They are still in the experimental stage.

The Projection Arc.

William M. Hyde, New Haven, Conn., sends in the following article:

In the study of the projection arc it is quite evident that the real source of illumination is the crater of the positive carbon, and that the value of the illumination depends upon the current density maintained at this crater (amperes per square millimetre of surface), it is therefore quite obvious that the arc should be handled in such manner as to give the minimum crater area to the maximum current strength, and this is only possible by maintaining a short arc, the minimum voltage in the following tests being thirty-nine to forty volts. In order to maintain this condition it is imperative that a solid negative carbon be used and that care exercised in selecting one of such diameter as will suit the amperage of the arc, in order that it may pencil slightly, and a small point or tip always be maintained. It has been argued that in the short arc the negative carbon obstructs the crater, but if the foregoing conditions are maintained this cannot occur — the cross section area of the negative carbon being so much smaller than the crater of the positive, its relative current density is so high that it emits light of no less value than the positive crater itself. (See my comment.—Ed.)

TABLE SHOWING COMPARISON OF ARC RESULTS

CARBONS: POSITIVE / NEGATIVE	3/8 CORED / 7/16 SOLID	3/8 CORED / 7/16 CORED	3/8 CORED / 7/16
LINE VOLTAGE	110	110	110
ARC VOLTAGE	40	50	50
ARC RESISTANCE OHMS	.0.69	1.0	1.0
BALLAST RESISTANCE "	1.2	1.2	1.2
AMPERAGE	58	50	50
CRATER AREA SQ MM.	108	110	165
CURRENT DENSITY PER SQ MM. AMPS.	.54	.45	.30

Chart 1.

The following table illustrates the relative current density of craters of low voltage and medium voltage, and their relation to each other, wherein solid and cored carbons are used.

The opinion has been advanced that neither the arc nor line voltage has any effect upon illumination; this is hardly so. In fact each is an important factor. The line voltage is important to the stability of the arc, for as the arc voltage increases, the arc's stability is diminished, and as its voltage approaches the generator voltage it also approaches the extinguishing point. The following chart illustrates this latter condition:

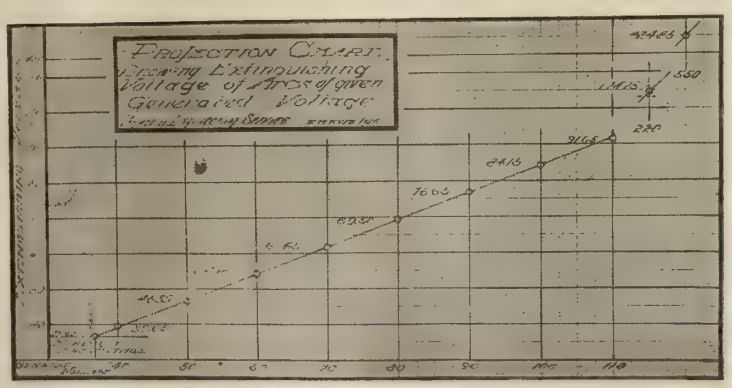


Chart 2.

Furthermore, it is well to make mention of the fact that as the arc's length increases not only does its voltage increase, but the volume of the gas stream increases very rapidly, gases expanding much more rapidly than solids; hence the increase in volume of the gas stream requires much higher energy to puncture the air strata between the electrodes, and thus the energy is deflected from the positive crater and dissipated in a gas stream, the illumination of which is approximately 90 per cent. below that of the positive crater. This condition is not only bad in itself, but is much worse when we consider that this stream of gas is enveloping and veiling the true source of light, viz., the crater; also that positive crater is under this condition not only veiled, but its area being considerably greater it must occupy a position further from the condenser, which in turn again reduces our illumination. The following chart illustrates the change in amperage due to increased arc voltage.

One writer has advocated lengthening the arc, assuming that the free admission of oxygen compensated for the added potential drop, and caused the generation of an equally high temperature, whereby the crater burned as brilliantly as with the shorter arc. As a matter of fact, the dielectric nature of the atmosphere retards the oxidation of the carbons, causing them really to burn at a lower temperature. This condition seems to be demonstrated by the enclosed arc. In reducing the temperature in the case of the positive electrode it merely reduces illumination, but in the negative electrode it jeopardizes the arc itself, as the arc depends for its existence wholly upon a high temperature being maintained at the negative electrode; for were the negative carbon kept in a condition of low temperature the arc would be quite impossible; this has been demonstrated by artificially cooling the electrodes with the result as stated.

There are several points in this article with which I am obliged to take issue. First, I must dispute the statement that the illumination from the negative carbon, regardless of its brilliancy, has any value for projection purposes. This is illustrated in an alternating current arc. It has always been freely granted that the operator can get a higher candle power by using both craters of the alternating current arc, but it is a well-understood fact that, whereas this is true, still the general result is inferior. Any attempt to utilize illumination from the tip of the negative carbon would be bad because, if for no other reason, it would immediately set up two very different points of conjugate foci for the condenser, since the negative tip is below and considerably nearer the lens than is the positive crater. Within certain limits line voltage is undoubtedly a controlling factor in the stability of the arc, but such stability is only obtained at heavy expense. It is a recognized fact that the breaking down of line voltage through resistance forms a cushion for the arc, and that it is impossible to handle a projection arc which has no such cushion except the generator be wound for this particular service; still, the cushion formed by the resistance necessary to break down line voltage is an expensive proposition, nor has it any large value beyond say, 20 or 25 volts.

With regard to the gas stream increasing with the length of the arc and rise of arc voltage, why, I hope you won't feel offended, Brother Hyde, when I say I was rather amused at your argument on this point. What you meant probably was all right, though it did not *sound* that way. It is quite true that the volume of the gas stream increases very rapidly, just as you say, but its density decreases with increase of volume; therefore its carrying capacity is very much lower. It is not the volume of the gas stream that makes a good conductor, but its density. But, after all, a close reading of your argument seems to disclose the fact that you are saying the same thing in rather obscure language. Your statement that the arc stream is enveloping and veiling the true source of light is absolutely right. This point I have many times called attention to, and is the reason why a solid negative carbon is preferable to a cored carbon which makes more gas. As to the long and short arc, I would refer you to an article by the National Carbon Company. It will be interesting to you. Personally, whereas I do not want to commit myself on this point as yet, I am inclined to believe that the very small negative carbon with a comparatively short arc is the better condition. Another point is that increase of amperage does not increase crater temperature per unit of arc appreciably, if at all. It does, however, increase crater *area;* hence the total illumination.

Watch His Projection.

L. F. Guimond, president of the Monticello Amusement Company, Monticello, N. Y., says:

Am enclosing a couple of copies of my house organ, which I have been sending you right along, though I doubt if you know it. (Oh, yes, I do, and take time to glance over them every week, because they usually contain something interesting.—Ed.). I am making this copy special because I want you to read "A Word About Breaks," since it chimes in with something you had in a recent issue concerning the operator stick-

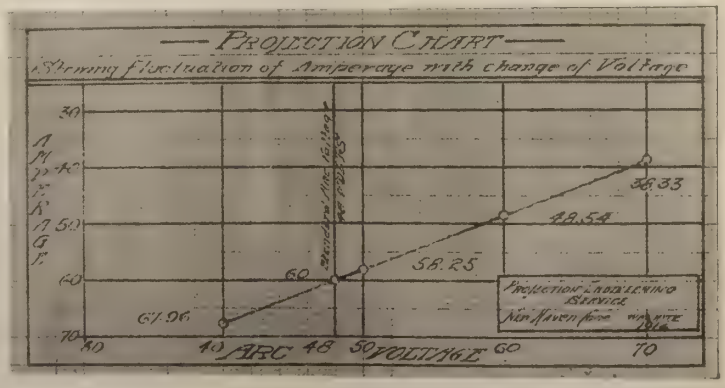


Chart 3.

ing to his knitting. On an average of about once a month Operator Brown may be alone in the operating room, but the rest of the time there are two men there, and the man at the machine IS the man AT the machine. With regard to the lens you spoke of, I am in correspondence with the manufacturer, and one of the firm is expected here in the near future. Will have a lot of dope for you soon. The transverter is there with the goods. I have had it now for quite some time and ought to know.

The house organ in question is a regular little newspaper, and inasmuch as Guimond is some artist with the pen, or, to put it in modern parlance, the typewriter, the aforesaid organ always contains good dope. The article he speaks of has to do with breaks in the film. It is too long to quote verbatim, but here are a few extracts:

> The inspection made by the exchange, plus the inspection made by us, does much to prevent breaks. But these inspections would, nevertheless, avail but little were our machines not kept in A1 shape at all times, and renewal of parts made before they become badly worn. And even if all the above conditions obtained, there would still be trouble if we were satisfied with careless, slipshod work during the projection of the picture. As it is, there are usually two men at work in the operating room at all times when the picture is being shown, and the operator is absolutely expected to do but ONE thing, viz.: WATCH HIS PROJECTION. There is always much added work to be done in an operating room where two machines are employed, and in a great many instances the operator is expected to perform these extra tasks, such as rewinding, adjusting carbons on the dead machine, etc., himself. We CAN do it here and we do HAVE to do it occasionally, but such occasions are rare, which means that in this one item of labor we have practically doubled the cost of projection by the installation of a second machine.

The foregoing is indeed excellent, and I am sorry I cannot quote the whole article verbatim. Brother Guimond is, as I have said before, a real sure-enough live-wire exhibitor who is "there with the goods." He is in a small town, but is putting on a real picture, and has an operating room and equipment which would do distinct credit to many of our larger cities. In other words, he is a progressive, and that is the kind of chap I like to talk to.

From Halifax.

William B. Fox, Halifax, N. S., says:

> We appreciate your kindness with regard to the I. A. matter, but up to date have not heard from them. Enclosed find newspaper clippings which will explain why we would like to hear from them on or before the 15th of this month (September). We hope that some time in the future you might be able to visit our city. All the boys were disappointed that you could not come to Halifax when you were so comparatively close to us. We have no experts here, but manage to get good projection, the source of our knowledge being the Handbook, the department and the Hawkins' Electrical Guide. As to the World, why push her up another nickel if you want to. We don't care, for the projection department alone is worth 25 cents a week. In closing, I wish the World and yourself the best of luck and happiness.

The newspaper clippings have to do with the meeting of operators in Halifax for official examination. There were eighty-five motion picture machine operators gathered from all over the Province, and it would have been an ideal time to have formed an organization; in fact, the Halifax operators took preliminary steps for the formation of an orgapization of their own. This action is particularly appropriate at this time, since the exhibitors themselves are forming a league, and, as you all know, I am thoroughly in favor of a good, effective exhibitors' league and a good, effective operators' union.

In accordance with the request, received some time ago, I wrote the I. A. general headquarters asking them to communicate with Halifax at once, giving them the address, but apparently they did not do it, and I might add that this is a very long ways from being the first time that this particular thing has happened. I hope some day to be able to visit Halifax, but it is a long and rather expensive journey up there and we don't make a trip of that kind every day.

Too Late.

Harry Bowman, Jr., of Bowman's Shows, Glen Wilton, Va., says:

> I enclose money order for $4 for the Handbook, otherwise known as the "Bible." Would it be asking too much to request that you write your autograph on the fly leaf, as a favor to an admirer who has been following your advice for the past eight years? Have only been waiting for the extra change in order to purchase my copy. Have remedied the out of focus effect concerning which I wrote you, and my picture is O. K. now with my machine only 3 feet off center. Why don't you publish your route for the southern trip this winter in the World so we of the Southland can see you? Will you stop in Charlotte, N. C., or Lynchburg, Va.?

The Handbook order came while I was away. However, I keep a few autographed copies on tap, and, as I understand it, one was sent you. As to my route, why, it was published in the department some time ago, Brother Bowman, the exact date being issue of August 5. No, I did not figure on stopping in either Charlotte or Lynchburg. The route through that section as now laid out is: Richmond, Va.; Raleigh, N. C.; Columbia, S. C., and so on down to Miami and Tampa, Fla. Coming back up, I stop at Chattanooga and Knoxville, Tenn.; Louisville, Ky., and Evansville, Ind. Then back down to Nashville, Tenn., and then down to Mobile, Ala., and New Orleans, La. If you tell me how many men you can muster, possibly I can arrange to stop either in Lynchburg or Charlotte. This lecture tour is for the benefit of the industry, and is at the expense of the Moving Picture World. Please advise me as to how many men you can get together, operators and managers, either in Lynchburg or Charlotte, and I will see what can be done.

Lowell Operators Get Increase.

Local Union No. 590, I. A., Lowell, Mass., presented a new agreement to the managers, to take effect September 1. When the agreement was presented the managers were not organized and decided to fight the union, but a league was formed and a conference had with Local 590, which lasted for three hours. At its end the managers decided to grant an increase covering 57½ per cent. of the local's request, which was accepted by the local, and all agreements have now been signed.

This shows two things: First, the local had sense enough not to hold out for more than they could get without an expensive fight. In other words, they were willing to take a goodly per cent. of their demand and avoid a fight. This is a plan which I heartily agree with, always providing it can be done without sacrificing too much. Personally, I am a great believer in demanding (this is a deep, dark, deadly secret) considerably more than you expect to get. One of the most successful labor leaders in Chicago, who has long been a warm, personal friend of mine, has, during the past ten years, succeeded in far more than doubling the salaries of the two thousand men in his union and improving their working conditions enormously, without one single fight of any consequence, simply by following the aforementioned plan. He is great on compromise, but the compromise usually hits just about what the organization really expected to get, and thus everybody is made happy and reasonably well satisfied. Another point is that the unorganized managers of Lowell were going to fight. They were going into what would probably have proven an expensive battle for both sides, but as soon as they organized and conferred with the other organization that plan was changed and reason and argument cooled the blood of those who were eager for battle.

This is a thing which very often happens. As a matter of fact, always assuming that the operator has been diligent and has sought to improve himself, it is an easy matter to show the manager and to prove to him that he is worth more money than he was worth a year ago, and this fact, plus the considerable increase in the cost of living, forms an argument which the managers find very difficult to withstand; therefore if it can be brought down to an argument—if the combined managers can meet the combined operators and "talk it over," nine times out of ten the managers' organization will conclude to grant anything the operators may want which is within range of reason. The manager is not a bad sort of chap at all. In fact, a large percentage of him is a distinctly good sort of chap, and once you get him to "talk it over" and reason the matter he will grant your demands if they are, as I said, within the range of reason.

Appreciative.

Hugh W. Prettyman, secretary Local Union 578, I. A. Morgantown, West Va., writes the Moving Picture World as follows:

> Gentlemen:—As secretary of I. A. Local No. 578, I desire to thank you for the consideration you showed us in sending Mr. Richardson to our city. Although we could supply him with but a comparatively small audience, I assure you all who heard him were greatly benefited, but although (to use his own expression) he stepped pretty heavily on some of our corns, still I am sure that all will agree he told us nothing but the truth. Personally, I am convinced Mr. Richardson is doing a great work and I wish to commend you for the service you are rendering the motion picture industry.

To all of which it would seem that comment by yours truly would be superfluous.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue, New York

Schiller Building, Chicago, Ill. **Haas Building, Los Angeles, Cal.**

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Answers to Correspondents.

A Canadian Amateur asks:

1. What is the most satisfactory photographic outfit for an amateur to buy, at a reasonable cost?
2. About what would it cost him to have his films developed and positives and titles made from them?
3. What book is most suited to instruct an amateur in motion picture photography?

Not knowing the class of work which the questioner wishes to do, it is rather difficult to answer satisfactorily his questions. If his intention is merely to make a number of films for his own pleasure without intending to utilize any of his negatives in a professional way, he might be able to obtain a great deal of satisfaction from one of the little $35 outfits, which holds 50 feet of film. This outfit, however, is scarcely accurate enough for taking pictures in a professional way since it is only intended for beginners and amateurs.

There are several small cameras holding from 100 to 150 feet which may be bought at prices ranging from $50 to $150, and while they do very satisfactory work on exterior pictures, they are not built to stand the strain of continuous professional work, nor are they sufficiently accurate for the finer class of studio work.

The Universal Camera, which sells for about $300, comes very near to supplying the happier medium, one of fairly moderate price, and is a camera accurate and strong enough for professional work. The magazines have a capacity of 200 feet, and while the professional camera generally has a capacity of 400 feet, there are very few firms able to develop any film in strips longer than 200 feet, so that this cannot be regarded as a drawback, except that it is necessary to load the camera more often than any of the higher-priced cameras with larger retort capacity.

The cameras referred to above have been used by the writer, and the Universal Camera has proven satisfactory in every respect and is able to compete in every way with all except the very highest-priced professional instruments.

There have lately come on to the market a few other makes of cameras ranging in price from $125, some of which are advertised in the columns of this paper. They have the appearance of being instruments which should fill satisfactorily the requirements of any amateur or beginner in the business, and the writer regrets that he has not yet had the opportunity of testing some of these instruments so that he could speak of them with authority.

The cost of developing negatives is about 1 cent per foot, and positives may be obtained from this negative for 4 cents per foot, which includes the cost of positive stock. Where positive stock is furnished by the customer a charge for printing and developing is from 1 to 1½ cents per foot. Tinting and toning of positives is a fraction of a cent more; probably one-half of a cent a foot is the average price for tinting or toning, although special jobs may cost more.

Titles may be obtained complete for 10 cents per foot, providing they are long enough to be read comfortably. That means that a title company will not make a long title and then make 3 feet of it for you for 30 cents, as it costs them too much to print a long title and then only photograph a short strip of it.

A list of books dealing with motion picture photography, with a short description of the contents, was published in this department for August 26, 1916.

Dark Room, New York, says:

> I have a print of some fire scenes which I took some time ago, and I wish to use a negative of it in a picture which I am now taking. I made this picture of a fire several years ago and the negative has been burned and I wish to make a duplicate of the positive, but it is tinted a deep red and I have not been able to obtain a satisfactory negative from it.
>
> I tried to make a duplicate on positive stock, but cannot produce any impression whatsoever with the strength of light which I have in my printing machine, even after putting in a nitrogen lamp.
>
> I tried negative stock also, but while I got a sort of an image, it was so flat and bad that I am not able to use it. I have tried to soak out the dye, but it seems to have penetrated the celluloid, and I cannot get it out. Is there any way by which I can make a negative from the film? The scenes are exceptional and it cannot be duplicated, otherwise I would have tried to make a new one.

It is sometimes possible to discharge color from dyed film by the use of acetic acid, but where the dye has penetrated the celluloid it is almost impossible to remove it. However, if you will get a roll of Panchromatic film from the Eastman Company, you will probably be able to make a satisfactory duplicate by using it, but you will have to perform all of your manipulations in the dark or purchase a Safe Light which is a very dim green light used for working with Panchromatic Film. If you only have this one small job it may not be worth your time to purchase a Safe Light as you can do very well in the dark by taking a little care.

It will be necessary for you to make a number of tests, developing them in a bath of known temperature in the dark, giving them different lengths of time to your development until you obtain a satisfactory result. After that you will be able to do the whole roll by adhering to the conditions under which your best test was made.

Panchromatic film is sensitive to red light and the red light in the printing room or in the developing room will fog it instantly if it is exposed to them. Short development gives you a soft negative and long development a hard, harsh negative, so that by changing the time of development you can obtain any degree of contrast that pleases you.

Experimenting with Long Distance Photography.

The possibility of photographing objects at a distance of several miles by means of a moving picture camera has attracted the attention of various government departments, particularly the army and navy departments, and has caused the Bureau of Standards to make an investigation.

There does not seem to be anything particularly new about this plan, for the Bureau of Standards found that a telephoto lens could be put in front of the motion picture camera lens in the same manner as it would be placed in front of the lens of a hand camera.

This practice is being followed in the taking of pictures in the war zone abroad and several samples of the work have reached Washington, some of the films having recently been exhibited at the National Press Club. It was thought that to some extent the motion picture camera could be used in time of war to good advantage, recording from long distances, such things as the eye would discern, giving that which is more permanent than a mere impression.

The Bureau of Standards officials were asked to try out the combination of the camera lens and the telephoto lens and they found that it worked. They had not previously done this, but since have been able to furnish something in the way of a report to the Department requesting the information. This report, of course, would be held as confidential.

Back Numbers.

So many inquiries have come to this department asking when the department started and whether back numbers can be obtained that the following information is given:

The department started in the July 1 number of the World in 1915, and back numbers may be obtained for 10 cents each up to September 2, 1916, when the price was increased to 15 cents per copy.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Brand of Cowardice."

Compiled by S. M. Berg.

Released by Metro Pictures Corp.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cases which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 32¼ T-"Idiqui a Mexican" is a sub-title and is printed reading matter on the screen. But 33 D—"Child falls down cliff" is a description of action.

Cyril Van Cortland, wealthy young bachelor, is engaged to Marcia West, daughter of Col. West of the U. S. A. While at a party, news is received that the National Guard of which Cyril is a member, is ordered to the border, because of trouble with the Mexicans. Due to his love for all the luxuries of life, Cyril resigns his commission and is termed a coward by all present, besides which his engagement is broken by Marcia. To prove he is not a coward, he secretly enlists and through his heroic efforts, later rescues Marcia from the hands of the Mexicans.

The character of this picture is a Modern Drama wound around the ordering of the National Guard to Mexico with short scenes of fighting between the Mexicans and the Americans.

Note particularly: Automobile effects at 6¾; Patriotic March at 22; Shots from 47 to close of picture and Direct Cue of Bugle Call at 68 "A call to arms."

The theme selected is "Evensong"—Martin.

When this picture was viewed it consisted of 5 reels, about 4950 feet, and had a projection speed of 75 minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	A Fabian Romance—Tyers. (Intermezzo moderato.)
2½	T	"Cyril Van Cortland—"	Pizzicato No. 28—Berge. (Petite ballet.)
5¼	T	"As usual, Cyril, the spoiled—"	Evensong—Martin. (Andante con expressione.) THEME
6¾	T	"The American girl, she is—" (auto effects).	Hurry No. 33—Minot.
8½	T	"I'm glad you are an officer—"	
9¼	T	"I am giving an informal—"	Valse Boston—Lumbye.
11	T	"I am always a friend of the—"	Repeat: THEME.
13¼	T	"That makes no difference to me—"	
14½	T	"Your Captain wanted to know—"	Dramatic Andante No. 32—Berge.
16	T	"Mr. Hamilton, I agree—"	Repeat: THEME.
17¼	T	"Why do you interfere—"	
19¼	T	"Say do I look like a coward"	Dramatic Andante No. 24—Borch.
21¾	T	After a sleepless night.	
22	D	When Hamilton reads letter.	Stars and Stripes Forever—Sousa. (Patriotic March.)
23½	T	To solve his problem.	Pulcinello—Aletter. (Allegretto intermezzo.)
27¼	T	"Above all, do not cross—"	
28	T	"Here, come back and empty this."	Serenade—Ern. (Allegretto.)
31	T	"I am Senor Navarette—"	
32¼	T	Idiqui, a Mexican.	Repeat: THEME.
33	D	Child falls down cliff.	Intermezzo—Arensky. (Presto.)
34	T	"Dear Colonel, I deeply—"	
35¼	T	"Suppose now Corporal—$500.00—"	Stolen Moments—Friedmann. (Molto moderato.)
38	T	"Now, my dear, you must—"	
38¼	T	How Cyril found himself.	Agitato No. 6—Kiefert.
40¼	T	"Hereafter, when you fight—"	
40¾	T	Under cover of darkness.	Misterioso Dramatico No. 22—Borch.
42	T	"I can't go, I'm on guard."	
43¾	T	The hourly guard patrol.	Hurry No. 26—Minot
46½	T	"Your story about the sick—"	
47	T	"But, Senor, my child—" (shots).	Allegro Agitato No. 1—Kiefert.
48½	T	"Disobedience of orders—"	Repeat: THEME.
49¾	T	"My baby is better."	
50½	D	Mexicans see Marcia.	Hurry No. 2—Simon.
53¾	T	"I have Corp. Mallin to thank—"	Mexicana No. 20—Herbert
56	T	"May I have the honor—"	La Estrella—Langey. (Spanish mazurka.)
58½	T	"Now don't worry, dear—"	
59	T	"Senor General, a house—"	Galop No. 7—Minot.
62	T	"You—a soldier—"	Allegro Agitato No. 8—Andino.
64¼	D	Hamilton carries Marcia.	Repeat: THEME.
66¾	T	"This Indian tells me—"	
67¼	T	"The thought of cowardice—"	Serenade—Karganoff. (Moderato assai.)
68	T	A call to arms (direct cue, bugle call).	Bugle Call.
69¼	T	"And you have kept my ring—"	
69½	D	Mexicans shoot at Hamilton (shots).	Battle Agitato No. 16—Minot.
72¼	T	"Remember your promise—" (shots).	Cavalry Parade No. 4—Andino.
73¾	T	"I love the bravest man—"	Repeat: THEME.
75	T	The end.	

"Acoustics."

By S. M. Berg.

In "The New York Times" of Tuesday, October the 17th, appears a very interesting review upon the "Ballet Russe giving 'Sadko' as its Premiere." To quote the closing paragraph: "A record of the premiere would not be complete without a word in appreciation of the orchestra. Again the Diaghileff Ballet has shown its careful attention to the musical side of its work and has gathered a body of orchestral players which is something more than merely competent. No doubt the hall had something to do with this, for somehow the Manhattan Opera House seems the best setting in which the ballet has yet been displayed. Its acoustic properties are especially good."

Acoustics is one of the most difficult problems to be met with in a large building of any kind especially orchestra acoustics in a theater. When architects are called to design a theater no guarantee can ever be given that the acoustic properties will be perfect. I recall some years ago when a large new hall was constructed for the purpose of symphonic concerts, though the opening had been announced and the orchestra had rehearsed elsewhere. Owing to the incompletion of the hall, temporary seats had to be installed as the performance had to be given, but which turned out to be a positive failure. Critics had condemned the organization and disaster seemed apparent when someone a little more intelligent than the rest, suggested investigating the acoustics of the new building. Experts were called and by a series of draperies and wire stringing, it was ultimately overcome.

The modern design of theater having no second balcony gives to the side of a house a long blank sweep which has a peculiar habit of throwing sounds backwards and forwards. Perhaps my readers have at some time attended a theater wherein a traveling company is performing, and while one of the actors, who is standing close to the footlights, is speaking his lines, an echo is suddenly noticed. Theater Managers certainly should give some consideration to this subject.

Two theaters may be built in different districts but exactly from the same plans, and yet the acoustics of one may be perfect and the other faulty. An orchestra may play in one house and perfect tonal qualities are noticeable. The same performance in a second house seems blairish and distressing. Where such points arise, here are some remedies.

Frequently a theater orchestra is seated on a concrete floor and at their side is a series of iron doors. For such a problem a thin layer of asbestos, where fireproof conditions are met with, covering the iron doors will be found practical, and will have the beneficial effect. Again the solution is to raise the floor of the pit where the stringed and wood instruments are seated, sinking somewhat the brass and percussion. On a large expanse of blank wall, a tapestry hanging or a drop curtain often improves the acoustics, thus eliminating the echo.

In one instance I heard of, wherein there was an unusually large dome with ceiling lights to the theater, a good deal of trouble was caused by an echo which was overcome by suspending a series of drop lights with silken cords from the ceiling. Only a few weeks ago a theater in New York placed their orchestra upon a stage and upon the opening day the manager complained that one-half of the tone was lost, but on investigation it was found that the whole of the roof of the stage to the grid was open. A ceiling cloth was hung and the whole of the set covered in from the back, which immediately remedied the trouble.

Dr. Theodore Baker tells us that acoustics is the science of the properties and relations of sounds. A tone of sustained equal pitch is regu-

lated by regular and constant vibrations of the air, whereas noise is caused by irregular and fluctuating vibrations. For example, were we to take any wind instrument and dent or bore a hole in a vital spot, the result would be a wretched performance by the musician, and the effect would be noise instead of tone.

Perfect tonal qualities depend upon the acoustic properties of the whole theater. As previously stated no guarantee of this kind can be made, but considerable help can be found in carefully changing the seating arrangement of musicians and by judicious help of a few strings, wires, cards, or a series of small draperies.

Real Thrills in Battle Pictures

Donald Thompson, War Photographer, Lectures at Private Showing of Ten Reels of War Scenes.

THE experiences of Donald C. Thompson, staff photographer for Leslie's Weekly, on the European battlefields, as caught by the motion picture camera, were given a private showing at Wurlitzer Hall, New York City, Sunday evening, October 22. Mr. Thompson was present in person and added to the interest of the occasion by his terse and lucid comments during the unwinding of the reels. The audience was composed of motion picture reviewers and other representatives of the press, and many of the scenes were greeted with hearty applause. Ten reels were shown, including two reels of hospital scenes that are not given in public.

The most impressive feature of Mr. Thompson's pictures is their authenticity. Nothing is faked. The photographer was under fire repeatedly, and scene after scene was taken at the risk of his life. Opening with some remarkable views taken from an aeroplane at a height of ten thousand feet above the harbor of Salonika, with the Allied fleet at anchor, the reels disclosesd a battle between French and German aeroplanes, taken from a French machine; the "curtain of fire," which cut off retreat from the trenches and drove their occupants to surrender; a front line battle where the opposing trenches were only forty feet apart; an English dirigible rising from its place of concealment in the hold of a ship, and other vivid scenes taken at Verdun, Fleurcourt and on the Somme.

One of the most impressive incidents is the complete obliteration of a portion of a trench and a number of soldiers by a shell. The men are seen hurling hand grenades in the direction of the enemy. The next instant the shell strikes squarely in the center of their ranks, the air is filled with flying debris, and nothing remains but a gaping hole in the ground.

The hospital scenes reveal the terrible suffering and marvelous powers of endurance of the wounded men. One Algerian, in particular, received a round of applause from the spectators in recognition of the confident smile with which he greeted the surgeons when they started to dress his wound.

In the course of his remarks Mr. Thompson said that 70 per cent. of the film that he has taken of the European battlefields is still in France, and will be held there by the authorities until after the war. The 30 per cent. brought to this country contains positive proof that the man who made the pictures never let any obstacle or danger stand in his way.

Two Prize Winners on Selznick Program

Miss Zintheo and Miss Marton Are Chosen from the Eleven Leaders in Recent Contest.

TWO of the eleven winners of the national "beauty and brains" contest conducted by the Photoplay Magazine have been engaged on three-year contracts by Lewis J. Selznick. They are Miss Lucille Zintheo of Spokane and Miss Aletia Marton of Dallas.

The eleven winners of the contest, which was conducted for the purpose of selecting the prettiest and cleverest girl aspirant for laurels as a motion picture actress, in each section of the United States, were escorted recently to New York where the various film companies tested their abilities and made selections. First choice was naturally given Mr. Selznick, as one of the prime movers in the contest, and after film tests of all the girls were taken by Albert Capellani and Herbert Brenon, the decision was made.

Miss Zintheo is a brunette with remarkably expressive eyes and a brilliant smile. She is a native of Detroit, having been born there twenty-one years ago. She is making her first screen appearance in a minor part of "War Brides."

Miss Marton is a blonde. She is a native of Dallas. Her photograph has appeared extensively in the newspapers of the Southwest, and when the announcement of her success in the contest was made in the Dallas papers, she was tendered receptions and dinners. Miss Marton will make her screen debut in a screen version of the drama "Panthea."

Artcraft Issuing Much Publicity

Included in the List Are a Monograph by Wells Hawks, Ten Styles of Posters, Press Book and Lobby Display.

ONE of the most comprehensive lines of publicity assistance ever devised for a motion picture production is the claim made by Artcraft Pictures Corporation for the campaign which goes with the release of Mary Pickford in "Less Than the Dust" on November 6. Not only has every detail of the routine and recognized methods of co-operating with the exhibitor been carefully attended to, but several interesting and unusual business-getting novelties have been included in the campaign.

The "special" which is expected to create the most favorable comment is the little volume, "How to Handle Mary Pickford Pictures," written by Wells Hawks. In fact, this booklet is so highly regarded as a genuine monograph on the subject of how to improve presentation of motion pictures that Artcraft has ordered a generous supply for general distribution to exhibitors, whether showing the new superior productions of Mary Pickford or not.

The printing gives the exhibitor a choice of ten artistic styles for billboard advertising. Four styles are stock posters, showing Mary Pickford in new straight poses; the other six comprise the special printing ordered for "Less Than the Dust." Many exhibitors have ordered the stock posters, consisting of one one-sheet, two three-sheet and a twenty-four-sheet, for their preliminary campaign, planning subsequently to cover these boards with the special production printing, of which there are two styles each of one and three sheets and also one six and one twenty-four sheet.

More than thirty different styles of still photographs and character poses of Mary Pickford are used in the lobby displays designed for Artcraft exhibitors. An artistic herald, atmospheric slides and the usual cuts and the like are also available.

The note of novelty in the lobby displays is provided by numerous oil paintings made for Artcraft by well-known artists. Several character poses are available on easy rental terms. In addition there are oil paintings of Mary Pickford in straight new poses, which are being obtained by exhibitors as permanent display in their theaters. The mailing lists have been well taken care of with fine reproductions of these expensive oils on small cards.

Completing the co-operating scheme between Artcraft and exhibitor is the press book. There is everything required for newspaper publicity in the twenty-four pages of this volume. Filler paragraphs grow into column special stories for the feature sections. There is a catalog of cuts and numerous sample advertisements, one of which is furnished free in matrix form for the advertiser who uses large space. The book also contains a complete list of accessories and sample order blank for placing orders with the exchange managers.

INDUSTRIAL FILMS CIRCULATED BY Y. M. C. A.

It may not be generally known that the International Committee of Young Men's Christian Associations maintain as an important part of their service an Industrial Bureau which now has placed at its service more than two hundred different industrial films. These have been donated to the work of the Y. M. C. A. by various manufacturers.

The circulation of film by the Industrial Department of the International Committee has been under way since 1912, and was established for the purpose of supplying a weekly service to local branches of the Y. M. C. A., which in turn offer the use of these films free to schools, churches and other institutions in their respective localities. We understand that at least seven hundred of the Y. M. C. A. buildings throughout the country are equipped with all projection necessities. The work of the Y. M. C. A. in this respect is far-reaching, and an endeavor is now being made, in answer to a request, to supply the National Committee of the Y. M. C. A. in China with 300,000 feet of industrial film.

INTERNATIONAL SUBJECTS AT WALDORF.

For the first time in its history the guests at the Waldorf-Astoria in New York will be entertained on election night with a moving picture performance, instead of receiving the election returns to the accompaniment of a cabaret.

Because of its varied attractive features, the International was selected by the management of the Waldorf to furnish the entire evening's entertainment. The program will include the current issues of the Hearst International News Pictorial, one of the episodes of "Beatrice Fairfax," the current animated cartoons of George MacManus, Tom Powers and other International cartoonists; a comedy feature and the current issues of fashions, in which prominent Broadway stars pose.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

CATALOGUE OF EDUCATIONAL PICTURES.

Released Between July 1 and October 1, 1916.

Compiled by Margaret I. MacDonald.

THIS list does not include the various news pictorials issued from week to week, such as the Animated Weekly, the Pathe News, the Mutual Weekly, the Selig-Tribune, the Hearst-International, etc.

NOTE:—Attached to this catalogue will be found a list of films suitable for children's programs, and also information regarding the addresses of the manufacturing and booking companies mentioned therein, and the locating of the different productions through their brand names.

ARCHITECTURE.

Architectural Masterpieces of Asia—(Reel Life No. 14)—Gaumont-Mutual—August 6.
Ornate Pagodas—(Picturesque China)—Pathe—July 24.
Texas Missions—(Reel Life No. 19)—Gaumont-Mutual—September 17.

AGRICULTURE.

Better Pigs—Paramount Pictographs—September.
Pear Growing (Oregon)—Pathe—September 11.

BUSINESS AND PROFESSIONAL.

Don't Cheat Yourself—Paramount Pictographs—July 2 (a warning to housewives to guard against the tricks of unscrupulous dealers).
Salesmen, Methods of Modern—Paramount Pictographs—July 9.

ENGINEERING AND MINING.

Bang Miu Gold Mines—Pathe—July 10.
Coal, Mining Anthracite—(Ree Life No. 12)—Gaumont-Mutual—July 23.
Coal, Mining Soft—(Reel Life No. 10)—Gaumont-Mutual—July 10.
Electric Railroad Over the Rockies, Running of a—Paramount Pictographs—July 16.
Gold Is Mined in Georgia, How—(Reel Life No. 13)—Gaumont-Mutual—July 30.
Hydraulic Gold Mining in Southern Oregon—(Reel Life No. 18—Gaumont-Mutual—September 3.
Hydraulic Mining—(Reel Life No. 13)—Gaumont-Mutual—July 30.
Marble Quarrying in Italy—(Reel Life No. 11)—Gaumont-Mutual—July 16.
Water Power—(Reel Life No. 16)—Gaumont-Mutual—August 20 (illustrating evolution in the use of water power from the time of the primitive turbine wheel to the present day of huge transmission plants).

INDUSTRIES.

Capturing Wild Oysters Paramount Pictographs September.
Chewing Gum, The Manufacture of—Paramount Pictographs—September 3.
Converting Wood into Pulp—Paramount Pictographs—September (showing the manufacture of print paper in all the different processes).
Duck Raising on a Large Scale—Paramount Pictographs—July 23.
Fishermen of the Deep, With the—Paramount Pictographs—September 3.
Fishing on the New Jersey Coast—(Reel Life No. 13)—Gaumont-Mutual—July 30.
Hunting Whales in Japan -Powers-Universal—September 14.
Ice Cutting and Making of Artificial Ice—Paramount Pictographs July 16.
Indian Silversmith, The—Metro—June 26.
Leather Footprints—Paramount Pictographs—September (illustrates the latest scientific method of making a pair of boots for a fashionable woman).
Long Island Duck Farm, On a—(Reel Life No. 14)—Gaumont-Mutual—August 6.
Paper Parasols—Pathe—July 24 (giving a detailed account of the manufacture of fancy paper parasols in Java).
Pearl Industry, The—Powers-Universal—September 14 (on the same reel with "Hunting Whales in Japan").
Pottery in the Making—Paramount Pictographs—September.
White Leghorn Chicken Raising—(Reel Life No. 21)—Gaumont-Mutual—September 24.
Wool, Our Grandmother's Method of Handling—(Reel Life No. 9)—Gaumont-Mutual—July 2.

LITERATURE.

ABBOTT (Eleanor Halowell).

Little Eve Edgarton—(With Ella Hall)—Bluebird Photoplays, Inc.—August 21—(5 parts).

BRADY (Cyrus Townsend).

Southerners, The—(with Mabel Trunelle, Eigelow Cooper, etc.)—Biograph re-issue—General Film—June 27.

BRADDON (Mary Elizabeth).

East Lynne—(With Theda Bara)—Fox Film Corporation—July.

BROADHURST (George).

International Marriage, An—(With Rita Jolivet)—Morosco-Paramount—July 24—(5 parts).

BROWNING (Robert).

Blot on the 'Schutcheon, The—(With Dorothy Bernard and Chas. Mailes)—Biograph reissue-General Film—September 12.

BUCHANAN (Thompson).

Woman's Way, A—(With Ethel Clayton and Carlyle Blackwell)—Brady-World—August 7—(5 parts).

CHAMBERS (Robert W.).

Common Law, The (With Clara Kimball Young)—Young-Selznick—date changed from July to October 16—(5 parts).

CHAPIN (Frederick).

House of Mirrors, The—(With Frank Mills)—Rialto-Mutual—August 7—(5 parts).

DANBY (Frank).

Heart of a Child, The—(With Edna Flugrath)—Red Feather-Universal—July 10—(5 parts).

DE JANNELLI (Alexandro).

Husband and Wife—(With Lou Tellegen)—Lasky-Paramount—August 28—(5 parts).

DODD (Lee Wilson).

Return of Eve, The—(With Edna Mayo and Eugene O'Brien)—Essanay-Greater Vitagraph—September 4—(5 parts).

DUMAS (Alexander).

Black, or the Tale of a Dog—("Where Is My Father?")—Exclusive Features Corporation—July—(7 parts).

ENGLAND (George Allen).

Alibi, The—(With James Morrison)—Vitagraph-V-L-S-E—August 7—(5 parts).

FITCH (Clyde).

Way of the World, The—(With Hobart Bosworth and Dorothy Davenport)—Universal Feature—July 3—(5 parts).
Woman in the Case, The—(With Pauline Frederick)—Famous Players-Paramount—August 7—(5 parts).

GABORIAU (Emil).

Evil Women Do, The—(With Elsie Jane Wilson)—Bluebird—September 25—(5 parts).

GIBBS (George).

Silent Battle, The—(With J. Warren Kerrigan and Lois Wilson)—Bluebird—July 24—(5 parts).

HAGGARD (H. Ryder).

Mr. Meeson's Will—("The Grasp of Greed")—(With Louise Lovely)—Bluebird—July 17—(5 parts).

HALEVY (Ludivoc).

L'Abbe Constantin—("Bettina Loved a Soldier")—(With Louise Lovely)—Bluebird—August 14—(5 parts).

HARDY (Thomas).

Far from the Madding Crowd—(With Florence Turner)—Turner-Mutual—June 22—(5 parts).

HARTE (Bret).

Half Breed, The—(With Douglas Fairbanks)—Fine Arts-Triangle—July 30—(5 parts).

HEATH (Evelyn).

Saving the Family Name—(With Mary MacLaren)—Bluebird—September 11—(5 parts).

HOYT (Chas.).

Milk White Flag, A—(With Otis Harlan)—Selig-General Film—July 10—(3 parts).

IBSEN (Henrick).

Pillars of Society—(With Henry Walthall)—Fine Arts-Triangle—August 27—(5 parts).

ISHAM (Frederick S.).

Black Friday—Red Feather-Universal—September 18—(5 parts).

JOHNSON (Adrian).

Wall Street Tragedy, A—(With Nat C. Goodwin)—Mirror-Mutual—August 14—(5 parts).

KENYON (Charles).

Husband and Wife—(With Ethel Clayton and Holbrook Blinn)—Brady-World—August 28—(5 parts).

KESTER (Vaughn).

Manager of the B. & A.—(With Helen Holmes)—Mutual Star Production September 25—(5 parts).

KRAMER (Theodore).

Fatal Wedding, The—(With Millicent Evans, Irene Hawley, Chas. Mailes, etc.)—Biograph (re-issue)—General Film—August 9—(3 parts).

LAWSON (Thomas W.)

Friday, the Thirteenth—(With Robert Warwick)—Peerless-World Film—September 18—(5 parts).

LESSING (Bruno).

Aschenbroedel—(With Dorothy Phillips)—Victor-Universal—August 10—(2 parts).

LOCKE (William J.)

Jaffery—(With C. Aubrey Smith and Eleanor Woodruff)—Frohman Amusement-International—July (6 parts).

MEGRUE (Roi Cooper).

Under Cover—(With Hazel Dawn and Owen Moore)—Famous Players-Paramount—July 20—(5 parts).

MOFFETT (Cleveland).

Through the Wall—(With Nell Shipman)—Greater Vitagraph—September 18—(6 parts).

OPPENHEIM (E. Phillips).

Under Suspicion—(With Douglas Munro and Laura Cowle)—Red Feather-Universal—October 2—(5 parts).

OUIDA.

Under Two Flags—(Theda Bara)—Fox Film Corporation—July 31—(5 parts).

PECK (Chas. Mortimer).

Sting of Victory, The—(With Henry B. Walthal)—Essanay-V-L-S-E—August 7—(5 parts).

PEPLE (Edward).

Prince Chap, The—(With Marshal Neilan)—Selig-V-L-S-E—July 24—(5 parts).

POLLOCK (Channing).

Pretenders, The—(With Emmy Wehlan)—Rolfe-Metro—August 21—(5 parts).

RAINE (Allen).

Welsh Singer, A—(With Florence Turner)—Turner-Mutual—August 17 (5 parts).

RATH (E. J.).

River of Romance, The—(With Harold Lockwood and May Allison)—Yorke-Metro—July 17—(5 parts).

RINEHART (Mary Roberts).

Seven Days—(With Louise Orth, Chas. Mailes, Walter Miller, etc.)—Biograph-General Film—August 23—(3 parts) (reissue).

"RITA."

Grim Justice—(With Florence Turner)—Turner-Mutual—September 11—(5 parts).

RIVES (Hallie Erminie).

Valiants of Virginia, The—(With Kathlyn Williams)—Selig-V-L-S-E—June 26—(5 parts).

SELWYN (Edgar).

Rolling Stones—(With Marguerite Courtot)—Famous Players—Paramount—August 21—(5 parts).

SHAKESPEARE (William).

Macbeth—(With H. Beerbohm Tree)—Fine Arts-Triangle—(7 parts).

Macbeth—Big A Film Corp.—July—(5 parts).

TENNYSON (Alfred).

Enoch Arden—(With Wilfrid Lucas)—Biograph (re-issue)—General Film—September 29—(2 parts).

TILTON (Dwight).

Miss Petticoats—(With Alice Brady)—Brady-World—July 31—(5 parts).

VANCE (Louis Joseph).

Joan Thursday—("The Footlights of Fate")—(With Marc MacDermott and Naomi Childers)—Vitagraph-V-L-S-E—August 21—(5 parts).

WILLIAMSON (C. N. and A. M.).

Woman Who Dared, The—(With Beatriz Michelena)—California Motion Picture Corp.—May—(7 parts).

MILITARY.

A. U. S. Jackie, The Making of an—(Reel Life No. 15)—Gaumont-Mutual—August 13.

Fall of a Nation, The—Greater Vitagraph—September 18—(7 parts).

France Prepared, How—(Reel Life No. 11)—Gaumont-Mutual—July 16.

Germany's Battles at Verdun—Samuel Cummins—July—(4 parts).

Mexico, War-Ridden—Rex-Universal—July 11.

Oath of a Boy Scout, The—(Reel Life No. 17)—Gaumont-Mutual—August 27.

Our American Boys in the European War—Triangle—July—(4 parts).

United States Soldier, Making a—Powers-Universal—September 7.

Zeppelin Raids of London and the Siege of Verdun—Kemble Film Corp.—July.

NAVIGATION AND MARINE.

Day With the Yachtsmen, A—(Reel Life No. 18)—Guamont-Mutual—September 3.

Fresh Water Acrobats—(Sailing Craft)—Paramount Pictographs—September.

Lighthouses—Paramount Pictographs—September 3.

Merchant Marine Officers, Training—(Reel Life No. 20)—Gaumont-Mutual—September 17.

SCENIC.

(Including Peoples and Customs).

Adirondacks, Lake Placid region of the—(See America First No. 55)—Gaumont-Mutual—September 27.

Alaska, The Lure of—Dr. Leonard S. Sugden—August 1.

Austrian Alps, Climbing the—Holmes-Paramount—August 28.

Bavaria, Beautiful—Holmes-Paramount—July 10.

Bergen to Bandak, Tour from—Vitagraph—July 3.

Bohemia, The Real—Holmes-Paramount—July 24.

Bonnie Scotland—Holmes-Paramount—September 25.

Cape Cod, Quaint—(See America First No. 50)—Gaumont-Mutual—August 23.

Carlsbad to Moravia, From—Holmes-Paramount—August 7.

Catalonia, Some Ports in—Pathe—July 10.

Columbia River, Scenes Along the—(Oregon)—(See America First No. 52)—Gaumont-Mutual—September 6.

Crater Lake, Oregon—(See America First No. 46)—Gaumont-Mutual—July 26.

Danube to Vienna, Down the—Holmes-Paramount—July 17.

Delaware Water Gap and the Pocono Mountains—(See America First No. 48)—Gaumont-Mutual—August 9.

Devil Dancers of India—(Imperial India No. 2)—Powers-Universal—July 20.

England, Motoring in—Holmes-Paramount—September 11.

England, The Sunny South of—Holmes-Paramount—September 4.

English Town and Country, Glimpses of—Holmes-Paramount—September 7.

Egypt, Monuments of Ancient—(Reel Life No. 9)—Gaumont-Mutual—July 2.

Europe at Peace, Seeing—Holmes-Paramount—July 2—(including homes and habits of the Wendish peasants, and scenes in Nuremberg).

Ghent, Picturesque—(Belgium)—Pathe—September 4.

Glacier National Park—(See America First No. 44)—Gaumont-Mutual—July 12.

Glasgow to Edinboro—Holmes-Paramount—September 18.

Grand Canyon of Arizona, The—Metro-Travelogues—June 26—(Giving a complete resume of the Canyon's wonders. Encompassing also "The Pagan People of the Painted Desert.")

Greater New York by Night and by Day—G. Post Mason—August—(4 parts).

Havana, Picturesque—Pathe—September 4.

Head Waters of the Delalen, The—Vitagraph—July 17.

Historic Mobile, Ala.—Pathe—September 11.

Hopis and Navajos in New Mexico, With the—Metro Travelogues—July 10. (Showing the Navajo as the first American shepherd, including the driving of flocks of sheep into the water to wash them before removing the wool, the removal of the wool, the carding and spinning of the wool, and the final weaving of it into blankets. The Hopis are shown as our first basket makers. An observation trip with Henry B. Joy of Detroit, to watch the performance of Packard trucks on the expedition into Mexico is also included, and scenes along the Mexican border.)

Innsbruck, Capital of the Austrian Tirol—Holmes-Paramount—August 14.

Japan, Behind the Scenes in—Powers-Universal—September 28—(Dr. Dorsey's travels).

Japan's Gateway to the Temple of the Gods—Powers-Universal—August 31.

Lincoln Highway, Scenes Along the—*Metro Travelogues—July 17.—(Showing John Alden, a direct descendent of the John Alden of Miles Standish fame, duplicating his journey of 1852 over the highway. At Laramie, Wyoming, a herd of 1,500 thoroughbred, white-face cattle; a bull fight on the open range; a flock of 4,000 registered sheep. This reel also includes a part of the educational series of bird and animal life prepared by Wm. L. Finley, Oregon, State Biologist). (Reel contains about 1,000 feet in all.)

Maine Coast, The Lure of the Picturesque—Metro Travelogues—July 24—(Showing Bar Harbor and other favorite spots on Mt. Desert Island; cruising among the many islands of Casco Bay; Pearl Cottage on Orr's Island, the old homestead of Harriet Beecher Stowe; Camden and the Penobscot Harbor; the old fishing port of Rockland. Contains also a part of William L. Finley's wild animal series, showing habits of bears—"With the Pueblo Indians of San Juan, N. M.," including Corpis Christi day in Santa Fe, the oldest processional in this country.)

Malay Archipelago, Across the—Pathe—July 3.

Massachusetts, Along the North Shore of—(See America First No. 53)—Gaumont-Mutual—September 13.

Mauch Chunk, Pa.—(See America First No. 51)—Gaumont-Mutual—August 30.

Mobile, Ala.—(See America First No. 43)—Gaumont-Mutual—July 5.

Munich, the Magnificent—Holmes-Paramount—July 9.

New Hampshire, Beauty Spots of—(See America First No. 54)—Gaumont-Mutual—September 20.

New Orleans—(See America First No. 45)—Gaumont-Mutual—July 19.

New Orleans, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—July 19.

Pagan People of the Painted Desert, The—Metro Travelogues—June 26.—(Showing the Hopi and Navajo Indians in New Mexico, including some of their industries, such as silver working and the making of a common file).

Petrograd, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—August 2.

Philadelphia—(See America First No. 47)—Gaumont-Mutual—August 2.

Prague, Picturesque—Holmes-Paramount—July 31.

Pueblo Indians of San Juan, N. M., The—Metro Travelogues—July 24.—(On the same reel with "The Lure of the Pictureque Maine Coast," and bear studies from Finley animal series).

Shoshone Valley, By Auto Through—Metro Travelogues—July 3.—(The trip taken over the government highway gives in the first part of the film, views of the scenic beauties of Shoshone Valley, while the latter part is given over to picturing the homes and habits of the cougar, the mountain lion, and the bear, finishing with a cartoon trailer).

Snoqualmie River, The—("Nature's Tireless Energy")—Pathe—August 14.

South Tirol, The Italian Corner of Austria, In—Holmes-Paramount—August 21.

St. Augustine, Historic—Pathe—August 28.

Switzerland, In—Holmes-Paramount—September 4.

Texas Missions—(Reel Life No. 19)—Gaumont-Mutual—September 10.

Tokio, Capital of Japan—Pathe—August 7.

Washington, Vernon Howe Bailey's Sketch Book of—Essanay-General Film—August 30.

Watkins' Glen and the Thousand Islands—(See America First No. 49)—Gaumont-Mutual—August 16.

SCIENCE.

Big Game Hunting in a Drop of Water—Leggett-Gruen Corp.—August 1.—(Showing, by means of a miscroscope, the minute animal organisms in pond water, such as the Green Hydra, the Cyclops, Entomostraca and Water Mite)—(one reel).

Chemicals in War, The Use of—Paramount Pictographs—July 16.

Creating Life from a Dead Leaf—Powers-Universal—August 25.—(Giving microscopic views of bacteria, water fleas, etc.). This reel includes also pictures of the Mexican Devil Fish and other denizens of the sea).

Crystalization, Experiments in—Paramount—September 28—(One reel with comic cartoon).

Fighting Infantile Paralysis—Powers-Universal—July 27.

Gasoline—(Reel Life No. 8)—Gaumont-Mutual—June 25.—(Demonstrating the fact that gasoline enclosed in cans will not explode unless overheated).

Jumping Analyzed—Pathe—August 7.—(Showing by means of a rapid camera the play of man's muscles in taking difficult jumps).
Palmistry, The Science of—(Reel Life No. 21)—Gaumont-Mutual—September 24.
Wonders of the Unseen World—Paramount Pictographs—September.—(Contains novel examples of microscopic life in brooks and rivers).

SOCIOLOGY.

Better Babies—Paramount Pictographs—(Running through several issues of the pictographs).
Dawn of Freedom, The—Vitagraph-V-L-S-E—August 14—(5 part drama, which portrays the spirit of Richard Cartwright, returning after a century, to find the estate granted to him for his service to his country, in the hands of a grasping descendant, who is conducting thereon a sweatshop system opposed to the liberty and true patriotism for which the Declaration of Independence stands).
Dust—American-Mutual—July 10—(5-part labor story).
Garden City Fever, The—Paramount Pictographs—September.—(Showing children turning waste places into useful gardens and beauty spots).
Teaching the Blind to Become Useful—(Reel Life No. 10)—Gaumont-Mutual—July 9.—(Showing graduates occupied with industrial pursuits).

SPORTS AND HUNTING.

Corona Race, The Great—Imp-Universal—August 13—(2 parts).—(Showing Bob Burman, Barney Oldfield, Earl Cooper, Hughie Hughs, etc.).
Diving Experts—Paramount Pictographs—September.
Dueling With a Sword Fish—Paramount Pictographs—August 28.
Golf Playing, A Lesson in—Paramount Pictographs—June.—(Alec Smith gives some pointers as to how clubs should be held).
Horsemanship, Lessons in—Paramount Pictographs—July 23.
Hunting Whales in Japan—Powers-Universal—September 14.
Man-Eating Shark on the Jersey Coast, Catching a—Paramount Pictographs—July 23.
Rough Riders of India, The—(Imperial India, No. 3)—Powers-Universal—August 3.—(From Dorsey's travel pictures, including elephant and camel races and feats of horsemanship).
Selig-Athletic Feature Film Series No. 2—V-L-S-E—July 3.—(Molla Bjurstedt and Mrs. May Sutton Bundy decide the woman's tennis championship of the world; wrestling match between William Demetral, Greek wrestling champion, and William Berne, Russian heavyweight; champion pocket billiard match between Joe Concannon and Charles (Cowboy) Weston.) (1,000 feet).
Selig-Athletic Feature Film Series No. 3—V-L-S-E—July 10.—(Charles Morin and August Kickhofer, world's champions, play three-cushion carom billiards; Francisco Verri and Oscar Egg, champion long distance bicycle riders, ride one mile against time on indoor trainers; Stanislaus Zybszko, the great Polish wrestler, and Marion Pietsina, the Croatian heavyweight champion, wrestle to a finish.) (1,000 feet).
Selig-Athletic Feature Film Series No. 4—V-L-S-E—July 17.—(Adams and Pratt, champion high jumpers in contest; wrestling match between Sam Varrion and Ben Ruben; annual push-ball contest between freshmen and sophomores at Rensselaer Polytechnic Institute, Troy, New York; John Ertle, of St. Paul, Minn., world's bantamweight champion boxer, presents methods used in to train and condition himself for ring contests, and is also seen in scientific glove contest with Joe Burman, of Chicago.) (1,000 feet).
Selig-Athletic Feature Film Series No. 5—V-L-S-E—July 24.—(Golf demostration by Chas. Evans, national champion; Jake Schaffer, Jr. and Harry Cline, play balkline style billiards; Knock-about wrestling match between Kalla Pasha and Jack Dribbs; bowling contest at Crescent Club, Brooklyn, showing William H. Herbert, champion, and his trophy.) (1,000 feet).
Selig-Athletic Feature Film Series No. 6—V-L-S-E—July 31.—(Ralph de Palma and Dario Resta, world champion auto speeders, racing on various speedways; Gus. Schoenlein and Johnny Rogers engage in wrestling match; Theodore Combisar awarded prize for perfect physique; Frank Thoma and H. S. Merino present the finer points of the bowling game.) (1,000 feet).
Selig-Athletic Feature Film Series No. 7—V-L-S-E—August 7.—(Collier and De Walde engage in roller skating contest; students of Columbia University engage in tug-of-war; Greenleaf and Weinrich engage in expert billiard match; field day at White Sox Park, Chicago; Ed. Lewis wrestles against Cutler and Getstout).
Selig-Athletic Feature Film Series No. 8—V-L-S-E—August 14.—(Mrs. Arnold Jackson shows finess at golf; bout between Willie Ritchie and Lee Steffans; wrestling match between Frank Gotch and Jim Essen; also two swimming matches.) (1,000 feet).
Selig-Athletic Feature Series No. 10—V-L-S-E—August 28.—(Jiu Jitsu match between Otagawa, great Japanese exponent, and W. Berne; Miss Daly and J. D. Baker among world's champions in archery; winter sports, including ice skating, ski jumping, ice boating, obstacle races and hockey.) (1,000 feet).
Sports of the Rajahs—(Imperial India, No. 1)—Powers-Universal—July 8.—(From Dorsey's travel pictures, including a cheetah hunt, a tiger hunt, fights between rams, and between elephants, between wild boars, and a fight between a leopard and a hyena).
Taming a Lion—Paramount Pictographs—June.

TOPICAL.

Automobiles—Glimpses of How They Are Spirited Away—(Reel Life No. 11)—Gaumont-Mutual—July 16.
Correspondence School in Operation, A—(Reel Life No. 12)—Gaumont-Mutual—July 23.
Dining Automatically—Paramount Pictographs—September.—(Latest methods in quick-lunching).
Florence Rose Fashions—Pathe—(Commenced August 7)—Released periodically.
Paris Sewers Are Cleaned and Purified, How—(Reel Life No. 10)—Gaumont-Mutual—July 9.
Street Cleaning Department of New York City in Operation—(Reel Life No. 8)—Gaumont-Mutual—June 25.
St. John's Floating Hospital—Paramount Pictographs—August 28.
Uncle Sam's Immigrants—Pathe—July 31.

ZOOLOGY.

Animal Studies at the Bronx Zoo—(Reel Life No. 10)—Gaumont-Mutual—July 9.
Bird and Animal Life—From the William L. Finley educational series—Metro Travelogues—July 17.—(Showing how the children of the Audubon Society of Portland, Ore., build bird houses for the protection of our songsters; the children making friends with a family of white-breasted swallows; Mr. and Mrs. Wren moving in; Mrs. Bluebird taking a summer home in the plum tree, etc.) (On the same reel with "Scenes Along the Lincoln Highway).
Caterpillar, The—Pathe—July 17.
Dinner-Time in Zooland—(Ditmars)—Paramount—July 2.
Dueling With a Sword Fish—Paramount Pictographs—August 28.
Foreign Birds, Some—Pathe—August 28.—(Giving close-up views of the finch, the ringed African sparrow, the Java sparrow, and the white sparrow).
Imperial India, No. 2—Powers-Universal—July 20.—(Contains pictures of tame monkeys of India as well as of wild boars. The Devil Dancers of India are also shown, as well as scenes taken at the Festival of the Gods, and about the city of Delhi).
Kinkajou, The—Pathe—July 3.
Mexican Natural History—(Ditmars)—Powers-Universal.—(Including the horned toad, the gila monster, the Mexican prairie dog, the Mexican chuckwell, and the zebra-tailed lizard).
Nature's Tent Makers—Bray-Paramount—August 30.—(An exhaustive study of caterpillars, coccoons, moths, etc.).
Odd Animals of the Border—(Reel Life No. 17)—Gaumont-Mutual—August 27.—(Including animated photographs of the badger, civet, cat, ant bear, armadillo, iguana, coyote, opossum and gila monster).
Orang's Kindergarten, The—Bray-Paramount—September 7.—(On the same reel with cartoon comedy, "Bobby Bumps and the Stork.")
Our Servants and Our Friends (dogs)—(Reel Life No. 15)—Gaumont-Mutual—August 15.
Porcupine, The—Pathe—July 3.
Salmon from the Egg to the Table—Powers-Universal—August 10.
Sea Gulls Off the Maine Coast, Breeding—(Reel Life No. 12)—Gaumont-Mutual—July 23.
Snails, Their Growth and Habits—(Reel Life No. 8)—Gaumont-Mutual—June 25.
Ten-Minute Vacations—Paramount Pictographs—July 9.—(Including a study of wild birds and scenes photographed around New York).
Tropical Birds—(Reel Life No. 9)—Gaumont-Mutual—July 2.—(Including the emu).
Tropical Birds, Some—Pathe—October 1.—(Parrots).
Wild Animal Pictures—(From the Wm. L. Finley collection)—Metro Travelogues—July 24.—(Including the homes and habits of a certain species of bear. On the same reel with "The Lure of the Picturesque Maine Coast).

FILMS FOR THE ENTERTAINMENT OF CHILDREN BELOW THE AGE OF EIGHT YEARS.

Alice in Wonderland—Eskay Harris—(6 parts).
Brick Top—Big "U"-Universal—(comedy).
Conductor Kate—Vitagraph—(comedy).
Count, The—Chaplin-Mutual—(2-part comedy).
Just Kids—Powers-Universal—(comedy).
Little Brownie's Bravery—Powers-Universal—(Featuring a number of California's wonderful diving children).
Little Volunteer, The—Essanay-General Film—(3-part juvenile drama).
Pie—Powers-Universal—(Juvenile comedy).
Shine Girl, The—Pathe Gold Rooster Play—(5-part drama).
Spotted Wing, The—Powers-Universal—(fairy story).
Sonny Jim and the Great American Game—Vitagraph-General Film—(comedy).
Sonny Jim's First Love Affair—Vitagraph-General Film—(comedy).
When Little Lindy Sang—Powers-Universal—(juvenile number).
When the Minstrels Came to Town—Victor-Universal—(juvenile comedy).
When It Rains It Pours—Vitagraph-General Film—(comedy).

FILMS SUITABLE FOR THE ENTERTAINMENT OF CHILDREN OF EIGHT YEARS AND UPWARD.

Battle of Elderbush Gulch, The—Biograph-General Film—(spectacular western melodrama).
Bettina Loved a Soldier—Bluebird—(5-part drama).
Black Friday—Red Feather—Universal—(5-part drama).
Blind Justice—Dansk Biograph Co.—(7-part melodrama).
Bond of Blood, The—Vitagraph-General Film—3-part drama).
Brennon o' the Moor—Universal Special—(2-part drama).
Chimney Sweep, The—Essanay-General Film—(2-part romance).
Circuit Rider, The—Red Feather-Universal—(2-part melodrama).
Comedy of Terror, A—Nestor-Universal—(comedy).
Conquest of Canaan—Frohman Amusement Corp.—(5-part drama).
Country Cousins—Vitagraph-General Film—(2-part comedy).
Danger's Call, At—Kalem-General Film—(melodrama).
Daring of Diana, The—Vitagraph-V-L-S-E—(5-part newspaper story).
Dark Silence, The—World Film—(5-part drama).
Diamond Runner, The—Signal-Mutual—(5-part drama).
Dispatch Bearer, The—Nestor-Universal—(drama).
Donohoe—Imp-Universal—(2-part melodrama).
Dulcie's Adventure—Mutual Star Production—(5-part comedy-drama).
End of the Trail, The—Fox Film Corp.—(5-part northern drama).
Eye of the Night, The—Kay-Bee-Triangle—(5-part drama).
Enoch Arden—Biograph-General Film—(2-part drama).

Fantomas—Gaumont-Mutual—(Serial melodrama—2-part episodes).
Fare Lady—Falstaff-Mutual—(comedy).
Firm of Girdlestone, The—Greater Vitagraph—(5-part melodrama).
Fore and Aft—Kleine—(comedy).
Fear of Poverty, The—Pathe Gold Rooster Play—(5-part drama).
Friday, the Thirteenth—World Film—(5-part Wall Street story).
Fun on the Farm—Powers-Universal—(story).
Getting the Grafters—Thanhouser-Mutual—(2-part melodrama).
Gilded Cage, The—World Film—(5-part costume romance).
God's Half Acre—Rolfe-Metro—(5-part drama).
Gretchen, the Greenhorn—Fine Arts-Triangle—(5-part melodrama).
Ham's Strategy—Kalem-General Film—(farce comedy).
Heart of a Manikin, The—Victor-Universal—(2-part theatrical).
Her Father's Son—Morosco-Paramount—(5-part drama).
Hesper of the Mountains—Greater Vitagraph—(5-part melodrama).
He Still Pursued Her—L-Ko-Universal—(3-part comedy).
Hidden Valley—Thanhouser-Pathe—(5-part melodrama).
His Country's Call—Rex-Universal—(drama).
His First Tooth—Metro—(comedy).
His Wife's Good Name—Greater Vitagraph—(5-part drama).
His Wife's Mother—Metro—(comedy).
Holly House, The—American-Mutual—(3-part melodrama).
Home—Kay Bee-Triangle—(5-part society drama).
Honorable Friend, The—Lasky-Paramount—(5-part Japanese tragedy).
Honor Thy Name—Kay Bee-Triangle—(5-part tragedy).
House of the Golden Windows, The—Lasky-Paramount—(5-part oil field story).
Hulda from Holland—Famous Players-Paramount—(5-part child story).
Humpty Dumpty Circus—Powers-Universal—(Manikin drama).
If My Country Should Call—Red Feather-Universal—(5-part drama).
Jerry on a Vacation—Cub-Mutual—(comedy).
Jungle Wilds, The—Selig-General Film—(melodrama).
Kid, The—Vitagraph-V-L-S-E—(5-part drama).
Lady from the Sea, The—Big "U"-Universal—(drama).
Land o' Lizards, In the—Mutual Masterpicture—(5-part western drama).
Laundry Liz—Keystone-Triangle—(2-part comedy).
Lesson in Labor, A—Lubin-General Film—(2-part melodrama).
Less Than the Dust—Artcraft—(multiple reel, Pickford drama).
Light at Dusk, The—Lubin-Greater Vitagraph—(7-part melodrama).
Little Eve Edgerton—Bluebird—(5-part comedy-drama).
Little Lady Eileen—Famous Players-Paramount—(5-part drama, touching on the fairies of Ireland).
Little Liar, The—Fine Arts-Triangle—(5-part tragedy).
Little Schoolma'am, The—Fine Arts-Triangle—(5-part rural play).
Manager of the B. & A.—Mutual Star Production—(5-part drama).
Man Hunters, The—Vim-General Film—(comedy).
Mary Ann—Powers-Universal—(drama).
Marriage of Molly-O, The—Fine Arts-Triangle—(5-part comedy).
Mender of Souls, A—Imp-Universal—(drama).
Miss Petticoats—Brady-World Film—(5-part melodrama).
Mummy and the Girl, The—Fine Arts-Triangle—(2-part comedy).
Mystery of the Riviera, The—Gaumont-Mutual—(5-part melodrama).
Odd Man, The—Powers-Universal—(drama).
Pacifist, The—Essanay-General Film—(2-part farce comedy).
Parson of Panamint, The—Pallas-Paramount—(5-part western drama).
Partly Cloudy—Kleine—(comedy).
Patriot, The—Ince-Triangle—(5-part drama).
Pawnshop, The—Chaplin-Mutual—(2-part farce comedy).
Peter the Hermit—Essanay-General Film—(2-part comedy-drama).
Phantom Fortunes—Greater Vitagraph—(6-part comedy).
Philip Holden—Waster—Mutual Star Production—(5-part comedy-drama).
Pillars of Society—Fine Arts-Triangle—(5-part tragedy).
Price of Dishonor, The—Lubin-General Film—(2-part melodrama).
Prince of Graustark, The—Essanay-Greater Vitagraph—(5-pt. romance).
Prudence, the Pirate—Pathe Exchange, Inc.—(5-part comedy).
Public Opinion—Lasky-Paramount—(5-part melodrama).
Puppets—Fine Arts-Triangle—(2-part costume play).
Quitter, The—Metro—(5-part comedy).
Rail Rider, The—(5-part drama).
Repentance—Essanay-General Film—(3-part drama).
Return of "Draw" Egan, The—Ince-Triangle—(5-part drama).
Return of Eve, The—Essanay-Greater Vitagraph—(5-part drama).
River of Romance, The—Metro—(5-part comedy).
Romance of Billy Goat Hill, The—Red Feather-Universal—(5-pt. dr.).
Saint, Devil and Woman—Thanhouser-Pathe—(5-part drama).
Sally in Our Alley—World Film—(5-part melodrama).
Scarlet Runner, The—Greater Vitagraph—(serial, each 2-part episode a separate story).
Sea Foam—Powers-Universal—(allegory).
Seeds of Redemption—L-Ko-Universal—(2-part melodrama).
Selfish Woman, The—Lasky-Paramount—(5-part western story).
Shadow and Sunshine—Pathe Gold Rooster Play—(5-part drama).
Shell 43—Kay Bee-Triangle—(5-part secret service story).
Silent Battle, The—Bluebird—(5-part drama).
Social Cave Man, The—Universal Special—(melodrama).
Somewhere in France—Kay Bee-Triangle—(5-part war drama).
Spitfire, The—Powers-Universal—(drama).
Spring Idyll, A—Vitagraph-General Film—(2-part comedy).
Sting of Victory, The—Essanay-Greater Vitagraph—(5-part civil war dr).
Stolen Jail, The—Kalem-General Film—(farce comedy).
Stranded—Fine Arts-Triangle—(5-part drama).
Strictly Business—Vim-General Film—(comedy).
Stronger Love, The—Bosworth-Paramount—(5-part melodrama).
Summer Girl, The—World Film—(5-part comedy-drama).
Sunbeam, The—Biograph-General Film—(drama).
Surgeon's Revenge, The—L-Ko-Universal—(2-part comedy).
Taming of Grouchy, The—Selig-General Film—(comedy).
Test, The—Pathe Gold Rooster Play—(5-part drama).
Thorn and the Rose, The—Vitagraph-General Film—(3-part drama).
Thoroughbred, The—Kay Bee-Triangle—(5-part Southern story).
Too Much Pie—Powers-Universal—(comedy).
Under Cover—Famous Players-Paramount—(5-part detective story).
Under Two Flags—Fox Film Corp.—(5-part melodrama).
Upheaval, The—Metro—(5-part drama).
Victory of Conscience, The—Lasky-Paramount—(5-part drama).
Waiters' Ball, The—Keystone-Triangle—(2-part comedy).
Way of Patience, The—Essanay-General Film—(3-part tragedy).
Weapons of Love—Powers-Universal—(mountain story).
Weakness of Man, The—World Film—(5-part drama).
Welsh Singer, A—Mutual Star Production—(5-part romance).
Why—Powers-Universal—(drama).
Yoke of Gold, The—Red Feather-Universal—(5-part drama).
Youth's Endearing Charm—Mutual Star Production—5-pt comedy-drama).

ADDRESSES OF MANUFACTURING AND BOOKING COMPANIES INCLUDED IN THE ABOVE CATALOGUE OF FILMS.

Artcraft Pictures Corporation—729 7th avenue, New York City.
Bluebird Photoplays, Inc.—1600 Broadway, New York City.
Califronia Motion Picture Corporation—San Rafael, Cal.
Cummins, Samuel—1476 Broadway, New York City.
Dansk Biograph Company—110 West 40th street, New York City.
Eskay Harris Feature Films Corp.—126 West 46th street, New York City.
Exclusive Feature Corporation—24 East 21st street, New York City.
Fox Film Corporation—126 West 46th street, New York City.
Frohman Amusement Corporation—18 East 41st street, New York City.
General Film Company—71 West 23d street, New York City.
Greater Vitagraph (V-L-S-E)—1600 Broadway, New York City.
International Film Service, Inc.—729 7th avenue, New York City.
Kemble Film Corporation—587 Fulton street, Brooklyn, N. Y.
Kleine, Geo.—829 7th avenue, New York City.
Leggett-Gruen Corporation—220 West 42d street, New York City.
Mason Enterprises, G. Post—220 West 42d street, New York City.
Metro Pictures Corporation—1476 Broadway, New York City.
Mutual Film Corporation—222 South State street, Chicago, Ill.
Paramount Pictures Corporation—485 5th avenue, New York City.
Pathe Exchange, Inc.—25 West 45th street, New York City.
Selznick Enterprises, Inc., Louis J.—729 7th avenue, New York City.
Triangle Film Corporation—1457 Broadway, New York City.
Universal Film Manufacturing Company—1600 Broadway, New York City.
V-L-S-E (now Greater Vitagraph)—1600 Broadway, New York City.
World Film Corporation—126 West 46th street, New York City.

Juliet Musidora

THE interest in Gaumont's "The Vampires," to be released as a Mutual Series, centers largely about a beautiful member of the band, Irma Vep. The part is played by Juliet Musidora, a popular French actress, who is a clever interpreter of leading roles. In America the word "vampire" has come to mean a soulless woman who lures men to destruction. The Gaumont "Vampires," however, are a band of lawbreakers, led by highly intelligent criminals. There are only a few women in the band, the most important being Irma Vep.

Juliet Musidora.

Miss Musidora is first seen as a companion of the King of the Vampires. She then comes under the influence of a resourceful Argentinian who, himself a criminal, seeks to operate in opposition to the vampires' crime trust. How she and her partner are forced into the combine form interesting episodes in the series.

Among the exciting events in which she figures are a flight over the roofs of Paris, the explosion of a passenger ship bound for Algeria, "riding the rods" to get back to Paris, and the fight to prevent the nuptials of the young reporter, who relentlessly pursues the vampires through all the nine episodes. The series, issued in weekly episodes, each complete in three reels, begins November 24.

NEWMAN EQUIPS DETROIT REGENT THEATER.

The Newman Manufacturing Co. of Cincinnati and Chicago furnished and installed all the brass railing and brass work for the new Regent theater, Detroit, Mich. This firm was selected from among a great many concerns who figured on the installation. The Regent theater is the newest and largest picture theater in Detroit, if not in the country, as it seats about 3,600.

Visit to Bridgeport Picture Shows

By Hanford C. Judson

Moving Picture World Man Looks Them Over —Finds Plenty of Prosperity

A WORLD writer, in the breathing spell while the Paper was on the press, took a run down to the American Essen for a peek at the prosperity, and he found plenty of it. Bridgeport has grown tremendously so that the streets are crowded all the afternoon and evening. At the last census Bridgeport had a few thousand more than a hundred thousand, but since the war bride's dot has made the city rich many more thousands have been attracted and the picture showman's problems have taken on a different complexion.

There are some twenty-eight theaters that cater to old residents and new. It was quite impossible for the writer to get in to see every exhibitor in the city, but he had a pleasant visit with five or six of the different typical managers and spent an interesting evening. The first call was on Peter Dawe, a type of the best in the business, progressive, wide-awake and successful. If we had met no other, our trip would have paid us well. We found him at his down town house, the Bijou, on Fairfield avenue and one of the first things we noticed was the home-like atmosphere about the well-filled house—it seats 900. We were interrupted five or six times in our ten minute talk by patrons coming up to speak to Mr. Dawe. It was about little things, some wanted to ask whether someone else had come in, some wanted to have a package checked and they all treated him as a friend.

Mr. Dawe has been in the business about six years and has made a comfortable fortune. He now owns, besides the Bijou, the Olive theater on Olive street, and the Palace theater out on East Main street. Unremitting attention to the business is his secret of success—he has been absent from his houses only four nights in six years. Six years ago he began with a vaudeville house and ran down to his last three hundred dollars. One morning he woke up in a sweat and with one idea in his mind—viz., that pictures only were what his patrons wanted. He woke up his wife and she said he was right so he caught the first train for New York and got the best pictures he could. He has made money ever since with the best films he can get. One statement he made with the authoritative way of one who had tried and found out for himself, is that the big star film doesn't pay in his house. The people will come to see it; but for the money, there isn't the same profit in the transaction. When the money all goes to the star and none for the cast or the story, he thinks it is bad for the trade. He is running selected five reel pictures—"The Unborn" was on while we stood there—and only makes a specialty of first runs on Saturdays when out-of-town people are in the city. He is running the "Yellow Menace" on Mondays and the "Scarlet Runner" on Tuesdays.

We next called on the Goodwin Brothers at the Arco, 1026 Broad street. This house has an unusual and attractive front with "Photoplays" in four foot letters run in a zig-zag, not flat but edgewise down the front. Mr. Goodwin seemed too busy to talk much. His theater was comfortable looking inside. It seats 300 and was about a third filled at four o'clock.

We enjoyed our visit at the Strand, 1414 Main street, with its intelligent and business-like manager, Pete Kontos. This theater is as neat as a pin and very attractive. It has 1,000 seats and asks 10 cents at evening shows with afternoon balcony seats at five cents. The patronage is of the middle class and Mr. Kontos has found that serials are about as popular as any kind of picture he can get. He has many children patrons, especially in the summer. He believes in five reel features and finds that the two and three reelers are no good at the Strand.

Far out on Main street, at No. 2328, A. G. Skidmore runs the Elite theater. His neighborhood is filled with dwellings that must have cost from five to twenty-five thousand dollars to build. His house seats 700 and he is favoring Metro, Paramount, V-L-S-E and World Film pictures. One, in looking into the auditorium feels a distinct liking for the place. It is comfortable and its cleanness is patent at once. Mr. Skidmore uses some very attractive publicity for local distribution and expressed his appreciation of Epps Sargent's department, "Advertising for Exhibitors." The man himself and all those about the theater give a pleasant, friendly, neighborhood atmosphere to the place—one would call it a home amusement place rather than a theater.

At the Empire theater, 840 Main street, seating 950 persons, we found I. C. Lown in charge. He is also the operator and a good one. George Green is the manager. Mr. Lown is full of his business and judging by his manner and talk, a live-wire, up-to-date film man.

We wanted to have a talk with Manager W. C. Lund of the West End theater, 1241 State street. He was too busy to give us the time and we had to catch the train in order to reach our suburban home outside of New York before the milk man. The West End is a beauty, and the patrons—it, too, is in one of the wealthy parts of the city—looked like good friends. Manager Lund's house attendants were we noticed courteous and attentive to all. Manager Lund's brother runs the South End theater at 410 Railroad avenue.

One block further up State street, at 1291, is the Liberty theater, under the management of Harry Cohen, a 900 seat house asking ten cents. It is of a peculiar kite shape and there are wide spaces both for aisles and between the seats that make it very comfortable.

The Pastime theater, at 1924 Main street, is a house that caters of the poorer class of patrons. It has had more successful days than recently. It is run by I. Mussante, seats 450 and charges five cents. The house is not new and shows it. Perhaps it has not kept up with the times. The management does little real advertising, and would get a happy change of luck, without a doubt, if it changed the house so as to make it look new, and put real life into his advertising. He has patrons aplenty all around him.

Miss Carmel Myers, New Griffith Protege

IN the person of Miss Carmel Myers it is believed that D. W. Griffith has discovered another potential star of the silent drama worthy of ranking in time with other Griffith proteges that have achieved distinction, such as Mae Marsh, Bessie Love and the Gish sisters.

Carmel Myers.

The daughter of Rabbi and Mrs. Isadore Myers, of Los Angeles, Miss Myers met Mr. Griffith during the production of "Intolerance." Her father is an expert on Hebraic archeology and was one of the chief authorities consulted by the famous director for the Jewish historical scenes in the big spectacle. The unusual Oriental beauty of the girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her possessed of much latent talent. A recent high school graduate in her early teems, Miss Myers has only had a few months' experience in motion picture work, playing minor roles at another studio.

Her parents have now granted her permission to become a member of the Triangle-Fine Arts Company, under Mr. Griffith's supervision, and it is expected that she will make good the successful career that is being predicted for her.

SELECT "MYRA" AS BEST SERIAL.

The management of the New Garden theater at West Pittston, Pa., selected "The Mysteries of Myra," the serial of the International, with which to inaugurate its winter season on Monday, October 23.

Classics and the Screen

By W. Stephen Bush

Lessons Drawn from the Recent Filming of "Romeo and Juliet"—Evils of Unjustified Criticism

SHAKESPEARE in motion pictures I understand failed at the Rialto in spite of the magnificent efforts of Maestro Rothapfel. I had never seen a more splendid interpretation of Macbeth and to this day I am wondering why it found such little public response. I contrast this Broadway coldness toward the immortal bard with the exuberant welcome given to him by Fourteenth street. In that lowly section ten thousand miles removed from the higher criticism Shakespeare is just now the greatest popular favorite, casting all other names into the shade. In the Academy, for many years a hopeless morgue, huge crowds tread upon each other's heels to look at Fox's "Romeo and Juliet," while less than a block away Charley Steiner's big playhouse is playing to continued capacity with the Metro version of the immortal tragedy of love. Now old Fourteenth street may not be classic, but it is redblooded, and there is no section of the city which gives a livelier response to what is honestly human or picturesquely human or humorously human or tragically human. The elemental appeal may fail on sophisticated Seventh avenue where that thoroughfare joins Forty-second street, but it never fails on Fourteenth street. My hope for the success of a Shakespearan cycle among the common people grows and the hint is bestowed freely for the benefit of any farsighted producer.

Unfair Criticism of the Daily Press.

It semes that with all their hard striving the producers of "Romeo and Juliet" have failed to please the critics on the New York dailies. These gentry are indeed hard to please. They loftily condemn the choice of "inferior subjects" by the motion picture men and haughtily point to the unheeded possibilties of the screen. Then when a producer "gambles" heavily with a classic subject, spending his money lavishly, leaving no stone unturned to do the great Shakespeare fullest justice on the screen, consulting with Shakespearean scholars, utilizing to the utmost the advantages of screen over stage, these chronic "knockers" come along and sit in the seats of the scornful, belittling with empty phrases and with far more complacency than wit our honest efforts. They deal in generalities. They fail to point out in detail wherein these productions have failed, substituting after the manner of petty spirits the sneer for that good faith without which all criticism is worse than useless.

We do not claim that these two productions are without a flaw, indeed, in one of them flaws are obvious though more than counterbalanced by good points. What we want to emphasize here is the fact that all the dramatic qualities have been fully preserved, that the audience in both cases is stirred to profound pity. If the motion picture stands these two tests it will stand any test, but we are by no means satisfied with these two claims. We aver and we propose to prove that the screen has given us a far more complete visualisation of "Romeo and Juliet" than could any stage. We do not depend on "props." I have seen many a performance of "Romeo and Juliet" on the speaking stage, but never such a realistic street in Verona. The perspective of the camera gives us a vision such as no board-made stage can ever provide.

Popularizing the Immortal Bard.

As in all his tragedies Shakespeare moves swiftly at the very rise of the curtain. Both versions of the screen have fully caught this swiftness of action and have made it, I think, far more effective with the average spectator. Therein lies one of the great merits of the screen. I care not whether you ever heard of Shakespeare or of "Romeo and Juliet," you cannot in these pictures fail to grasp the full meaning of these early scenes and the foreshadowing of the tragedy. Perhaps this ability of the screen to make things plain and easy to the masses is obnoxious to our learned critics; perhaps their intellectual snobbery rebels at it.

I freely admit that I have the most profound respect and admiration for a medium which interprets Shakespeare to the masses without a word of dialogue and which holds these masses spellbound from the parting of the curtain. It is commonplace to say that in all that pertains to the spectacular side and to scenic perfection the screen is the master of the stage. I go a bit further.

The motion picture has the advantage of the "double exposure." Visions and apparitions on the speaking stage, though a vital element in dramatic representation, are always unsatisfactory. They always tremble on the verge of the ridiculous. Take the illusory dagger in Macbeth and the ghost of Banquo. The screen makes these "sick creatures of the brain" terribly real. Go back for a moment to "Romeo and Juliet." Juliet for a moment recoils from the thought of taking the mysterious draught. For a few agonized minutes there is the struggle between love of Romeo and love of life; between the horror of a forced marriage and the horror of lying in a tomb. Juliet expresses her fears in these words:

> . . . if I live it is not very like
> The horrible conceit of death and night
> Together with the terror of the place,—
> As in a vault, an ancient receptacle,
> Where for these many hundred years the bones
> Of all my buried ancestors are packed:
> Where bloody Tybalt, yet but green in earth,
> Lies festering in his shroud; where, as they say,
> At some hours in the night spirits resort;
> Alack, alack, is it not like that I,
> . . . . . run mad.
> O, look, methinks I see my cousin's ghost
> Seeking out Romeo that did spit his body
> Upon a rapier's point: Stay, Tybalt, stay!

How far more eloquent than even these most eloquent words are the visions shown in the Metro version, showing these "buried ancestors" as "spirits" and showing the shadowy image of Tybalt. With what infinitely greater effect comes the final resolution of Juliet after all these visions:

> "Romeo I come, this do I drink to thee."

The audience which had shared the dread visions with Juliet now feels the full import of her sacrifice, her all-conquering love when in defiance of all the pictured horrors of the vault she drinks the friar's benumbing potion.

Other Advantages of the Screen.

Nor is the double exposure the only marked advantage of the screen over the stage. There would have been no tragedy had Friar Laurence's message to Romeo been delivered by Friar John, who had started to Mantua for that purpose. To show just how this happened might in the drama have the effect of digression, might necessitate a special scene for which it might be hard to find a proper place. We must assume that this was Shakespeare's own view, else he would have introduced such a scene instead of relating the failure of Friar John's mission in narrative form. Here is how Friar John tells the story of his failure to deliver the message:

> Going to find a barefoot brother out,
> One of our order to associate me,
> Here in this city visiting the sick,
> And finding him the searchers of the town
> Suspecting that we were in a house
> Where the infectious pestilence did reign,
> Sealed up the doors and would not let us forth;
> So that my speed to Mantua there was stayed.

Now the screen quickly and in some detail visualizes these words and thereby makes the understanding of the tragic circumstance and consequence an easy matter for even the mind of a child. Why argue this further? Do we not all know that pictures give birth to words and that no force in this world whether material or spiritual can ever rise above or be greater than its source? The playwright of all creative minds thinks first in pictures. He must have a series of clear, strong, simple pictures in his mind before he begins to prepare his dialogue. In the screen we have a medium singularly adapted to the expression by picture, hence the inherent dramatic possibilities of the motion picture. Especially in regard to Shakespeare's tragedies is it true that the screen is a unique power for the translation, the visualization and the plain interpretation of all dramatic values. This does not per se mean that it will pay the manufacturer to put Shakespeare on the market. The matter of the taste or lack of taste of the current generation has a lot to do with the subject. Some of the greatest works of the world's literature were during certain periods almost forgotten and neglected.

I do believe that such a venture will be profitable for the producer with a revival of good sound literary taste. Heaven only knows when we may look for such a revival. The intellectual snobbery of the critics of the press will never promote any such revival. The enterprise of producers and the right spirit and skill on the part of the exhibitor may bring

about such a revival. There have been impurities in taste in our modern theater and to a far lesser taste on the screen. To me it seems as if we are outgrowing this period of bad taste. The screen has forced a general recognition of its improvement both in art and in ethics. We of the film world realize, by the way, that we far more than the critics of the daily press are responsible for molding the taste of the masses. That's why we welcome a successful excursion into the English classics.

Paramount Doings for Election Week

Lasky's "Unprotected" and Pallas' "A Son of Erin" Head the List—Several Short Subjects.

THE two leading features on the Paramount Program for the week of November 6 will be "Unprotected," a Lasky production, and "A Son of Erin," from the Pallas studio. "Unprotected" has a fineley conceived and well exeecuted plot abounding in human interest, with a role more suitable for the peculiar talents of Blanche Sweet than she has ever had. It is a thrilling drama of Southern prison camps, written especially for her by James Hatton. The story is based on an actual incident, and shows the evil effect of leasing convicts to private firms for labor. Miss Sweet is surrounded by an all-star cast headed by Theodore Roberts and including Ernest Joy, Tom Forman, Walter Long, Mrs. Lewis McCord, Robert Gray and Jane Wolf.

"A Son of Erin" features Dustin Farnum, who co-stars with Winnifred Kingston. The cast surrounding these two players includes Tom Bates, Jack Livingston, Wilfred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Koch. This production has a screen story of beauty and charm.

Surrounding the features for the week are Paramount single reel releases, the thirty-ninth edition of the magazine-on-the-screen, Paramount Pictographs, the fortieth weekly "Trip Around the World" conducted by Burton Holmes, and the Paramount-Burton Holmes Travel Pictures, in which Classic Greece is visited, and a Paramount-Bray Cartoon entitled "Farmer Al Falfa's Prune Plantation."

Beginning with this week in the Paramount Pictographs, Dr. George Burbank Shattuck, Professor of Geology in Vassar College, will release his exceptional pictures recently taken in the heart of Alaska, and entitled "People of the Alaskan Wilderness," showing unusual and interesting conditions which exist among the native Indians and Eskimo inhabitants living in their semi-barbarous state on the outskirts of civilization.

Mutual to Release "Charity"

Seven-Part Subject Directed by Frank Powell Will Be Given Unusual Promotion.

THE Mutual Film Corporation will release about the first of December "Charity?" a seven-part special feature, the work of Linda A. Griffith and directed by Frank Powell. Mr. Powell and his staff have just returned to New York after a week's sojourn in Chicago, where they completed negotiations with John R. Freuler, president of the Mutual. The production in untrimmed form has been subjected to a number of reviews by Mr. Powell and his staff. The picture is now practically ready for release after many months of painstaking effort.

"Charity?" will be put out by the Mutual as a special release and it will be given an unusual promotion calculated to awaken the public to the extraordinary nature of the production. Announcement of a definite release date and special plans for the picture may be expected from President Freuler's Chicago office shortly.

The picture, which was reviewed in the Moving Picture World, on page 380, in the issue of October 21, is a rather startling drama written about a bit of romance and an all too common life problem of poverty and institutional life for the unprotected child.

It is an expose. It is aimed at no particular institution, no particular locality, no creed, no organization. It takes its text simply against charitable abuses which the public prints prove to be frequent and many. It makes its appeal in behalf of common justice and fairness. Linda Griffith appears in the production, with Creighton Hale and Shelden Lewis, occupying roles of dominant importance.

PERSONAL NOTES.

Frank Howard, the well-known Boston film man, was in town last week for a day.

George Siegmann, Triangle-Fine Arts director, who has been visiting his parents in New York for several weeks, has left for the coast.

Diamond Trade Mark Is Selig's

So Declares District Court Judge, But Accounting from N. Y. M. P. Is Denied.

THE diamond trade mark adopted by William N. Selig in 1907, which is now used by the Selig Polyscope Company, is the exclusive property of that company and other moving picture companies have no right to copy it, Judge Learned Hand in the United States District Court decided on October 20.

The Selig Polyscope Company sued the New York Motion Picture Corporation alleging that the latter had infringed on its trade mark and the action was tried before Judge Hand, with the result that the validity of the registered trade mark was sustained, but the court refused the plaintiff corporation's demand for an accounting and the award of damages.

The diamond trade mark registered by the plaintiff corporation did not cover the symbolic letters "Selig" inserted within the diamond when the trade mark was used on the films produced by the company and the defendant contended that it had the right to use a diamond trade mark with other letters inserted within the diamond. The defendant corporation employed the letters "K. B." in its diamond trade mark.

The plaintiff corporation alleged the defendant simulated its trade mark for the purpose of misleading the public and trading on the reputation acquired by the Selig Polyscope Company in the production of films.

Banning & Banning represented the plaintiff and Arthur Butler Graham appeared for the defendant.

International Adds to Product

Will Issue Adventure Series, in Five or Six Reels, One Subject Each Month.

IN addition to its Golden Eagle Features, which are released about the first of each month, the International announces it will issue an Adventure Series, in five and six reels each, about the 15th of every month. The Adventure Series will be the most thrilling, exciting and at the same time entertaining and educational pictures that can be produced. With "Jaffery," and "The Flower of Faith," the International has set a high standard for its Golden Eagle Features, and that standard will be maintained.

The first of these will be "The Jockey of Death," an amazing photoplay in five reels, released November 15. It is a story of the circus—that most interesting and fascinating of all themes. Thrills follow one another in rapid succession. The two principals in "The Jockey of Death" are Mlle. Evelyn and M. Arturo. Before they became motion picture actors they were performers in one of the most famous circuses in the world—Mlle. Evelyn, a daring aerial artist and M. Arturo, a bareback rider.

Fashion Show Popular in Minnesota

Manager Axel Nelson of Red Wing's Auditorium, Has to Call in the Police.

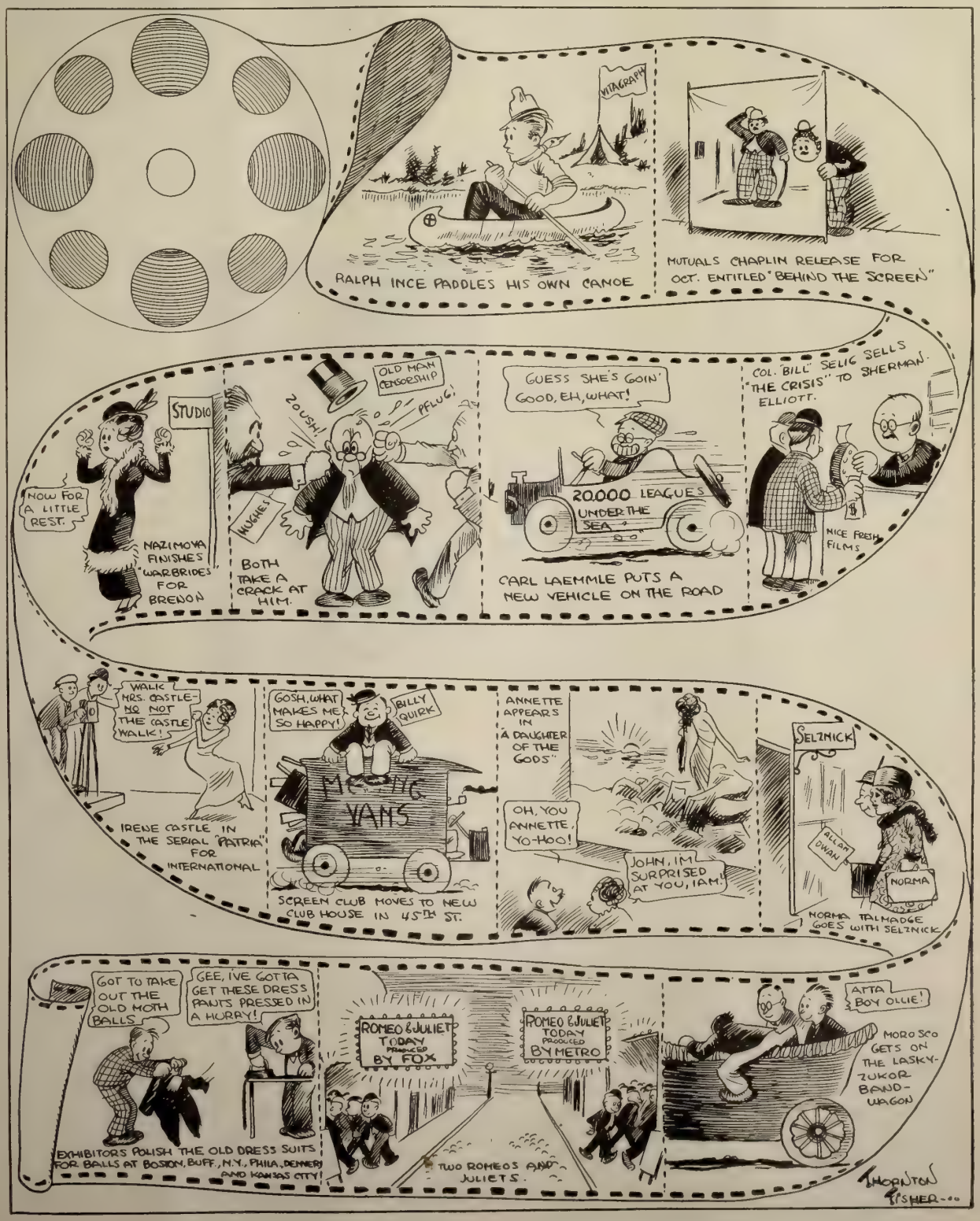
THE fashion show recently held in the Auditorium theater at Red Wing, Minn., where Paramount Pictures are shown exclusively, resulted, according to Manager Axel Nelson, in the largest business he ever did. Red Wing is not the largest city in the world, and it was originally believed the fashion show could be held only one night, but so many patrons were disappointed it was necessary to have it extend through the entire week, and will now be held semi-annually. The police in town were called out to keep the people from breaking into the show, as they were lined up across the street, and half way down the block.

All the leading merchants in the community participated, donating settings, draperies, and each contributing models who were used to show the new styles.

KLEINE BRANCHES TAKE MORE SPACE.

Growing business, particularly since they have begun handling the Kleine-Edison-Selig-Essanay Service, has compelled five of George Kleine's distributing offices to take larger quarters. The new addresses follow: Minneapolis, Rooms 304-310, at 16 North Fourth street; Denver, 729 Eighteenth street.; Indianapolis, Lyric Theatre Building; St. Louis, 3315 Olive street; Detroit, Peter Smith Building, Griswold and State streets, and Washington, Sixth and F streets, N. W. The facilities of these exchanges are now ample to take care of the business involved in handling the sixty-odd features which they already have in service as well as the continued output of the Kleine-Edison-Selig-Essanay studios.

MOVING PICTURE WORLD NEWS REEL for OCTOBER


VITAGRAPH
RALPH INCE PADDLES HIS OWN CANOE
MUTUALS CHAPLIN RELEASE FOR OCT. ENTITLED "BEHIND THE SCREEN"
STUDIO
NOW FOR A LITTLE REST.
NAZIMOVA FINISHES "WARBRIDES" FOR BRENON
OLD MAN CENSORSHIP
WOOSH!
PFLUG!
HUGHES!
BOTH TAKE A CRACK AT HIM.
GUESS SHE'S GOIN' GOOD, EH, WHAT!
20,000 LEAGUES UNDER THE SEA
CARL LAEMMLE PUTS A NEW VEHICLE ON THE ROAD
COL. BILL SELIG SELLS "THE CRISIS" TO SHERMAN ELLIOTT.
NICE FRESH FILMS
WALK MRS. CASTLE— NO NOT THE CASTLE WALK!
IRENE CASTLE IN THE SERIAL "PATRIA" FOR INTERNATIONAL
GOSH, WHAT MAKES ME SO HAPPY!
BILLY QUIRK
MOVING VANS
SCREEN CLUB MOVES TO NEW CLUB HOUSE IN 45TH ST.
ANNETTE APPEARS IN A DAUGHTER OF THE GODS"
OH, YOU ANNETTE, YO-HOO!
JOHN, I'M SURPRISED AT YOU, I AM!
SELZNICK
ALL AT SEA
NORMA
NORMA TALMADGE GOES WITH SELZNICK
GOT TO TAKE OUT THE OLD MOTH BALLS
GEE, I'VE GOTTA GET THESE DRESS PANTS PRESSED IN A HURRY!
EXHIBITORS POLISH THE OLD DRESS SUITS FOR BALLS AT BOSTON, BUFF., N.Y., PHILA., DENVER AND KANSAS CITY!
ROMEO & JULIET TODAY PRODUCED BY FOX
ROMEO & JULIET TODAY PRODUCED BY METRO
TWO ROMEOS AND JULIETS.
ATTA BOY OLLIE!
MOROSCO GETS ON THE LASKY-ZUKOR BANDWAGON
THORNTON FISHER

Famous Players End $100,000 Offer

One Hundred $1,000 Scripts Obtained—Famous Players-Lasky Corporation Wants More Material, However.

THE $100,000 offer for one hundred suitable scripts, at the rate of $1,000 for a thousand-word synopsis, the announcement of which by the Famous Players Film Company last July startled the motion picture trade, authors' and dramatists' circles, and the photoplay public, was terminated by the acceptance of the hundredth script last Monday.

The management of the company expressed itself as very gratified with the results of the record offer, having expected to secure the hundred scripts desired in not less than a year from the time the offer was made. Within exactly three months, however, so great was the response from the authors, dramatists and scenario writers to the advertisements containing the offer published in a selected list of national magazines, the full number of winning scripts have been procured.

In commenting upon the success of the offer, Adolph Zukor, under whose personal auspices this unusual attempt was made to induce the most important writers of the country to devote their ideas to the screen, said: "The cries of a dearth of screen material which have arisen from various photoplay producers for the past two years are now entirely hushed by the amazing response to the Famous Players' $1,000 offer, and the pessimistic belief that screen plots had been utterly exhausted is exploded by the interesting, novel and well-constructed themes which have been received.

"We are justified in believing, from the thousands of scripts submitted and the prominent authors who have manifested an interest in the offer, that the foremost authors of the day are now giving serious thought to the screen, and that this new form of dramatic expression is considered by them to be a sufficiently important medium of communication with the public to receive their first and best efforts."

This statement was accompanied by one from Jesse L. Lasky, who since the formation of the Famous Players-Lasky Corporation has had direct supervision of the producing departments of both companies. Mr. Lasky explains that, while the hundred scripts will furnish a plenitude and variety of material for some time to come, the companies are anxious to receive more photoplays which reach the standard of their output.

"Due to the recent combination of the Oliver Morosco Photoplay Company and Pallas Pictures with the Famous Players-Lasky Corporation," said Mr. Lasky, "we now require more screen material than ever to fill the producing requirements of these four concerns.

"While we do not feel obligated to pay $1,000 for all stories accepted in the future under the Famous Players offer, or $1,500, which is the maximum amount in the Oliver Morosco offer for scenarios, we will in every case remunerate the author in a degree entirely commensurate with the value of his work, and if unusual or extraordinary plots are submitted will pay more than the above mentioned sums as cheerfully as did the Famous Players for the hundred $1,000 scripts sought through its offer.

"Hector Turnbull, head of the scenario department of these companies, is sincere in his desire to co-operate with novelists, short story writers or dramatic authors who have not yet become associated with the motion picture, and will be glad to indicate to them the artistic and financial opportunities for creative work on the screen."

Real Color for "Frisco"

Author Ritchie Is Seeking Real Thing on "Lazy H" Ranch in Wyoming.

ROBERT WELLES RITCHIE, author of Kalem's series, "The Girl from Frisco," arrived last week in Buffalo, Wyoming, where he has gone to take up the task of writing the ten additional episodes demanded by the extension of that series.

Local color in the series of the West featuring Marin Sais and True Boardman now starts with the postmark on the envelopes bringing the scenarios to the Kalem office. Author Ritchie is devising the adventures of Barbara Brent, heroine of the series, on the "Lazy H" ranch amid the same sort of settings that are used in the filming of the pictures. Each week he rides thirty miles on horseback to deposit his stories in the care of Uncle Sam's mails.

The author's long trip was taken with the sole purpose of aiding the realism of the Kalem series. "There is enough inspiration in the characters and the atmsophere here," Mr. Ritchie writes on his arrival at the "Lazy H" ranch, to "provide plots for thirty more episodes. It's a hard task to eliminate and give you the ten best. By the way, I stopped over in Buffalo for a day before coming out here to the ranch to see the eighth episode of the series, 'A Battle in the Dark,' at the little local theater.

"It was an audience of ranchmen, cowboys and beside me sat a stolid Sioux. If you feel the necessity of a reward for the pains you have taken to secure absolute realism then you should come out to this theater. The surprise and enthusiasm at seeing motion picture cowboys who were not bedecked in chaps, or riding jeweled saddles, and a ranch-house that looked like the real thing and not the stage setting for the third act of 'Dead-eye Dick, the Boy Scout' would have warmed your heart. Though he did not say anything, I think the Indian beside me was speechless in his amazement at the spectacle of a western picture in which all the villains were not Indians."

Edwin Carewe in Hospital

Metro-Rolfe Director Insists, However, on Keeping in Touch with Studio Associates.

EDWIN CAREWE, Metro-Rolfe director, does not permit such a slight thing as an operation to interfere with his studio work. Nor is this operation such a trivial matter. A less sturdy man might be confined to his bed indefinitely, but Mr. Carewe, who spent many years of his life on a ranch, simply hates all the fuss that is being made over him at the private hospital of Miss Allston, 26 West Sixty-first street, and insists on having daily conferences with his studio associates. He is constantly in touch with the Rolfe studio, which is less than a block away from the hospital.

Edwin Carewe.

Fifteen years ago, while rounding up a bunch of mavericks on the X-Bar ranch in Oklahoma, Mr. Carewe sustained a painful injury to his side. He paid little attention to it at the time, thinking it was nothing to worry about. His strong constitution allowed him to throw off any evil results then, but recently the exacting duties of the studio aggravated his old trouble. Friends advised him to consult a specialist, who ordered an operation. He refused to leave until he had completed work on the Metro Wonderplay "The Sunbeam," a five-act human-interest drama in which Mabel Taliaferro is the star.

The fact that Mr. Carewe is one-eighth Chickasaw Indian may account partly for his stoical characteristics, but his penchant for hard, earnest work is more likely the true reason. He has directed Miss Taliaferro in all her Metro productions, and, although the dainty little star is at present under the direction of John H. Collins, Mr. Carewe advises daily by messengers with Mr. Collins.

At the recent election of the Screen Club, Mr. Carewe was chosen first vice-president, which automatically designated him chairman of the house committee, one of the most important positions in the club.

PICTURE PLAYERS ARE WARMLY GREETED

Resembling a small-sized floral shop was the appearance of the stage at the Webster Theater in the Bronx a recent Thursday night, in honor of Lucille Lee Stewart and Huntley Gordon, who appeared before the large audience, he with a clever, witty speech on his experiences and work since entering the moving picture profession, and she with a solo, rendered as only one with such a beautiful soprano voice can.

In spite of the inclement weather, the house was packed to the doors, and the ovation tendered the two favorites was extraordinary and spontaneous.

"His Wife's Good Name," a Vitagraph feature, was thrown on the screen, and was particularly well received, the two players mentioned above taking the leading roles.

General Film to Go After Thieves

As a Part of Its Declared Policy It Will Prosecute Case in Syracuse Against Van Orman, Charged With Receiving Stolen Goods.

THE theft of film from the General Film Company Exchange at Syracuse recently, in which a university graduate and baseball player is involved as the alleged receiver of stolen property, bobbed up again when a grand jury handed up an indictment charging John Van Orman with receiving stolen property.

Van Orman, it is said, is a graduate of Syracuse University and has attained considerable distinction as a football player. He furnished bail in the sum of $500 for his appearance at trial, which will take place at the next term of the County Court of Syracuse. There was powerful influence brought to bear looking toward the abandonment of the charge against Van Orman, but the General Film Company has determined to put a stop for all time to thieving at its exchanges and the charge against Van Orman will be prosecuted vigorously.

The film in question was bought from a sixteen-year-old boy, who afterward confessed he had stolen it from General Film Company Exchange. The police charged Van Orman with buying the film and he admitted it, but denied knowing it was stolen.

The arrest followed an investigation covering a period of nearly two weeks. General Film Company's offices were entered by burglars, and after an inventory was taken it developed that a dozen or more films had been stolen.

It is charged, and it is said, will be brought out at Van Orman's trial, that many film exchanges in Northern New York have been systematically robbed recently, the thieves apparently being satisfied that they could easily dispose of all films they stole. Two former employes of General Film Company at Syracuse are still in jail charged with theft.

REPORTS OF STOLEN FILM.

The Monarch Film Service, of 228 Union avenue, Memphis, Tenn., has reported the theft from their rooms of eight reels of film, and states it has reason to believe the pictures are being exhibited in Missouri and Tennessee by a man operating a fly-by-night traveling show. The subjects taken, the Monarch people state, are a two-reel Imp, titled "Uncle John;" a two-reel K-B titled "A Child of War," and four single reels—"Princess of the Valley," Nestor; "Miss Mischief," Thanhouser; "The Waiters' Picnic," Keystone, and "Their Last Haul," L-KO. The owners of the films ask that anyone who sees these subjects exhibited by the traveling showman notify them.

Another film theft is that reported by the Wolverine Feature Film Company, of 71 Griswold street. Detroit, Mich., which states that a copy of "Fighting with the Allies," a four-reel war subject, was taken from their office on October 14. Any information regarding an attempt to dispose of this film will be appreciated by the owners.

JOHN B. O'BRIEN JOINS THANHOUSER.

John B. O'Brien, for many years with D. W. Griffith, and later a Mary Pickford director, has been signed by Edwin Thanhouser and will begin work immediately. Mr. O'Brien's first Thanhouser picture will be "Mary Lawson's Secret," a five reel feature starring Charlotte Walker, to be released through Pathe.

The story is by Lloyd Lonergan, author of "The Million-Dollar Mystery," and is an unusual drama of circumstantial evidence, blackmail and unconquerable love. Mr. O'Brien is perhaps best known for his Mary Pickford productions, "The Foundling," "Hulda from Holland" and "The Eternal Grind."

In engaging Mr. O'Brien to direct Miss Walker, Mr. Thanhouser is carrying out his policy to produce for Pathe five-reel features second to none. As a result of the combined effort of Miss Walker, Mr. O'Brien and Mr. Lonergan, Mr. Thanhouser expects "Mary Lawson's Secret" to be an unusually fine production.

SMALL TOWN EXHIBIT PLEASES PARAMOUNT.

The Kansas City Film Company, distributors of Paramount Pictures in Kansas, Missouri, Nebraska and Iowa, is particularly proud of its contract in Gardiner, Kans., which community has a population of 511 people. The theater is backed by three young business men, one being Howard E. Bigelow, cashier in the Farmers' Bank, and the other two are merchants, J. C. Shean and C. Cramer. They have their own generating plant to run all the modern facilities which have been installed in the house. Three nights each week are devoted to motion pictures, two of which are Paramount.

Sievers Buys "Crisis" far Missouri

State Rights Company of Vicksburg Also Takes Over Big Feature for Three States.

WILLIAM SIEVERS, of the New Grand Central theater, St. Louis, has completed the outright purchase of the William N. Selig ten-reel production, "The Crisis," from Sherman-Elliott, Inc., for the State of Missouri. The deal was closed in Chicago by Harry Sherman. Mr. Sievers is preparing for a private review of the photo drama at St. Louis the latter part of this month, with press correspondents and various organization committees of Missouri. The price paid for "The Crisis" by Mr. Sievers is a big one.

Mr. Sievers will open "The Crisis" at one of the best theaters in St. Louis for an indefinite run.

The State Rights Company of Jackson, Miss., owned by A. B. Cook, A. H. Gross and R. E. Kennington, have purchased outright "The Crisis," for the States of Louisiana, Mississippi and Tennessee.

Mr. Cook announces he will open shortly in Jackson and will show "The Crisis" as a big road production with a full orchestra. He is ready to hear from all first-class exhibitors for booking.

Riley Chamberlin

RILEY CHAMBERLIN, who plays the funny butler in Thanhouser's "Prudence, the Pirate," a Pathe Gold Rooster play, starring Gladys Hulette, began his early career as a cowboy. Born in Grand Rapids, Mich., sixty-one years ago, he went west at an early age and was reared on a ranch. He was a cowboy in Colorado for several years and later traded in horses in the Dakotas.

Riley Chamberlin.

Mr. Chamberlin came east to Columbia, and after finishing his college career, decided to become an actor. He played with John McCollough, with Booth and Barrett and with Charles Coghlan in "The Royal Box." After a long stock career, including engagements in Chicago and other cities of the Middle West he joined Edwin Thanhouser's Milwaukee stock company. He was comedian and character man with Mr. Thanhouser's company for seven years.

After leaving Milwaukee he played with Mabel Barrison in "The Blue Mouse" and "Lulu's Husbands," with Marie Dressler in "Tillie's Nightmare" and in "Excuse Me." He also was in Proctor's New York stock company and in stock in Nashville, Tenn.

Mr. Thanhouser needed a man of Mr. Chamberlin's talents and five years ago engaged Mr. Chamberlin for the Thanhouser Film Corporation. He has been with the company ever since. He was "Conductor 786" in the famous series of Thanhouser comedies, he played Longfellow in "The Children's Hour" and the old gardener in "In a Garden."

PARAMOUNT ADDS TO SEATTLE FORCES.

C. O. Winrick and H. K. Brin, two well known salesmen in the film industry, have been added to the forces of the Progressive Motion Picture Company of Seattle, Wash., distributors of Paramount Pictures in that district. Each has had long experience in the film industry, Mr. Winrick having formerly been connected with Metro and Mutual companies and Mr. Brin was formerly an exhibitor in Chicago and later a co-partner in the Western Film Company, of St. Louis.

QUILL TO MANAGE TELEGRAM'S PICTURE PAGE.

L. A. Quill, a popular advertising solicitor, has been appointed manager of the motion picture section of the Evening Telegram of New York, which will on Sunday, November 5, issue a full-fledged motion picture page. This feature will become a regular department in its Sunday issue.

The page will be devoted to plays and players, will be well illustrated and will cater especially to the "fan" element.

The Cameraman and the Soldier

An Interview with Captain D. G. Hertz, Lately with the British Army in France and Lecturing on "Fighting for Verdun"

THE captain smiled: "Yes, I could give you a story about taking war films," he said. "To begin with, the cameraman is a horrible nuisance to the busy officer. He has a permit from headquarters and we are ordered to look out for him. The scene isn't staged for a film story at all. The major in charge has to detail some one to act as guide and protector. As soon as the camera is set up in some convenient place the major needs it for a gun and orders the camera out, so we have to take it where it will quickly be in the way of someone else. If we don't help the cameraman he'll complain to headquarters and a sharply worded note of inquiry is pretty sure to come from it, while if we do our best, the higher officer in charge is more than apt to say something sharp. But, of course, that's a part of the job."

"Tell us some actual experience," we asked.

Captain D. G. Hertz was resting between lectures at the Grand Theater in Trenton, N. J., when we dropped in for a news interview with the house manager.. Captain Hertz is an Englishman in spite of his name; but he is black haired and looks like a Frenchman. He led a company of South Lancashires and was in action with other British regiments helping the French in the defense of Verdun. He has scars from two wounds that certainly would have been mortal to any average man ten years ago. One bullet passed within an inch and a half of his heart and pierced a lung. A big portion of his skull was removed from the top of his head by a burst of shrapnel. One can feel the edges of the silver plate that is now serving him in place of bone; it begins just above his forehead and extends under his growing hair well toward the back of his head.

"I was detailed," continued the captain, "to look after a cameraman one day during the fighting at Verdun. He came to us as we were starting out from the base toward the front and was carrying his apparatus; it looked pretty heavy. Things went well till we began to get up close, then a shell, one of the big ones, dropped alongside of us. It shook us up pretty well and we found that the camera had suffered; a couple of its lenses or something had been broken by the camera's fall. The cameraman had to go back for new supplies.

"It was fairly lively around that front trench that day; but the cameraman was back again before long. I don't know exactly how he managed to find the way, for he couldn't have taken our path. There must have been a communicating trench not far away. I had to find a place for the camera and we put it up on a machine gun embrasure, a little platform just high enough so that the barrel of the gun could point over the sand bags. It is seldom that a camera can get so advantageous a position as that. Most of the battle scenes are taken through a periscope, with the camera fastened to the glass. The major ordered it off the embrasure to give another gun room, and we could not find any good place for it for a while.

Then one of our airmen brought word that the enemy were bringing up artillery and were preparing to bombard our trench—we had been lobbing bombs over all the morning. This gave us about two hours' notice and we cleared out to our dugouts. There was some attachment on the camera so that it could run by itself and we set it up in the middle of the trench so that it looked lengthwise along it and left it. The enemy poured a terrific fire on that part of the trench. The camera wasn't hurt, but the part of the trench fifty feet from it and at which it was pointing was blown wide open. Even in the dugouts we lost 300 men that morning. The camera got it all.

"When our side gets ready to charge, the cameraman has to go to the rear. Another thing you often see in war films is a picture of the big guns firing and then a cut-in showing the effect of the explosion. It is quite impossible for the cameraman even to see the explosions. They may be from five to eight miles off. What he does do is to take the explosions while he is near the front and then, when he goes back take a couple of shots at the big guns in action and cut in the scenes to make the picture effective." H. C. J.

Photoplays Popular in Guatemala

Pictures of Dramatic and Serio-Comic Character Liked Best. American Productions Shown Indicate Excessive Use.

MOTION picture shows, or "cines," as they are termed here, constitute a popular form of entertainment in Guatemala, according to Consul Samuel C. Reat at Guatemala City, who writes in "Commerce Reports." There are five such theaters in Guatemala City, one in Quezaltenango, and one in Retalhuleu. During the week performances are given only in the evening; on Sundays there are two exhibitions. The patronage is especially good on Sunday.

The price of admission ranges from 7 to 30 cents United States gold. In case of features the prices are advanced. Each theater gives one performance of six to eight reels, some three-fourths of the program being a single feature such as "Quo Vadis," "Nero," or a historical incident. The remainder consists generally of a comedy, a section of Pathe's Gazette, or an illustration of some industry. Film titles are almost always in Spanish, though occasionally one is in English and Spanish.

The most popular films are those of dramatic and serio-comic character. The majority of those heretofore shown have been European, the principal marks being Pathe, Gaumont, Itala, Roma, Torino and Nordisk. Since the European war a few American films are coming in, but they seem, as did the European ones, to have had extremely hard service before being brought here. The average price paid for the European films is 10 to 15 cents gold per meter (meter= 3.28 feet). Very few films are brought from the United States, evidently on account of the cost, as the lowest price quoted was 8 cents gold per foot (equivalent to 26 cents a meter). A few films are rented from Europe at $4 gold per reel, time limit six months.

Films pay customs duty of 1 peso per kilo (2.2 pounds), including weight of inside wrappings, but not that of outside packing case, half of which is paid in American gold and half in Guatemala currency. The latter money being worth 2½ cents to the peso, the duty paid amounts to 23 cents per pound.

Again Refuse to Overrule Censors

Ohio Supreme Court Dismisses Request for Mandamus on "Birth," Saying It Is Without Authority.

FOR the second time the Supreme Court of Ohio has refused the application of the Epoch Producing Company, of New York, owner of the famous Griffith film, "The Birth of a Nation," for a review of the decision of the Ohio Board of Censors adverse to the film. The court dismissed the company's request for a writ of mandamus directing the board to approve the picture for exhibition on the ground that there is no provision made by law under which the court has any authority to review orders of the board.

Specifically, the court points out that there is no method provided by law under which it could inspect films whose exhibition is refused, in order to determine whether the action of the board is reasonable, and that therefore no action can be taken. Lawyers point out that this is in effect a holding that there is no appeal from rulings of the censors, and that the board is therefore supreme, until the Legislature shall take action to remedy this condition of affairs.

It is anticipated that the Epoch Producing Company will now resort to the Federal District Court, which refused to take jurisdiction of a former suit on the subject on the ground that the company's remedies in the State courts had not been exhausted. This obstacle has now been removed, by the final decision of the Ohio Supreme Court on the matter, and it is considered probable that the Federal tribunal, in a proper case, would go into the merits of the controversy.

THOMPSON LECTURES AT RIALTO.

Donald C. Thompson, war photographer, is making evening appearances at the Rialto in the week of October 29 to demonstrate the method of using the gyroscopic camera with which some of the sensational war pictures now being shown there were taken. The gyroscopic camera is unique in that it requires no tripod and is actuated by a motor strapped to the camera man's back.

Spoor Outlines Essanay's Activities

Chicago Manufacturer Also Says K-E-S-E Will Release Forty Features in Coming Year.

PLANS for feature releases on the Kleine-Edison Selig-Essanay program now practically have been completed for a year in advance, declares George K. Spoor, president of Essanay. "While these plans are in a way tentative, there will be little alteration except an elasticity in release dates of features scheduled for next year," said Mr. Spoor. "These will depend on the completion of productions. It is not intended to force releases.

"Features must be completed and pronounced good before definite releases are announced. Quality must always be the main point in view and quantity very secondary. This is one of the reasons for planning so far ahead, so that we may be sure of good productions and yet announce the release dates far enough in advance to be of advantage to exhibitors.

"The schedule provides for approximately forty feature releases during the year. This means three releases a month with the exception of December and probably January, April, July and September, during which months four releases are planned.

"This does not include the release of one and two-reel comedies. There probably will be a number of these presented before long. Essanay is planning in the near future to release the one-reel 'Musty Suffer' comedies on this program. These will harmonize well with features of five or more reels and will make a complete evening's program for those who wish it.

"Harry Watson, Jr., is already working on a new line of 'Musty Suffer' comedies and the first will be announced shortly. Comedies by other great comedians also are being planned. It is the aim of this service to make it as complete as possible, and while operating strictly on the open booking system, it yet will be possible to book a complete program if desired. This will save the exhibitor the trouble of rushing from one exchange to another to book a complete night's entertainment.

"In stating that the schedule for the year practically is complete, I do not mean that all plays have been decided upon. A tentative schedule of release has been worked out and features booked in far enough ahead so that exhibitors will have every advantage of advance showings and advance advertising on the photoplay he wishes to run. He will be given ample time for selection.

"Essanay plays practically are completed up to the first of January. This includes five plays in this new service up to the end of the year. They are 'The Return of Eve,' 'The Prince of Graustark,' 'The Chaperon,' 'The Breaker,' and 'The Truant Soul.' The latter play is the only one not yet completed. Henry B. Walthall, who is featured in this play, supported by Mary Charleson, has been at work on this seven-act feature for some time and it will be completed shortly.

"Essanay plays for the first quarter of next year have been mapped out. After that other features will be taken under consideration and booked from time to time, but always far in advance."

"Hazards of Helen" in Third Year

Kalem's Railroad Series Now Oldest Screen Feature, with Popularity Increasing.

THE "Hazards of Helen" celebrate their second birthday this month and swing into their third year of life "still going strong." The company working at the Hollywood studio-station has started work this week on the one hundred and fifth episode of the series featuring Helen Gibson.

"Do you know of any other photoplay series that can approach such a record?" William Wright asked a World representative last week. "Starting the third year and going stronger than ever. A single reel release every week for a hundred and four weeks is the mark reached by the 'Hazards' this month. Not a week's issue has been skipped.

"You might expect that after a long run like that the popularity of a series would begin to wane, but of the hundreds of letters which Kalem receives every week from exhibitors on all sorts of business scarcely a one ever fails to insert a word of praise for the Helen Gibson pictures. Here is a letter right before me on my desk that has been forwarded from the San Francisco office of the General Film. It is from W. F. Sheibley, of the Star Theater, Reedley, Cal., and he says, 'I notice that for this week you have not sent me a "Hazard of Helen." Can understand that you did not have any available owing to my doubling up, but please do not omit Helen Gibson again, for my Saturday show is not complete without her.'

"With dozens of letters like that coming every few days can you wonder that we look upon the 'Hazards' as a perennial feature? Such success is only the result of continuous effort and striving at keeping at a high quality level, for if we had set back upon our laurels at any time after the series established its popularity we would not now be starting the third year with such bright prospects."

Kalem's celebration of the second "Hazards" birthday is taking concrete form in the expenditure of close to $30,000 on elaborate additions to the Salt Lake Railway studio-station and the purchase of much additional railroad equipment. Interiors are being taken now in the actual station so that through the windows the activity of the railroad yards may be seen.

Essanay's November Output Large

There Will Be Two K-E-S-E Features and Several General Film Subjects.

THE November releases from Essanay offer what President George K. Spoor considers an inviting array of features and short reel subjects. To permit of more time than customary in picture productions, the facilities of the already extensive plant are being increased. Additional equipment in the third studio, the largest artificially lighted inclosure in the industry, will permit of sets being constructed and filming being accomplished at any hour, day or night. In order to maintain his promise of quality production Mr. Spoor plans to have his technical department construct sets at night, that directors may not be hampered during their work in the daytime.

The Essanay output for November will contain two strong feature offerings to be issued through Kleine-Edison-Selig-Essanay Service. On November 6 "The Prince of Graustark" will be ready. Bryant Washburn and Marguerite Clayton appear in this five-act adaptation of the famous George Barr McCutcheon novel. It is a sequel to "Graustark."

"The Chaperon," with Edna Mayo and Eugene O'Brien, is to be issued on November 20. This is a comedy-drama taken from the play by Marion Fairfax, which was a big hit with Maxine Elliott in the leading role. It is in five acts.

"The Breaker" with Bryant Washburn and Nell Craig, and "The Truant Soul," Henry B. Walthall's seven-act superfeature, will not be ready until December.

A quality production for General Film Service is promised by the following subjects: On November 1, Canimated Nooz Pictorial No. 18 will be released. This cartoon carries a half-reel scenic of Crater Lake, Oregon. "The Heart of Virginia Keep," Edwin Baird's story, is the three-reeler for November 4. Marguerite Clayton and Edward Arnold are featured.

Harry Dunkinson, so well known in Essanay comedies and comedy-drama, will appear in a semi-slapstick, "Easy Ed," a two-act piece offered on Nov. 7. He is in the character of a tramp, one of which he played for many years on the stage. "A Safe Proposition" is a one-reel comedy with Ben Turpin and Victor Pool, offered the following day. On Nov. 11, Richard C. Travers and Gertrude Glover appear in a brisk three-act comedy-drama, "What I Said Goes!"

"Not in the News" is the two-reeler to open the next week. Marguerite Clayton and Sydney Ainsworth appear in this, which will be offered on Nov. 14. Canimated Nooz Pictorial with Lake Tahoe, California, scenic, is the one-reel offering for the following day. "His Moral Code," the three-act piece for Nov. 18, shows Lillian Drew, E. H. Calvert, and Edward Arnold in the leads.

Little Mary McAllister, who made a hit in "Borrowed Sunshine," will have another two-act piece for Nov. 21. It is entitled, "Unto the Least of These." "Some Bravery" will be issued the next day. It is a comedy with Ben Turpin. The final releases for the month are in the making and titles will be announced shortly.

Harry Watson, alias "Musty Suffer," has completed exteriors for his first Essanay productions and has begun work in the studios. Louis Mylls is directing him at Essanay.

BEAVER FALLS, PA., TO HAVE NEW THEATER.

Beaver Falls, Pa., will have a new Paramount theater before the end of the winter. S. Goodman, of the Colonial theater in that city, is now building a new house with a seating capacity of nearly one thousand. He hopes to open the new playhouse, which is modern in its every detail, by the first of the year. He is installing one of the most up-to-date and largest organs in this section of the State.

Gaumont Has Program of Singles

List for Week of November 5 Contains Interesting Scenic and Educational Subjects.

THE last episode of "Fantomas" having been released and the first episode of "The Vampires" not due until Nov. 23, the Gaumont Company has only its excellent program of single reels to offer for the week of Nov. 5. The outstanding feature of the week is the first appearance of the new Gaumont contribution to Mutual Pictures, "Mutual Tours Around the World." This is to be released every Tuesday.

The first Gaumont picture of the week is "Reel Life" No. 27, issued Nov. 5. The leading section of the reels shows "The International Beverage—Coffee." The pictures were taken on a Brazilian plantation and show the care required from the planting until the sacked coffee is taken aboard ship at Santos. Fighting mosquitoes in New Jersey is entitled "Our Trench Warfare." It shows what is being done to rid the State of the pest. The third section shows how the neu autoped has developed from a boy's "push-mobile." The fourth pictures a new life-saving suit constructed upon the principle of the thermos bottle.

November 7 brings to the screen the first reel of "Mutual Tours Around the World." It pictures La Rochelle, France, and the fishing fleet, the Nile River at the Assouan Dam, and Kamenez-Podolsk, a picturesque town in Galicia.

"See America First" No. 61, released Nov. 8, is a continuation of a former release, "Along the Columbia River in Oregon." The current number is called "Oregon's Famous River." It is devoted particularly to views of the Columbia River Highway. On the same reel is a Gaumont Kartoon Komic, animated by Harry Palmer. It is another of his entertaining "Babbling Bess" series, cartoons that Mr. Palmer first made famous in the New York World and a syndicate of newspapers.

The fourth single-reel is The Mutual Weekly. This is devoted to news events of the world, and consequently no one is ever able to forecast the contents of this release. It is made up the day it is issued, in order that exhibitors may have the latest pictorial news possible for their screens.

Bushman and Bayne at Broadway

Stars of Metro's "Romeo and Juliet" Address Big House and Are Given Ovation.

A TREMENDOUS ovation at the Broadway Theater was given Francis X. Bushman and Beverly Bayne, Metro stars, when they appeared there on the second night of the marvelously successful run of the great Metro production of "Romeo and Juliet," in which they have the title parts.

This performance had been announced as a "Bushman and Bayne" night, and crowds of admirers of the two noted

Crowd Seeking Entrance to Broadway Theater to Greet Mr. Bushman and Miss Bayne.

stars filled the big theater. For almost two hours the thousands of people in the playhouse sat spellbound while Shakespeare's immortal love story was being told on the screen. Outside hundreds were waiting to gain admittance. Perched on a ladder in Broadway was an enterprising snapshot man who was waiting to get a flashlight of the stars as they entered the theater.

Shortly after 9 o'clock the two stars appeared. It took half a dozen attaches of the theater to keep the admiring throngs away from them. Accompanied by Helen Dunbar, who plays the part of Lady Capulet in the production, they were ushered to a box, where the spectators recognized them and applauded with such vigor that Samuel H. Berg, who composed the magnificent musical setting for the Metro production of "Romeo and Juliet," dragged them on to the stage. Instantly there were cries for a speech.

Mr. Bushman and Miss Bayne addressed the big house, and Mr. Bushman introduced Miss Dunbar as "my old side partner." Altogether it was a big night.

Bluebird Will Release a Special

"The Eagle's Wing" Is the Title, and It Will Contain Scenes Laid in Big Munitions Plants.

EARLY in December Bluebird Photoplays, Inc., will release as a special "The Eagle's Wing," with Herbert Rawlinson playing the main role. This will be a feature of unusual interest, offering, as it does, numerous views taken among industrial plants that have never been screened before. The process of manufacturing war munitions is pictured in actual operation, and there will be a preparedness motive running through the picture that combines industrial and military efficiency.

While "The Eagle's Wing" will be a Bluebird special, there will be a regular release on the program for that same date. Probably "A Living Lie" will be the title for the program feature, with Hobart Henley and Gertrude Selby playing the leads.

"The Bugler of Algiers," in which Ella Hall returns to the Bluebird series after three months' absence, will be the feature for November 30. Rupert Julian directed the production and will be featured along with Miss Hall and Kingsley Benedict. Robert H. Davis, editor of Munsey's Magazine, wrote the story in collaboration with Perley Poore Sheehan and published it in the All-Story Magazine under the title of "We Are French."

Franklyn Farnum and Agnes Vernon will be featured in the November 20 Bluebird entitled "A Stranger from Somewhere." In this feature Farnum plays a dual role, leading the progress of the plot from serious drama to rollicking comedy before the "surprise finish" is reached.

Charles Giblyn Now With Selznick

Well-known Producer Will Alternate with Director General Capellani in C. K. Y. Subjects.

CHARLES GIBLYN, a well-known Ince-Triangle director, has transferred his activities to Selznick-Pictures. He took charge last week of the third feature to be produced by the Clara Kimball Young Film Corporation, an adaptation of David Graham Phillips' novel, "The Price She Paid."

Mr. Giblyn was engaged by Mr. Selznick on the strength of the uninterrupted series of successes he has been producing for the past year.

Mr. Giblyn is a director who has grown up with the industry. He was an actor of prominence for many years prior to his first work on the screen as a player. Before he was engaged by the New York Motion Picture Corporation he was for a long time a director for the Western Universal Company.

Mr. Giblyn has specialized in the psychological end of motion picture acting and production, with the result that all his pictures are notabe for their power of mental suggestion and the subtle manner in which he handles his big climaxes.

Mr. Selznick engaged Mr. Giblyn for Miss Young by way of fulfilling his plan to keep that star working in two productions simultaneously. While Director General Albert Capellani is finishing Miss Young's second Selznick-Picture, a version of Thomas Dixon's powerful novel, "The Foolish Virgin," Mr. Giblyn will proceed with the filming of "The Price She Paid," the work of the two producers being systematized so as not to interfere with each other's use of Miss Young's time.

EARLY FAMOUS PLAYERS PICTURES IN DEMAND.

The Famous Players Exchange at Pittsburgh, distributors of Paramount Pictures in that section, recently commenced an advertising campaign on pre-Paramount releases by the Famous Players and within three days over fifty inquiries were received. Much interest is being shown in these productions.

Selznick Leases Great Biograph Studio

Clara Kimball Young, Norma Talmage, Kitty Gordon and Other Stars and Directors Move to New Quarters.

TO accommodate the ever-increasing number of producing companies whose output is being marketed under the trade-name Selznick-Pictures, Lewis J. Selznick closed negotiations last week for the lease of the great Biograph Studio on East 175th street, one of the largest and most perfectly equipped in the country.

Within the next three weeks four Selznick-Pictures companies will be producing under the Biograph roof, while other companies continue their operations at the two studios already in use on the Palisades of the Hudson. By leasing the Biograph Studio Mr. Selznick has made possible the realization of one of his original plans, that of making use of Miss Clara Kimball Young's services in two productions simultaneously.

For the past three weeks Director General Albert Capellani of the Clara Kimball Young Film Corporation has been producing at the Solax studio in Fort Lee, N. J., the successor to "The Common Law," now achieving enormous success throughout the country. This, the second of the new producing company's features, is an adaptation of Thomas Dixon's noted novel, "The Foolish Virgin."

While Miss Young and her company were on a trip to the Catskills last week taking exterior scenes, Mr. Capellani's assistants, headed by Studio Manager Thomas A. Persons, moved all their paraphernalia from Fort Lee to the Biograph plant and this production will be finished in the new quarter. At the same time, Charles Giblyn will take charge of Miss Young's third production, a version of "The Price She Paid," by the late David Graham Phillips.

Allan Dwan, the director engaged by Joseph M. Schenck, president of the Norma Talmadge Film Corporation, began work this week at the Biograph on Miss Talmadge's first production under her management. This will be a screen version of Monckton Hoffe's notable drama, "Panthea."

Miss Kitty Gordon, who has just finished the first of her own company's productions, an adaptation of the novel, "Vera, the Medium," by the late Richard Harding Davis, will also begin producing her second offering at the Biograph studios, as will the producing companies of two additional stars of the first magnitude, whose names will be announced within a few days.

Herbert Brenon will continue to produce at the Ideal Studios on Hudson Heights, where he has a five-year lease.

The Biograph studio is admirably adapted to Mr. Selznick's needs, as it offers ample room for at least six companies working simultaneously in the production of feature photoplays. The main studio building gives floor space of 80 by 120 feet, and is really two studios of that size in one. The ground floor is occupied by the various workshops. The second floor is the artificial light studio, in which are installed walls of one thousand Cooper-Hewitt lights. The third floor holds the commodious dressing rooms with their marvelous shower baths and their up-to-date conveniences, while the fourth floor serves as the daylight studio, being entirely glassed in. It also contains an equipment for artificial light.

The Biograph plant has its own developing and printing facilities, its own electric lighting system and is equipped to the last notch of perfection, even to the extent of having its own restaurant. It is understood all of the laboratory work for Selznick pictures will be done by the Biograph Company, which has a reputation for efficiency and quality second to none in the country.

SIXTY-NINTH REGIMENT RELIEF FUND NIGHTS.

The Committee of the Sixty-ninth Regiment Relief Fund has requested Baroness Dorothy van Raven to take charge of the theatrical and motion picture booth at the Sixty-ninth Regiment Bazaar, to be held at the Sixty-ninth Regiment Armory, 68 Lexington avenue, and she is hereby appealing to all motion picture and stage actors to help her make this booth a success. Here follow the nights set apart for the different companies and stars: October 28, Saturday, Paramount-Mary Pickford night; 29, Frohman Amusement Company; 30, World Film Corporation; 31, Vitagraph; November 1, Universal Film Company; 2, Clara Kimball Young, Kitty Gordon, Norma Talmadge, Herbert Brenon; 3, Frank Powell Productions; 4, Saturday, Thanhouser and Mutual; 5, Pathe, Astra, Arrow; 6, Stage Stars; 7, Metro Film Corporation; 8, William Fox Corporation; 9, International Film Service; 10, McClure and Edison; 11, Saturday, All-Star Night.

The Florence Rose Fashion Show Films

Broadway Theater Scene of Exhibition of Volumes 5, 6, 7 and 8 of Exquisite Collection of Fashions.

TO emphasize more particularly the fact that the Florence Rose Fashions are the most elaborately and practically presented collection of fashions on the screen the Pathe Exchange, Inc., held a private exhibition at the Broadway theater on the morning of October 26, of the fifth, sixth, seventh and eighth volumes of fashions upon which Florence Rose, well known as a fashion writer, has set her approval. And it may be said truthfully that to the unsophisticated there seems no improvement to be made in the selection of designs, fabrics, etc., and surely the experienced eye can find little to criticise.

Without a doubt Miss Rose in her selection of rich and exquisite women's garments caters to the full pocket. The films are, however, no less interesting to the woman of limited means, by way of entertainment; and it may even suggest ways and means of imitation of the wonderful creations which the films exhibit. The women who wear the clothes in the film are never ill-bred enough to show the lack of a penny.

The most gorgeous and most expensive gowns, cloaks, shoes, furs, trinkets and neckwear are purchased by pretty Betty Young and her co-adherents to the fashion plate, without the quiver of an eyelash, or the arch of a dainty eyebrow at prices which perhaps were never mentioned. These women also move and have their being amid the most charming of settings; and considering that Miss Rose herself personally supervises the making of these films we are not surprised that the beautiful young women chosen to exhibit the various garments have been photographed in the most delightfully artistic surroundings.

The initial release of the Florence Rose Fashions happened sometime back in August. The volumes with which we are dealing at present are released as follows: No. 5, "Betty Selects Her Bridesmaid Frock," October 1; No. 6, "Betty at the Wedding," October 15; No. 7, "Betty Entertains an out-of-town Guest," October 29; and No. 8, "A Day in New York with Betty," November 12.

Through these four volumes the slim outline of a story runs—just enough to link the exhibition with reason, making the fashion film displaying styles for women only, a pleasing divertissement for men as well as women. And in the audience on this particular day there were many men who sat admiring and unabashed even through the display of dainty silken lingerie for the bride.

Miss Rose has struck a happy thought, the carrying out of which must be indeed a task through the legion of pretty things which she has to display; this is the giving of an individual name of each costume.

Each reel of film has in it 1,000 feet which has commercial value to the exhibitor, and instructive as well as entertainment value to theater patrons who are interested in the subject of how to dress becomingly. The only drawback which the film has is that the garments are not displayed in color.

M. I. Mac D.

Buy "Yellow Menace" for New York

William Merrill and H. W. Harwell Take Over Empire State Rights for Serial.

CHARLES W. ALLEN, president of the Unity Sales Corporation, closed a deal this week, whereby William Merrill and H. W. Harwell purchased the distributing rights of "The Yellow Menace" serial for the city and state of New York, as well as the franchise rights for various other features to be produced by Unity.

Both Mr. Merrill and Mr. Harwell are well known to the moving picture trade in this section, both having had wide experience as exchange men. Mr. Merrill was formerly manager of the New York Exchange of the Unicorn Film Service, where he developed an extensive acquaintance with the New York exhibitors. He also owned and operated for a long time the Independent Film Exchange of Minneapolis. Mr. Harwell is also a former manager of the New York Exchange of the Unicorn Film Service. He was formerly manager of the C. P. Walker Syndicate, the Western Canada Theaters Company, and has also represented the Mutual Film Company in Ontario and subsequently was manager of the Universal office in Montreal.

The offices formerly occupied by the Unity Film Service in the Godfrey Building, 729 Seventh Avenue, have been taken over by Messrs. Merrill and Harwell and the exchange will be operated under the name of the Unity Film Service. Besides handling "The Yellow Menace" and other Unity features, the new exchange will handle any state rights films that give evidence of sufficient returns.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITOR COMPLAINS OF BETRAYAL STORIES.

Rebels After Getting Three of These on Consecutive Nights —Coast Man Says Public Is Tired of Vampire Stuff.

THE following letters we consider worthy of space in our columns and we commend their perusal to film manufacturers and others who are looking ahead of the present moment for the welfare of the art. The first letter is from an exhibitor taking service from some of the highest class feature exchanges. The second is from a prospective investor in a new moving picture theater.

Fort Myers, Fla., October 12, 1916.

Editor Moving Picture World:

What are we to do, who have made the exhibiting of pictures our work for ten years, and who expect to make it our life work, when we are forced to exhibit for three consecutive days plays in which are shown the wrong-doing of girls. * * *

Gentlemen, unless you, who publish our trade paper, can convince directors that such salacious stuff is not amusement, our business will go to the bow-wows. Imagine being compelled to foster this stuff on decent men and women, and then stand at your entrance and see them leave in disgust.

Too much of this stuff is what is killing our business. I am an exhibitor, know my people, and know that it does not pass muster as amusement, and I venture to say thousands will voice my sentiments.

If directors do not know what people like, it seems to me it would be a mighty good policy to confer with a few exhibitors in the business to stay, and who value their reputations more than a few temporary dollars.

This "betrayed" stuff is getting serious. We must do something. Will you please take it up for the benefit of our industry?

San Francisco, Oct. 14, 1916.

Editor Moving Picture World:

A friend having asked me to join him in a real estate venture, involving an outlay on a motion picture house, I have been studying the conditions of the picture business here. I have been reading your excellent trade paper to help post myself on the picture game. That is how I happen to be writing you.

I find a great field here, but such a dearth of the kind of attractions that could be relied on to hold the public interest that I confess the picture business, as now conducted, is a big conundrum to me. The people are not satisfied with the great mass of the attractions now being produced. The so-called "genteel comedies" all seem to be ground out of the same machine, like hamburger steak for a cheap boarding house. Once in a dog's age you see a fairly good thing that looks as if professionals that knew their work had handled it. The public is sick of the vampire stuff and the Rose of Pauper Alley, who triumphs over all temptations and goes to be married at last to her East Side hero with Grandma's old lace window curtain tied to her back hair.

What is the matter with this great big country of ours that we are so woefully deficient in dramatists who have imagination and originality? Instead of being dramatists they are preachers. Every play that is not a slapstick comedy is some kind of a disguised sermon. You go to the picture house to be amused and you get lectured to death.

This perpetual sermonizing is all the more intolerable to intelligent people, because it is disgustingly hypocritical. Every vampire play with most objectionable situations is garnished with short homilies in the shape of sub-titles, warning spectators to beware of the devil and his works. This may fool the censors, but it will not add to the money value of the picture house that exhibits such plays. You cannot fool all the people all the time. Little by little you lose the respect or the confidence of the better class, and the man who caters to the other kind only is a fool. In the long run he will lose more money than he will make.

The impression I have received from my investigation of the picture business is that the people at the head of it underestimate the public intelligence. It would seem that they wish to divide the sheep and the goats and look out only for the latter.

I notice that in the better class of houses here the loges at 20 and 30 cents are well patronized. That would indicate to me that if a house can put on clean, good, strong and really interesting attractions the price, provided it be not too high, is not the primary consideration. But if you give people in loge seats plays that send them away displeased, as I have seen them, that class of patrons will not come at all at any price, or even no price.

Producers will have to put more sincerity, art, and properly applied thought into their work if they wish to retain the public interest. I refer to American producers, of course. H. S. EVANS.

MEETING OF MIAMI VALLEY EXHIBITORS.

Ohio Film Men Get Together in Numbers and Discuss Motion Picture Conditions.

AT a special meeting of The Miami Valley Exhibitors' League, held Monday, October 23, in Dayton, Ohio, which was largely attended by exhibitors of the Miami Valley and by Cincinnati exchangemen, Stephen T. Maloney, secretary of the Personal Liberty League of Dayton, who is an organizer of many years' experience, made a strong appeal for organization. He explained how plans and policies can be more effectively applied by the maintenance of certain regulations with which all must comply.

H. Serkowitch, manager of the trade expansion department of the Cincinnati Chamber of Commerce and secretary of the Cincinnati Screen Club, advised co-operation and affiliation with the various business associations to the end that the moving picture men's business may have the support of the most substantial element of the community.

A brief talk was made by Charles Weigel, president of the Cincinnati Screen Club, who encouraged close association between the exhibitor and exchangeman and emphasized the importance of close relation and co-operation between them.

George F. Burba, editor of the Dayton Daily News, and secretary to James M. Cox when the latter was Governor, spoke briefly of the passage of the Ohio moving picture censorship law. Mr. Burba made it plain that throughout the discussions pertaining to the bill and its subsequent passage Governor Cox was friendly to the moving picture exhibitors and consulted many of them before the bill was signed.

It was pointed out that when the bill was pending in the Legislature that there were a number of censorship bills pending in the municipal councils that the passage of the state law prevented the enactment of a number of local laws that would have greatly hampered the moving picture interests of the state. Mr. Burba's speech was not partisan; he did not mention partisan politics. But when he had finished it was evident to all of the moving picture men present that ex-Governor Cox was always a friend of the moving picture men and that he did much to conserve their interests.

At the conclusion of Mr. Burba's talk there was a general discussion of existing conditions. Many good suggestions were offered and valuable points were brought out, which were very instructive and could be carried out by co-operation to the benefit of all engaged or indirectly associated with the moving picture show interests.

The meeting was full of life and a real success, pointing to enrollment of the name of every exhibitor in the Miami Valley.

NEW JERSEY CANDIDATE OPPOSES CENSORSHIP.

Otto H. Wittpenn, Democratic Gubernatorial Standard Bearer in New Jersey, Has Conference with Exhibitors.

A COMMITTEE of motion picture men composed of Dr. H. Charles Hespe, the president of the State League of New Jersey, and a number of prominent theater owners from Newark and Jersey City waited upon Otto H. Wittpenn, the Democratic candidate for Governor of the State of New Jersey. The interview took place on Saturday, October 21, at the Hotel Treat in Newark. W. Stephen Bush, of the staff of the Moving Picture World, had been asked to act as spokesman for the film delegation and he was introduced to Mr. Wittpenn by Dr. Hespe. Mr. Bush said the motion picture men asked for no immunities and for no special privileges, but only for an application of the constitutional guarantee to the screen. Like the press, the screen wanted to be free, but was willing to be responsible for any abuse of its liberty.

"We are asking for this freedom of the screen not alone because we are motion picture men, but because as

American citizens and lovers of popular government we are bound to protest against any encroachment on the freedom of expression. The two candidates for the Presidency have put themselves on record as opposed to the principle of censorship. The Governor of the State of New York has vetoed a censorship bill. Wherever censorship has been tried in this country in the states of Pennsylvania, Kansas, Ohio and Maryland it has been a ridiculous failure and we hope that you if elected Governor deal summarily with any censorship bill that may come before you."

Mr. Wittpenn said that he was opposed to the principle of censorship and that he drew a clear distinction between the question of regulation and the principle of censorship. A little informal discussion followed, all the men present taking part in it. The exhibitors on the breaking up of the conference expressed themselves as well satisfied with the soundness of Mr. Wittpenn's views.

MAYORALITY CANDIDATES AGAINST CENSORSHIP.

The motion picture exhibitors of Minneapolis and all the exchange managers, together with their employes, met at the Unique theater on October 24 to get an expression on the censorship question from the two candidates for Mayor. Both candidates appeared at the meeting and both of them gave free expressions as to their views on censorship. Both recorded their appreciation of the great mission of the motion picture and both of them expressed themselves as absolutely opposed to the principle of censorship as applied to motion pictures.

SMITH NOW PITTSBURGH PRESIDENT.

A. J. Barthell, president of the Pittsburgh branch of the Motion Picture Exhibitors' League of America, recently tendered his resignation. Fred M. Smith, vice-president of the branch, is now filling the office of president.

Unicorn Reports Successful Business

The Release Date of the Billy West Debut Has Been Shifted to November 6.

REPORTS coming into the home offices of the Unicorn Film Service Corporation from its twenty-eight branches during the past week indicate that the company's policy of issuing a varied program of twenty-one reels a week, consisting of one, two, and three-reel dramas, comedian, and thrilling western features is meeting with success. Ike Schlank, president of the Unicorn Film Service Corporation, states that, judging from advices received, there is no reason for the gloomy attitude which some independent producers have felt. On the contrary, he says, business, so far as the Unicorn is concerned, is getting more brisk every day.

The release date of the first of the two-reel Billy West comedies entitled, "His Married Life," has been shifted to Monday, November 6, the elaborate nature of some of the scenes necessitating this postponement. Billy West is expected to prove a sensation on the screen, as his methods are of an original character. He is supported by Ethelyn Gibson and a company of comedy makers who have been culled from among the best comedians of the screen. The Billy West releases will take place every other Monday following November 6. Each subject will differ from the one preceeding. It is rumored the Unicorn Film Service Corporation will shortly release a five-reel feature every two weeks, but this has not yet been confirmed by the officers of the company.

"The Seemingly rapid growth of the Unicorn is the result of applying plain sound methods," says Mr. Schlank. "We do not ask an exhibitor to take any more reels a week than he wants, and just as much attention is given to the man who books three reels a week as to the man who books twenty-one reels."

SLADDIN ON MONTH'S TOUR.

S. C. Sladdin, general representative of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," left October 21 for Chicago as the first stop on a four weeks' tour in the interests of the Consolidated and "The Crimson Stain Mystery."

COSMOFOTOFILM HAS WAR SUBJECT.

The Count de Villafranca has brought some pictures into this country including one showing some life scenes of the Serbian-Bulgarian war. This film can be seen at any time at the offices of the Cosmofotofilm Company, Inc., 110 West Fortieth street.

A New Gloria in the Field

Star of George Kleine Serial Presents Florenz Ziegfeld with A Daughter.

ON Monday, October 23, Billie Burke, star of George Kleine's motion picture novel, "Gloria's Romance," became a proud and happy mother. The tiny edition of Billie Burke was ushered into the world at the Hotel Ansonia in New York City exactly at 3:15 o'clock in the afternoon. At that moment Florenze Ziegfeld was superintending the rehearsals of his now all-star show at a downtown theater. It was sometime before he could be found and the news imparted to him, but upon learning of his daughter's arrival he promptly dropped everything and hurried to the side of Billie.

Billie Burke.

And now for the real news of the event. Several days before Baby Ziegfeld was born, her mother told Ada Patterson, of the New York American staff, that, if the baby were a girl, there was every likelihood in the world that she would be named "Gloria," after the heroine's role in "Gloria's Romance," the last part in which Billie Burke appeared.

Billie Burke and Mr. Ziegfeld were married quietly in Hoboken in April, 1914. The ceremony was performed by the Rev. Dr. Enzelfeld, and so carefully were the arrangements for the ceremony made that no one outside the parents of the principals knew of it for several days. Miss Burke appeared in "Jerry," the play in which she was starring at the time, on the evening of her marriage, and it was some days later before the news of the wedding leaked out.

"WORLD AND WOMAN" HAS A FAITH-HEALING THEME.

It is not often that faith-healing is the theme of a motion picture feature. In "The World and the Woman," the Pathe Gold Rooster play for November 19, Thanhouser has taken such a theme and with it evolved a remarkable picture. Through faith a girl of the streets finds the soul within her awakening and through it becomes spiritually reborn. Then thrilled with the awakening comes the power to effect cure and to do good in the world. This may sound as though the story might be prosy and propagandist. It isn't. It is very interesting, very well worked out and very well acted. Miss Jeanne Eagle makes her Thanhouser debut in this picture. She is a Kansas City girl and was a member of the Woodward Stock Company in that city when she was twelve years old.

KLEINE OPENS BRANCH AT CLEVELAND.

George Kleine announces the opening of a new exchange at Cleveland for the purpose of handling the Kleine-Edison-Selig-Essanay Service in that territory. Exhibitors in that section were formerly served by the Kleine branch at Pittsburgh, but the growth of Ohio business has necessitated two exchanges in that state, which is now divided between the office at Cincinnati and the new Cleveland branch. Manager Harry Reavey is in charge of the new exchange which is located in the Sincere Building, at East Fourth street and Prospect avenue.

LOUISE OWEN JOINS UNIVERSAL.

Louise Owen has joined the big U forces at Universal City. Miss Owen has had a notable career on the legitimate stage and in pictures. She was born aboard a ship on Lake Michigan. Her education was completed in the convent of the Sacred Heart in New York. She has appeared under the direction of the Shuberts in the Princess Theatre and the Little Theatre in New York. She was for three years with Biograph, later joining the Mutual.

Bennett and Turner for Mutual Nov. 5

"And the Law Says" and "East Is East" Head a Varied Program.

DRAMA of more than ordinary interest, since Richard Bennett and Florence Turner will be found among the stars that work, and excellent comedy output, will characterize the Mutual Film Corporation's releases for the week of Nov. 6. Richard Bennett will be seen in a powerful drama, "And the Law Says," while Miss Turner will appear in "East Is East," a drama of striking presentation.

To those who have seen Richard Bennett in the delightful, subtly humorous role of "Philip Holden—Waster," a Mutual Star Production of recent release, his characterization of Judge Kirby in the stern preachment against capital punishment "And the Law Says" will come as a distinct surprise.

Mr. Bennett is supported by an unusual cast, consisting of Adrienne Morrison (Mrs. Bennett); William Carroll, George Periolat, Ashton Dearholt and Charles Newton.

Coming from an author of the stern unflinching fibre, the training in dramatic and color values which has come from a life lived all over the globe, and yet the delicacy of feeling of Captain Philip Hubbard, the English soldier-gentleman, the story of "East Is East," the fifth of the Mutual Star Productions featuring Florence Turner, could not fail of dramatic "punch" of colorful settings and of heart-touching moments.

"East Is East" is one of the strongest vehicles ever chosen to convey the charms of the beautiful Florence Turner to her screen audiences, and on this drama of racial differences, Larry Trimble, the producer, has left the stamp of typical Trimble handling. Miss Turner is exceptionally beautiful in this latest picture. Her role is of the sympathetic, wistful type which is best suited to her charms and abilities. She will delight her audiences as never before.

On Tuesday, November 7, a one-reel scenic of Gaumont production containing picturizations of little excursions into all parts of the world will make its first appearance under the title of "Mutual Tours Around the World." The one-reel release will continue making its appearance weekly on the same day of the week after that. With the issue of this scenic the weekly output of Gaumont studios through Mutual exchanges will consist of four single-reel scenic, cartoon comic and current topic releases.

The remaining Gaumont material will appear on regular release dates the week of November 6 the Mutual Weekly, the current news one-reeler, and "See America First" and Harry Palmer's "Kartoon Komic," the split-reel release, appearing on Wednesday, November 8, and "Reel Life," the Mutual's magazine in film, coming on Sunday, November 12.

On Thursday, November 9, two dramas of short length and of exceptional dramatic and pictorial value will go out. One, "The Fight on the Dam," will feature J. Warren Kerrigan. It is a tense drama of short length. The other is a two-part drama of mystery, "The False Clue," which is most satisfactory from all viewpoints. On Saturday, November 11, "The Unpardonable Sin," with Edna Paine and Norbert Myles in the leading roles, will go out.

Comedy lovers will find a barrel of laughs in "Picture Pirates," a two-reel Vogue comedy release of Sunday, November 12, a picture of the usual Vogue class. Ben Turpin and Rube Miller are screamingly funny in their make ups.

Another unusual comedy will be released on Friday, "His Blushing Bride," a Cub one-reeler.

William Farnum Returns to Screen

Popular Fox Player, Refreshed by Long Vacation, Will Be Directed by Frank Lloyd.

AFTER a prolonged vacation at the Catalina Islands, off the California coast, William Farnum, the screen favorite, has begun work in a photoplay carrying a dramatic indictment of child labor. The picture marks the return of Mr. Farnum to a "straight" part, and the distinguished Fox star will prove still again the versatility and finish of his acting. He is cast for the part of a United States Senator. The photoplay has an "unhappy ending" which serves to make sharper the tragedy of it all.

Incidentally, this will be the first time in almost a year that the talented actor has not worked under the direction of Oscar C. Apfel. Mr. Apfel has screened nine Farnum productions for William Fox. He is now filming a photo-drama with Gladys Brockwell in the leading role. Frank Lloyd will direct the forthcoming Farnum picture.

The chief members of Mr. Farnum's supporting cast will be Vivian Rich, Frank Clark, Brooklyn Keller, Charles Clary, Ray Hanford and Gordon Griffith. With the exception of Mr. Keller, who appeared in "Fires of Conscience," these photoplayers are new to Fox productions.

William Fox to Produce Comedies

Henry R. Lehrmann Will Supervise the Productions, Which Will Be Issued in Regular Program.

AFTER making a thorough canvass of the field and preparing a comprehensive plan of work, William Fox has decided to produce comedies. These will be released on the regular program.

Henry R. Lehrmann, former president and supervising director of the L-KO Comedies, has already gone to Los Angeles to negotiate with actors, directors and a large corps of technical workers for this purpose. He left for the West Coast immediately after a protracted conference with Mr. Fox and General Manager W. R. Sheehan.

Mr. Fox is determined that the comedies made by Mr. Lehrmann and other members of a highly competent and well-trained directorial staff shall take rank at once as the very best producible—in story, in acting, in photography.

"I can assure exhibitors and motion picturegoers everywhere," Mr. Fox said, "that the comedies will set a new mark in the field. I will not release a single comedy which does not show clearly that it is an uproarious success."

Mr. Lehrmann himself is a noted figure in the photoplay. He began his screen career as an extra with one of the pioneer companies and soon rose to a directorship with Kinemacolor. With two companions, he organized the L-Ko Company. He has written dozens of scenarios. A few of his productions are "Love and Surgery," "September Morn," and "After a Million."

New York Has a Monkey Dinner

Goes Newport One Better—Pete Montebello, Actor, Drinks Wine Without Telling How Good He Is.

CAN you imagine a luncheon during the entire course of which the guest of honor uttered not a single word? And this despite the fact that the guest of honor is featured in a seven-reel motion picture production, and the further fact that he was drinking wine and was surrounded by about thirty persons in animated conversation.

Unbelievable as it may seem, such was the case when Pete Montebello was tendered a luncheon at the Claridge Hotel on Monday afternoon, October 23, by Count G. deCippico and the Countess deCippico, better known as Rita Jolivet, the actress. But perhaps Pete might have had something to say if he were able to speak. Pete is the monkey who is featured in "The Masque of Life," which is now playing at the Park theater, New York, and the luncheon was given preparatory to a private showing of the film. About thirty persons were the guests of the Count and Countess, among them being representatives of the various motion picture trade papers. After the luncheon the party motored to the Park theater.

Poster Contest Under Way

Art Students of New York. Boston and Philadelphia Compete for Prize.

WITH a view to encouraging the use of artistic posters for moving picture theater advertising purposes a contest under the auspices of the National Committee on Films for Young People, has been opened, in which the art students of New York, Boston and Philadelphia are competing for the $25 and $10 prizes being offered.

The judges chosen for the occasion are Professor A. W. Dow of the Department of Art, Columbia University; Mrs. John W. Alexander of the Arden Art Gallery; Paul Coenoyer of the National Academy of Art; Mrs. Howard S. Ganz, chairman of the National Committee on Films for Young People, and Miss Louise Connolly of the Art and Texture Museum, Newark, N. J.

The contest closes November 20, when the posters designed and made by the various art students will be carefully examined by the judges and the prize-winning poster will be reproduced for use among the exhibitors throughout the country.

"INTOLERANCE" GOING STRONG ON COAST.

Advices from San Francisco and Los Angeles, convey the interesting information that D. W. Griffith's new spectacle "Intolerance" is "standing them up" in these cities. Receipts for the week ending October 21, at the Columbia theater, in the Golden Gate City, showed an increase over the best week "The Birth of a Nation" had at this house of $3,000. A Saturday matinee at Clune's Auditorium, Los Angeles, broke the former record attendance of the house by $200. The night's receipts topped by $150, the best gross ever earned at this theater by a motion picture.

Cecil De Mille Heads Morosco-Pallas

Lasky Chief Will Continue Supervision of Production—Garbutt to Be General Manager at Coast.

THE most interesting official move following the recent combination of the Famous Players-Lasky Corporation and the Oliver Morosco Photoplay Company and Pallas Pictures is the election of Cecil B. De Mille, director general of the Lasky studios, to the presidency of the Oliver Morosco Photoplay Company and the vice presidency of Pallas Pictures.

Mr. De Mille was one of the four organizers of the Jesse L. Lasky Feature Play Company and has had charge of all producing at the Hollywood studios since the inception of the company. The work he has done on the screen during this time has established him throughout the world as a master of photoplay production.

Mr. De Mille's exceptional ability in stagecraft and dramatic construction may be considered in the light of an inheritance, for he is the son of the late Henry C. De Mille, the famous dramatist, much of whose work was done in association with David Belasco, and of Beatrice De Mille, who is widely known in the theatrical world as one of the foremost authors' representatives. Mr. De Mille is also the brother of William C. De Mille, the noted playwright, who is at present associated with the scenario department of the Lasky Company.

Cecil B. De Mille.

Prior to his connection with filmdom Mr. De Mille was highly successful as a dramatist, actor and stage director. In collaboration with his brother William he wrote "The Genius" and "The Royal Mounted." As an actor he made his first appearance in "Hearts and Trumps" in February, 1900, and continued acting for about a decade, subsequently devoting his time to play management and producing. Since his entrance into the motion picture field he has produced the most ambitious Lasky offerings, including notably his superb photodramatic renditions of the great Belasco dramas, such as "The Rose of the Rancho," "The Girl of the Golden West," "The Warrens of Virginia," as well as "Carmen," in which the celebrated prima donna made her photoplay debut and through which she became a conspicuous screen favorite over night. These productions, and the general influence upon the screen of his association with the Lasky Company have undoubtedly advanced the entire art of the motion picture. Mr. De Mille has just completed an elaborate production, "Joan of Arc," starring Geraldine Farrar, which will shortly be presented to the public under his own supervision.

In addition to taking direct personal charge of the more pretentious and important Lasky productions, Mr. De Mille has attained a rare success in supervising the work of other directors and in building a studio and stock company which are without doubt the ultimate examples of combined screen and art efficiency. This supervision of all artistic activities at the Lasky studio Mr. De Mille will retain together with his new official duties of the Pallas and Morosco Companies.

It is now also revealed that as a result of the recent meeting held in New York City, at which the combination of the four companies that produced the Paramount Program was accomplished, Frank A. Garbutt, of the Morosco and Pallas Companies, has assumed the general executive management of all the West Coast studios of the Famous Players-Lasky-Morosco-Pallas Companies.

NEW ONE-REEL POSTERS FOR PARAMOUNT.

Realizing that the exhibitors' feature picture on his program naturally attracts the larger part of his audience, but that a great percentage of attractiveness to well rounded performance is due solely to the single reel little features that surround the program picture, Paramount Pictures Corporation is issuing with its single reel "little features" a new style poster, a classic in the lithographing line.

Miss White to Have New Serial

Long-Time Pathe Favorite Will Now Be Featured in "Pearl of the Army."

ASK a motion picture fan to name one Pathe player, and nine hundred and ninety times out of a thousand the answer will be quick and direct, "Pearl White." More than any other player is the little star identified with Pathe productions. Not only does she lead in length of service, but she has starred in Pathe's greatest successes, "The Perils of Pauline," "The Exploits of Elaine" and the other "Elaine" serials, and "The Iron Claw." In France she is reported to be the idol of the French soldiers who, while on furlough, throng the theaters where "Les Mysteres de New York" (The Exploits of Elaine) is playing. In Porto Rico she crowds the theaters. In Bombay she figures frequently in the newspapers. From Scotland comes a letter from a newspaper editor asking for the story of her life, and he runs it on the front page of his paper. Similar instances of her popularity could be quoted. And now Pathe announces that Miss White is to star in a new serial, the most elaborate yet, "Pearl of the Army." The choice of the title shows a recognition of the great drawing power of the star.

Miss White has been with Pathe for over four years. Prior to her getting into pictures she was, though very young, leading woman of a stock company playing road engagements. The hard work told on her. She applied for a position in the Pathe studios in Jersey City. The casting director liked her looks and employed her.

When the "Perils of Pauline" was first considered, the question as to who was best fitted to be the star received the most serious consideration. Much money was to be spent in production and advertising and the venture was a new one for Pathe leading into uncharted waters. It was essential that the girl chosen be not only of exceptionally good appearance and undoubted talent, but also nervy enough to take the most dangerous chances. "The Perils of Pauline" made film history. It was followed by even greater successes. That Miss White has been a most potent factor in the success of all of these serials cannot be denied.

Miss White has her home in Bayside, Long Island. She is athletic, fond of golf and motoring, and is absolutely unspoiled by her success. Ask any one who knows her what she is like and you will be told "she is a real 'good fellow.'"

With her as the star, "Pearl of the Army" should be an even greater success than those other Pathe serials with which she has been identified. And besides, Louis J. Gasnier, president of the Astra, which is producing the new serial, was director on "The Perils of Pauline," and Edward Jose, her director, was also her director in "The Iron Claw."

UNITY BUYS EXCHANGE IN KANSAS CITY.

As a further evidence of their determination to establish a nation-wide list of branch exchanges, the Unity Sales Corporation announces this week the purchase of the Associated Film Service, which has been operating in Kansas City, Mo., for some time. Andrew J. Cobe, general manager of Unity, concluded the arrangements during the trip which he is now making through the western cities.

G. B. Howe, who has been the general manager of the Associated, will be manager of the new exchange for Unity. Mr. Howe has already taken steps to enlarge the sales and office force and will immediately install additional facilities for more extensive and more efficient distribution of pictures.

In a letter Mr. Cobe said he was delighted with the progress for bigger business which the acquisition of this exchange will give his company. It is a thoroughly organized and going exchange.

DOINGS AT WORLD FILM STUDIOS.

In addition to the list of picture plays already published, to be released between the present time and the end of May, 1917, the World Film Corporation's production directors are actively at work upon three dramas simultaneously. These are "A Law Unto Herself," with Travers Vale in charge; "The Parasites," directed by Harley Knoles, and "The Bondage of Fear," which is being "put on" by Harry Davenport.

"Frou Frou," the last of the World-Brady plays previously bulletined, is completed, under the direction of Emile Chautard. Alice Brady is the star, and the support embraces Gerda Holmes, George McQuarrie, Edward Langford and Alec B. Francis. This drama was a very great success when produced on the speaking stage by the late Augustin Daly.

It will be released May 29 and the entire schedule will be maintained as officially announced three weeks ago.

Ralph Ince Leaves Vitagraph

Successful Director to Become Independent Producer of Subjects Featuring Lucille Lee Stewart and Huntly Gordon.

RALPH W. INCE, who for ten years has been identified with Vitagraph, and who, of later years, has been an integral part of the producing force of the Vitagraph Company of America, has severed connections with that organization and announcement is made that in the very near future Mr. Ince will begin independent production of pictures featuring Lucille Lee Stewart and Huntley Gordon. Mr. Ince will use the Bay Shore studios, which he has secured from the Vitagraph Company, and his pictures will be released through Lewis J. Selznick. It is Mr. Ince's intention immediately to form a large company, through which he will be enabled to put into operation plans that he has long had under consideration.

Ralph W. Ince.

The retirement of Mr. Ince from his post as producing director has in no way affected the extremely pleasant relations existing between him and the Vitagraph Company, he declares. He explains that his retirement from the Vitagraph forces was actuated only by a desire to carry out ideas of his own that are not in line with Vitagraph's policy. Mr. Ince becomes a "Vitagraph graduate" with mutual expressions of good will.

A great part of Mr. Ince's time as director has been spent in the supervision of production and the development of actors and actresses. He was instrumental in bringing out to their fullest possibilities the capabilities of many present-day screen favorities.

Mr. Ince was born in Boston in 1887. His parents were stage folk and the son followed in their footsteps. He has appeared in many screen productions and has done some notable character studies before the camera, chief among which was his study of Abraham Lincoln. He served a stage apprenticeship in the company of the late Richard Mansfield, and also appeared in the original productions of "Ben Hur" and "The College Widow." Mr. Ince produced the first three and five reel pictures released by Vitagraph.

In featuring Miss Stewart and Mr. Gordon, Mr. Ince believes that he has a combination of sterling worth.

FILM SERVICE FOR BORDER CAMPS.

One of the comforts of home being supplied to the soldiers in the military camps on the Mexican border is an instructive moving picture show. This matter is being attended to by the Army Y. M. C. A., for whose convenience the parent association has constructed forty-eight buildings. Some thirty-six of these have been equipped with motion picture projection machines, and at each entertainment given for the benefit of the soldiers, one or more industrial films are shown. Twenty-five points in the Big Bend District not provided with building or equipment are visited periodically by a motor truck which has been equipped with a generator and motion picture projector for field service. It is stated that at these entertainments audiences have numbered as high as four thousand men.

A special effort is being made by manufacturers and others toward supplying an adequate number of films for border work. In some instances new films are being made especially for this purpose; and we understand that between fifty and one hundred reels have been offered for use on the border. Following their service in the military camps these films will be placed on the regular Y. M. C. A. service.

JAMES KIRKWOOD WRITES ON SCENARIOS.

Two hundred newspapers in all parts of the country are publishing a series of six articles by James Kirkwood, the Mutual director, on the art of photoplay writing. Mr. Kirkwood's experience as former director of Mary Pickford and present producer of Mary Miles Minter, places him in a distinctive position in the realm of photoplay building.

Three Fox Photoplays Set for November

Gladys Brockwell, George Walsh and Valeska Suratt Will Be the Stars.

GLADYS BROCKWELL in a tensely dramatic photoplay of Alaska, in which she plays the role of a drink-besotted mother and her innocent young daughter; George Walsh, in an entertaining picture of the West, with a story that is "different;" and Valeska Suratt as a heartless, scheming woman who leads two men to ruin, these are William Fox's releases for the first three weeks in November.

Miss Brockwell's first starring vehicle is released November 6, under the title of "Sins of Her Parent." Frank Lloyd directed the production. The cast includes William Clifford, Carl Von Schiller, George Webb, Herschel Mayall and Jim Farley. One of the sets in the photoplay represents a big art gallery, and is hung with painting worth thousands of dollars. Another depicts a great Nome lodge.

George Walsh's new photoplay, "The Mediator," has been picturized by Director Otis Turner from Roy Norton's book. The story concerns Lish Henley, persistent pacifist—so persistent, in fact, that he spends his whole life battling others in the name of peace.

By the might of his fists, the powerful Lish quells all arguments of those who would interfere with peace. Juanita Hansan, in the role of a charming waitress, makes her debut under the Fox banner in this production. It is she who saves Walsh from eternal peace, when a gang comes to mob him, by serving a new dish at his table: "Pistol on Lettuce."

Most of the exterior work for this production was done in the Sierras and the "locations" are unusually fine. The subject will be shown on November 13.

On November 20, Mr. Fox will release "Jealousy," a powerful photodrama with the sirenic Valeska Suratt in the chief role. The supporting cast includes Walter Law, that splendid actor who has created such a wide vogue for himself in the few Fox pictures in which he has appeared already; Charline Mayfield, Abraham Lincoln's grandniece, and Curtis Benton and Joseph Granby.

Miss Suratt's new screen play has for its basis a discontented woman who tries to find happiness by forcing men to love her; but she is crushed and helpless in the end.

"Patria" to be Released December 4

Coming International Preparedness Serial Is From Pen of Louis Joseph Vance and Features Irene Castle.

THE preparedness serial of the International, "Patria," Mrs. Vernon Castle in the title role, will be released throughout the United States on Monday, December 4. "Patria" has been many months in the making. It was conceived for the dual purpose of furnishing the highest quality of photoplay entertainment possible and of instilling into the American public the deep obligation of preparing the country against invasion. Nothing has been left undone to accomplish these purposes. Louis Joseph Vance is the author.

The International has surrounded Mrs. Castle with a strong cast. Foremost are Milton Sills, Warner Oland and Dorothy Green. Mr. Sills is best known in motion pictures for his work in "Deep Purple," "Under Southern Skies," "A Woman Who Lied," "The Rack" and "The Honor System." As a legitimate actor he won fame as leading man in "Just Boys," "The Law of the Land" and "Panthea."

Mr. Oland is known as a finished actor. Before he came to the screen he played "heavies" with Viola Allen, Sothern and Marlowe, Nazimova and in "A Fool There Was" and in "The Yellow Ticket."

Miss Green is famous for her "vampire" characterizations. She has had many successes, the most notable recent ones having been "The Devil at His Elbow," "Souls Aflame," 'Parisian Romance," "The Spirit of the Poppy" and "Women and Wine."

"AINT" LEADING MAN SEEKS A JOB.

When Vincent Serrano was at Block Island making water scenes for "A Modern Monte Cristo," a Thanhouser feature, a young man approached him.

"Need an aint?" the man asked.

"A what?"

"An aint. An aint actor. I dive an' swim an' do all the stunts. You know. I'm an actor when they're takin' it, but on the screen I ain't. On the screen the people think it's the leadin' man that does it, when it ain't. It's me."

The young man was informed that "aints" were not needed.

Kalems for November

First Half of Month Brings Variety of Subjects for Releases Through General Film.

KALEM'S list of releases for early November offers a variety of strong subjects on the General Film program. Interest is now divided between the "Grant, Police Reporter" series and the two-reel series "The Girl From Frisco."

In the former series George Larkin makes his appearance in "The Man From Yukon" on Friday, November 10. The one-reel story, replete with action, tells of the adventures of Porcupine Peterson, of Alaska, with a gang of New York wire-tappers. The other early November release of the George Larkin and Ollie Kirkby series is "The Pencil Clue" on November 3, in which the reporter hero unravels a murder mystery. On Friday, November 17, Kalem will release another episode in the "Grant, Police Reporter" series, "The Rogue's Pawn." "The Witch of the Dark House" is the episode of "The Girl From Frisco," scheduled for release on Wednesday, November 8. An unusual mystery story is unfolded in this episode. Ronald Bradbury, Edward Clisbee, Hart Hoxie and Frank Jonasson are others in the cast of the two-reeler which was staged under the direction of James W. Horne.

Ham, Bud and Ethel Teare are presented as the stars in "A Desperate Duel," the "Ham Comedy" release on Tuesday, November 7. For Tuesday, November 14, "The New Salesmen" is the "Ham Comedy" release. Ethel Teare is seen as a shifty shoplifter.

"The Lone Point Mystery" is the Helen Gibson thriller issued in the "Hazards of Helen" series on Saturday, November 11. This is the "second anniversary month" issues of the railroad series and thrills follow in rapid succession throughout the thousand feet. The climax finds Helen Gibson leaping from the pilot of a speeding engine to a racing automobile.

"Crimson Stain" Doing Big Business

President Goebel and Treasurer Erb of Consolidated Believe in Serial They Have a Record Breaker.

WHEN O. E. Goebel, president, and Ludwig G. B. Erb, treasurer, of the Consolidated Film Corporation planned "The Crimson Stain Mystery," the great sixteen episode superserial photoplay, it was their greatest ambition to set a new record for serials. They knew when they started that they would encounter many serious obstacles, one of which was that Consolidated Film Corporation was the youngest infant in the industry and that "The Crimson Stain Mystery" was its first production. Naturally, being the youngest in the field, Consolidated Film Corporation had no traditions or past records with which to dazzle the exhibitors and prospective customers. Exhibitors everywhere demanded to be shown.

"The Crimson Stain Mystery" is released through the Metro Exchanges. Last August Consolidated tended its first banquet to the Metro Exchange managers and officials at the Hotel Traymore, Atlantic City, N. J. President O. E. Goebel made a speech in which he set forth the fact that he and Treasurer Ludwig G. B. Erb were anxious to make a record with "The Crimson Stain Mystery." His guests left the banquet table vowing they would make "The Crimson Stain Mystery" the greatest moneymaker of its kind.

How well they have succeeded is apparent daily in the volume of business that pours into the main offices of Consolidated Film Corporation at 1482 Broadway. Marcus Loew and Alexander Pantages, two great showmen, booked "The Crimson Stain Mystery" for their respective circuits of theaters.

To prove to the exhibitors what a tremendous money-getter "The Crimson Stain Mystery" is, special showings were made in every large city in the United States, and immediately after the showing there was a rush on the part of the exhibitors to get on the band wagon. Nor have they had cause to regret it.

Voluntary telegrams of congratulations are coming in daily.

JOE SAMPLINER RECEIVING CONGRATULATIONS.

Joe Sampliner, the advertising man of 729 Seventh avenue, is receiving the congratulations of his friends on his approaching marriage with Miss Jeannette Friedman. The ceremony will take place on November 19.

STAGE SELLS HIS ROYAL.

W. H. Stage, of Marengo, Ill., has sold his Royal Theater there to Neil Wilson. Mr. Stage has gone to Crystal Lake, Ill., where he will operate another motion picture house.

Will Tour Forty Companies

William Fox Starts Biggest Campaign Ever for "A Daughter of the Gods."

WILLIAM FOX, producer of "A Daughter of the Gods," announced this week that he would forthwith send out forty touring companies. There has never been a film or legitimate production exploited by means of forty companies, and the experiment of booking up 1600 weeks of solid time in the United States for one play is, consequently, looked upon by theatrical sharps with unwonted interest.

The word "company" means a complete organization including a manager, two advance agents, a musical leader and musicians, and a crew to run the stage and the electrical and mechanical effects. For all the big city productions one, and sometimes two baggage cars will be carried. The entire business will be conducted in the usual theatrical way. The so-called "two-dollar" houses will be played, with the bookings in charge of Charles A. Miller, a veteran theatrical expert.

ETHEL BARRYMORE.

ETHEL BARRYMORE, stage favorite and star of many picture plays, was born August 15, 1879, in Philadelphia. Her father was Maurice Barrymore, a celebrated actor, and her mother Georgia Drew-Barrymore, and she is the niece of John Drew, so that supreme dramatic ability is her rightful heritage. Her first recorded experience on the stage was at the Empire Theater, New York, Sept. 23, 1895, as "Katherine" in Henry Guy Carleton's "The Independent Young Person," with John Drew and Maude Adams in the cast.

Ethel Barrymore.

Miss Barrymore became a member of the Empire Stock Company. She played Priscilla in "Secret Service," going to London with the company, and English society received her with open arms. Her beauty, accomplishments and rare talents have made her a welcome guest in the most exclusive society, both in this country and abroad.

Miss Barrymore played in Sir Henry Irving's company, being especially successful in "Peter the Great." In 1900 Charles Frohman made her a star. She has played in many successes. With marriage and motherhood a new depth came to her art and interpretation. Miss Barrymore excels as a screen artist. She has appeared in "The Final Judgment," and "The Kiss of Hate," and her new production is a picture version of "The Awakening of Helena Ritchie," by Margaret Deland. In private life she is Mrs. Russell Colt.

JACK RICHARDSON JOINS UNIVERSAL.

Jack Richardson, who is playing in "Giant Powder," under the direction of Henry McRae at Universal City, has a record of having been "killed" more than any actor in the motion picture business. Richardson has been playing Western "heavies" for the American company for five years, and no author ever thinks of sparing the life of a villain in a Western story. Richardson has worked opposite J. Warren Kerrigan and other stars.

NEW SCENARIO WRITERS FOR KAY-BEE.

Lambert Hillyer is the latest addition to the scenario department of Triangle-Kay Bee. Hillyer is the author of many sketches and scenarios, and for the past two years has been directing his own plays. He is expected to prove a valuable addition to this department, and is now at work on his first story.

Albert Cowles, a well-known eastern scenario writer, has been added to the Triangle staff of authors.

What's What on Universal Program

For Week of November 6 "The Place Beyond the Winds," Red Feather, Will Lead Off.

THE Universal calls attention to the fact that Grace Cunard and Francis Ford will be featured in its next serial, "The Purple Mask." This serial has been in preparation for two years. Twenty two-reel scenarios of unusual plots, the cream of those submitted in the last twenty-six months, have been set aside and incorporated in the serial.

Meanwhile, "Liberty," the current Universal serial, continues to exert its patriotic appeal. During the week of November 6 Episode 13, "Strife and Sorrow," will be released. "Liberty" was written and produced by Jacques Jaccard and features Marie Walcamp, Jack Holt and Eddie Polo. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond Nye.

The week's Red Feather is "The Place Beyond the Winds," a five-reel drama featuring Dorothy Phillips and Lon Chaney, reviewed in this issue. Eddie Lyons, Lee Moran and Priscilla Dean will be featured on Monday, November 6, in the Nestor comedy, "A Political Tramp," the scenario of which was written by Charles J. Wilson, Jr., and the production made by L. W. Chaudet.

Alice Howell, the towsel haired comedienne, is starred on November 7 in an L-Ko comedy, "Alice in Society," which is released on November 7. Fatty Voss supports her as best he can with his 340 pounds fahrenheit. On the same day King Baggot and Leah Baird will be seen in the special Imp drama, "The Voice Upstairs." There will be no release under the Victor brand on this date.

On November 8 Vola Smith, G. Raymond Nye and Charles Gunn will appear in "The Cry of Conscience," a Gold Seal two-reel mountain drama written by Olga Printzlau and produced by C. S. Elfelt. Ed Brown, Marc Robbins and E. P. Evers appear in support of the principals. On this date No. 45 of the Universal Animated Weekly will be released. There will be no L-Ko release on November 8. Instead, a Special Victor, entitled "A Roaming Romeo," featuring Tweedledum, will be released.

"The Mantle of Deceit," a two-reel Rex society drama featuring Claire Mersereau, will be released as the feature on November 9 under the Rex brand. Stanley Walpole, Helen Slosson, Nellie Slattery and Joseph Granby will appear in support of Miss Mersereau. The Powers cartoon educational, "High Life on a Farm with Hy Mayer," also will be released on the same day. There will be no Victor release on this date.

On November 10 Betty Schade will star in "The Eel," a decidedly distinctive Imp underworld drama. The story of this play was written by Beth Boone, scenarioized by William Parker and produced by H. Millard. Harry Keenan and Percy Challenger appear in support of Miss Schade. On the same day Agnes Vernon is featured in "The Eyes of Love," a Rex drama scenarioized by M. B. Havey from the story by L. J. Benson and produced by Fred A. Kelsey. Leah Baird and Jack Mulhall take prominent roles in the pictures.

November 10 also will see the release of "Sweedy, the Janitor," a Nestor comedy featuring Wallace Beery and Belle Bennett. The Special Big U mining drama, "The Evidence," featuring Bob Leonard, also will be released on this date.

On November 11 Roberta Wilson and Charles Perley will co-star in "The Quitter," a Bison two-reel Western drama written by Mary Lanier MacGruder, scenarioized by Alice Von Samar, and produced by Burton George. On the same day Gale Henry and William Franey co-star in "In Love with a Fireman," a Joker comedy written by Walter H. Newman and produced by W. W. Beaudine.

Saturday, November 12, stands out particularly because of the release of "The Powder Trail," a Special Big U two-reel military drama featuring Francis Ford and Grace Cunard. Sherman Bainbridge appears in support of Mr. Ford and Miss Cunard. On the same day Harry Depp and Yvette Mitchell co-star in the Victor comedy, "Any Old Duke'll Do," written by R. A. Dillon and produced by P. C. Harrigan. On the same day Lee Hill and Maud George appear in "Shadows of Suspicion," a Laemmle drama written by Arthur Maude and Constance Crawley and produced by Donald MacDonald.

NEW REPRESENTATIVE FOR PARAMOUNT'S CINCINNATI OFFICE.

C. H. Powell, who was formerly connected with the Famous Players Film Service of Detroit, Mich., has been appointed special representative of Paramount's Cincinnati office. Mr. Powell is well known in the West and accomplished splendid work during his connection with the Detroit office. He is at the present time making a tour through Northern Ohio.

Brady Makes "Bought and Paid For"

World Film's Release of November 13 Said to Be an Unusually Attractive Production.

ONE of the most important photoplays ever made by the World Film Corporation is "Bought and Paid For," which will be released November 13 with Alice Brady as its star. The spoken drama, by George Broadhurst, was the first production at William A. Brady's Playhouse, New York, where it continued for two winters and one summer, without a break, by way of inaugurating the entirely extraordinary success of that beautiful resort.

With the beginning of this remarkable record Mr. Brady adopted a system of national advertising that had never been undertaken in connection with a theatrical attraction. He figured that the old system of producing a play in New York and allowing the country to find out for itself that the run was going on was out of date and useless. Under the supervision of Mr. Brady, and at a cost of many thousands of dollars, long before the companies to play it broadcast were organized, the drama was known to practically everybody. Presumably there will be general interest in the motion picture release.

That the author himself is entirely satisfied with the result of Mr. Brady's work in making the transfer to the screen is apparent from the following letter, written October 20:

"Dear Mr. Brady: Please accept my heartiest congratulations on the splendid picture you have made of 'Bought and Paid For.' The central story is directly and dramatically told and the comedy element is admirably handled. Also, I may add, it is extremely well played. I can see no reason whatever why your picture should not equal the success of the play itself both in this country and abroad.

"GEORGE BROADHURST."

Alice Brady in the role of Virginia Blaine in this picture finds unusually varied opportunities for emotional expression. At first a school girl winning by unanimous vote the post of class orator, she becomes a telephone operator and marries a wealthy patron of the hotel where she is employed. She does not love him at first, but soon gives her heart to him, only to find that when he drinks to excess he becomes an unbearable brute. In horror and despair she leaves him and goes to the meagrely compensated work of a shop girl, in the end becoming reunited to a man reformed and regenerated.

These diversified phases of a woman's life have stimulated Miss Brady's talents to their utmost. and persons favored by admittance to the private showing of "Bought and Paid For" unite in the conviction that this personaton is the most charming and effective in her rapidly growing repertoire.

CUPID VISITS UNIVERSAL CITY.

Two couples within the last week have been joined in the happy bonds of matrimony at Universal City, and three of the contracting parties are employees of Big U Lawn, where congratulations have been showered upon them by their associates.

Albert G. Windsor, in charge of the information bureau, took as his bride Laura E. Adams, a young woman of Van Nuys, Cal.

Shorty LaCross, one of the staff of Wallace Kerrigan, superintendent of the Universal Ranch, was wedded to Veta Jacobs, of the wardrobe department.

CAMPBELL PREPARING FOR ANOTHER FEATURE

Colin Campbell, who recently left Chicago for Los Angeles, will, shortly after his arrival there, start work on a production of unusual magnitude. The name of this production is being kept secret at this time. "It is positively the most elaborate production I ever directed," was Mr. Campbell's statement in reference to "The Garden of Allah." "This picture cost more money, more people are engaged in it, the effects are more novel, than anything I have ever before been connected with," said Mr. Campbell. "The work of Helen Ware and Tom Santschi are of unusual excellence and appeal."

SHAY TO PLAY OPPOSITE FLORENCE REED.

Herbert Brenon has engaged William E. Shay for a leading role in "The Queen Mother," which will be his next contribution of Selznick Pictures, and in which Florence Reed will be starred. Mr. Shay has appeared in nearly all of the big productions which Brenon has made in his entire career, including "Neptune's Daughter," "Heart of Maryland," "The Kreutzer Sonata," "The Two Orphans," "The Clemenceau Case" and "Sin." His last previous work under the Brenon direction was as leading man in "A Daughter of the Gods," now running at the Lyric Theater, New York.

Ty Cobb Pjaying Before Camera

Famous Baseball Artist Will Be Seen in Sunbeam's "Somewhere in Georgia."

THE same wonderful Ty Cobb of the baseball world, the greatest ball player of all time, has joined the ranks of motion picture artists. After having been besieged with offers to appear before the camera Cobb finally "fell" for the screen acting and affixed his signature to a contract to appear in a Sunbeam Motion Picture Corporation production.

Ty Cobb.

Cobb has proved since he started to work on his first picture, "Somewhere in Georgia," that he is not only valuable because of his world-wide reputation, but because he is a natural born actor.

"I was never so agreeably surprised in my life," says Director-General George Ridgwell, of the Sunbeam forces. "I will never forget the first scene that Cobb worked in. He seemed to understand what he was to do the moment we set the camera. Well, I was so stunned that I just instinctively yelled 'Shoot!' and started on the picture. Every move that Cobb made reminded me of a seasoned actor. And his facial expressions; it seemed that he could be happy and tragic at the same time. And best of all, Ty likes the work. He was uneasy when we were taking scenes that he does not appear in and wanted all the time to be in front of the camera acting. I must confess that I never saw Cobb play ball, but if he can play better ball than he can act I will not be at ease until I see him on the diamond."

Supporting Cobb in "Somewhere in Georgia" is an all-star cast picked from the Sunbeam list of artists by Director Ridgwell. Opposite the mighty Ty is little Elsie MacLeod. Prominent screen artists will be seen in the cast, including Harry Fisher, Will Corbett, Ned Burton and others.

KLEINE BRANCHES OFFER FINE PROGRAM.

That the Kleine-Edison-Selig-Essanay Service, offered to exhibitors through the distributing offices of George Kleine, is making good its promise of "consistent quality," is strikingly apparent in the October and November programs now booking. Already the releases of October 2d and 16th—Selig's, "The County That God Forgot," and Essanay's, "The Return of Eve"—are playing to capacity business in all sections of the country. So is Selig's five-reel film record of 1916 World's Series baseball games. Advance showings of Edison's, "The Heart of the Hills," coming October 30, convinced theater men of the October program's uniform strength and excellence.

An even stronger trio of five-part features is offered for November. First engagements of Essanay's, "The Prince of Graustark," will be played during the week of November 6. Edison's masterpiece, "The Cossack Whip," with Viola Dana as the features player, comes November 13, and Essanay's, "The Chaperon," November 20. Each of the three, it is said, really deserves the much-abused title "feature." Every one of the twenty-three George Kleine exchanges is reporting heavy bookings of each individual offering on the October and November lists.

McCLURE PLAYERS CALLED TO COLORS.

When motion picture audiences go to see "Pride," the second play of the McClure series, "Seven Deadly Sins," in which Holbrook Blinn is to star, they will see Le Comte de Frais and La Baronne d'Arboz moving through the play with all of the dignity necessary to their noble roles, but the players who created these part, Guido Colucci and his wife, Lena D'Avril, will be overseas, doing work for the Allies.

Mr. Colucci is an Italian reservist, who before his connection with McClure Pictures, appeared in Metro, World and Ivan Pictures. Recently he was featured by Edison in a five-reel feature, "The Tell-Tale Step." Just as he was completing his work in "Pride" he received word that his class had been called to the Italian colors, and he stepped out of his role of Count to serve as a common soldier in the ranks.

"The Honor System"

New Fox Ten-Reel Release Is Based on Prison Reform Movement.

WARDEN OSBORNE'S resignation from Sing Sing prison has made prison reform the topic of the hour. Just at this psychological moment William Fox is about to release a ten-reel prison problem film, "The Honor System." The Fox Film Corporation has been working on this production for more than a year.

It has been splendidly and vividly directed by R. A. Walsh, supported by a cast of actors famous in the motion picture world, and produced amid actual prison scenes. Real convicts enacted some of the parts.

One of the best criticisms on "The Honor System" has been sent to Mr. Fox by a convict, a "lifer" in the Florence penitentiary. He is Louis Victor Eytinge a literary genius, who though in prison makes more than $20,000 a year by his pen.

Scene from "The Honor System" (Fox).

The picture was made mainly in Arizona and along the Mexican border. In order to give this film every attribute of real life, Mexican raids were staged which are described by persons who have figured in actual raids, as absolutely correct in every detail. Thousands of men are shown taking place in cavalry charges and in battles in every respect similar to those being fought between the warring factions of Mexico to-day.

R. A. Walsh before screening the first scene of his battle pictures spent weeks in going over the ground and working out his strategic maneuvers under the guidance of military experts. To depict the prison scenes showing old, brutal methods, Governor Hunt of Arizona placed at the disposal of the Fox Film Corporation the old prison at Yuma, which in its time has been one of the most terrible hell-holes in existence.

Recently a representative of the Fox Film Corporation attended the Congress of the American Prison Association at Buffalo and brought the film to the attention of the five hundred delegates—governors of states, superintendents of prisons, wardens and prison experts throughout the country.

"It is a living, human document."

The writer of the scenario, Henry Christeen Warnack, has been interested in prison reform for many years. He is principal feature and editorial writer on the Los Angeles Times. All the educational value of his experience, combined with his expert knowledge as a writer, has been put into "The Honor System."

ROTHACKER FILMS "MODERN MOTHER GOOSE."

The Rothacker Film Manufacturing Company, of Chicago, has just completed the laboratory work on "Modern Mother Goose," a five-reel feature produced by the Fort Dearborn Photoplays Company, Inc. All the photography, which included the taking of many artistic interiors and exteriors, was done by Rothacker cameramen—Wesley Smith and Edwin Linden. According to the Fort Dearborn people, the laboratory work on the film has added in a considerable degree to its worth.

Manufacturers' Advance Notes

"A STRANGER FROM SOMEWHERE" (Bluebird).

The release for November 20 on the Bluebird program will be "A Stranger from Somewhere," with Franklyn Farnum playing the dual role that carries the plot. His leading woman will be Agnes Vernon. This play was written by Willis Woods and produced by William Worthington, who directed "Love Never Dies," in which Mr. Farnum lately appeared in the Bluebird series in conjunction with Ruth Stonehouse.

"A Stranger from Somewhere" is a work of peculiar construction, starting off as a serious drama, verging into riotous comedy and winding up with a "surprise finish" that leaves the observer well satisfied with the result. In playing the dual lead Farnum is about the busiest man ever on the screen, being almost continuously in evidence in one of the two roles he assumes.

Scene from "A Stranger from Somewhere" (Bluebird).

MILLETT IN "THE LAND JUST OVER YONDER."

When Peter B. Kyne, the author, was in Redlands, some weeks ago, in conference with M. B. Dudley, of the Dudley Motion Picture Company, regarding the filming of Kyne's Saturday Evening Post story, "The Land Just Over Yonder," the question arose as to what actor was available for the character of Toyiabe Tom, one of the leads, and, as Mr. Kyne expressed it, the pet "brain child" of all the stories he had written.

Tobiabe Tom represents an old desert prospector of Nevada, around whom most of the principal scenes and incidents of "The Land Just Over Yonder" revolve. Negotiations to secure some one for the part were begun when Kyne was in Redlands, and Arthur Millett, identified for some time with the American Film Company, Santa Barbara was called to Redlands for a conference. He was immediately engaged by Mr. Dudley; and the fact that he is filling every requirement in the role is attested by some of the stills that have been taken of him at various intervals during the filming of the story.

"The Land Just Over Yonder," in six reels, will be released through the Unity Sales Corporation and will be followed by "Humanizing Mr. Winsby," another Peter B. Kyne story now being produced by the Dudley Motion Picture Manufacturing Company.

GLADYS HULETTE'S NEXT PLAY.

Gladys Hulette, the Thanhouser star, has nearly finished "Her New York," and Director Eugene Moore is preparing to start work on Miss Hulette's next play within a few days. Agnes C. Johnston, author of all of Miss Hulette's Pathe Gold Rooster plays—"The Shine Girl," "Prudence, the Pirate" and "Her New York"—has written for Miss Hulette a feature called "Kate o' the Kitchen," in which Miss Hulette plays a little girl, poor but happy, who has to go to work for four reasons—three sisters and a brother.

Edwin Thanhouser has given "Kate o' the Kitchen" a splendid cast, including, besides Miss Hulette, Doris Grey, Wayne Arey, George Marlo and Arthur Bauer.

DIVORCE AND THE DAUGHTER.

"Divorce and the Daughter," Florence La Badie's next Pathe Gold Rooster play, is nearing completion at the Thanhouser studios and will be released early in December. The story, by Agnes C. Johnston, is a powerful study of the causes and effects of an unhappy home. Florence La Badie plays the daughter of parents whose love for each other is dying.

Frederic Sullivan, the director, has staged beautiful scenes as well as strong ones, and Miss Johnston has embellished her story with delicate human touches. Miss La Badie makes the most of a strong emotional part. She is supported by an excellent cast, including Edwin Stanley, J. H. Gilmour, Sam. Niblack, Kathryn Adams, Zenaide Williams and two talented children, Ethelmary Oakland and Arthur Le Vien.

"A LUCKY TRAMP" (Tweedledum).

For this week's Unity releases "A Lucky Tramp," the latest of the Tweedledum comedies produced by the Eagle Film Manufacturing Company. The story hinges for its fun on the determination of the beautiful young heroine to avoid marrying the man her father has picked out for her. She decides the only way to dodge the wedding is to run away. Coming upon Tweedledum, she hits upon the novel idea of marrying him and thus secure herself against the forced marriage to the unattractive suitor.

Picture Tweedledum's amazement when the young girl steps up to him from the side of the road and calmly announces that she wants to marry him. To say the least, he is somewhat abashed, but the young woman will not be put off. She drags the tramp before a justice of the peace and the two are quickly married before the irate parents and the pursuing suitor can interfere.

The wedding is sudden, but seemingly sure.

"WHAT I SAID, GOES!" (Essanay).

Here is an Essanay story which carries its situations rapidly and punctuates them with a brilliant comedy spot now and then which makes the whole a desirable offering. The plot is unique—sufficiently so to give the well-cast players an opportunity to exert themselves. Richard C. Travers has a part for which he is exceptionally well suited, that of a wealthy young man who is working for his living as an employe of a business rival of his father. Gertrude Glover plays the young heiress who poses as a shop girl. The two meet under humorous circumstances, but together frustrate a plot and bring their fathers together for a consolidation of their businesses. It is an above-ordinary three-reeler, with plot, players and heart interest.

Scene from "What I Said, Goes!" (Essanay).

FRANCES NELSON IN WILCOX POEM.

Frances Nelson will appear as a Metro star in a powerful five-act human interest drama, "The Beautiful Lie," a film version of Ella Wheeler Wilcox's celebrated poem, "A Reverie in a Station House." This story was prepared for the screen by Harry O. Hoyt and is novel in theme and presentation.

The action takes place in a large city and the theme centers on a wife who permits unjust suspicion to fall upon her rather than cause anguish to her husband. She is arrested on a false charge, and though not guilty she allows her life to be sacrificed fearing lest she wreck the happiness of the man she loves.

The production will be started as soon as Director John W. Noble completes work on "The Awakening of Helena Richie," in which Ethel Barrymore is starred. A strong cast will be selected to support Miss Nelson in her appearance on the Metro program.

"THE YEARS OF THE LOCUST" (Lasky).

Unlike the fool and his money, Fannie Ward and her gowns are not easily parted. The Lasky star is famous for her wardrobe and she takes a personal pride in never being found unequipped for any emergency that might arise. It is her boast that she can dress for any part that a director calls upon her to play, without delaying the picture beyond the time necessary to fasten a few hooks and eyes.

When Albert Payson Terhune's story, "The Years of the Locust," was chosen by the Lasky Company as a starring vehicle for Miss Ward, it seemed as though she would find that she had boasted in vain, for the script of this Paramount picture called for almost every imaginable type of gown. One by one Miss Ward checked them off as she perused this script, until she had the following list: Morning negligees, four

Scene from "Years of the Locust" (Lasky).

street costumes, afternoon gowns, tea gowns, ball gowns, opera cloaks, furs for driving and motoring, girlish frocks, riding habits and all the hats, parasols and shoes that must accompany them.

The picture is, however, in no sense a fashion article. "The Years of the Locust" was written by Mr. Terhune with no thought of Miss Ward in his mind. But he drew a picture of a girl who is a society favorte—the wife of a diamond king—and the scenes shift from one continent to the other with such rapidity that a tremendous amount of changes in costumes are necessary. Furthermore, this girl goes through many vicissitudes of life, for each of which she must be correctly dressed in order to make them all effective.

One of the most remarkable single ornamentations which Miss Ward wears in this picture is a wedding veil which she wore when she was married several years ago to Joe Lewis, a South African diamond king. It was formerly owned by the Archduchess Isabella of Austria. This is the first time that it has been worn in a motion picture.

The Gish Sisters have each a new Triangle-Fine Arts picture nearing completion. Dorothy's is "The Feud Breakers," Lillian's "The Children Pay."

"WAR BRIDES" (Selznick).

Herbert Brenon's tremendous photodrama, "War Brides," introducing Alla Nazimova, the great Slavic tragedienne, for the first time to photoplay audiences, is now ready for release throughout the world. It will be presented as the second of the new Selznick-Pictures.

"War Brides" has been developed from a one-act drama by Marion Craig Wentworth, which was a vaudeville sensation for two years. It tells the story of a young woman whose husband has been drafted into the army soon after they were married. He is killed in an early engagement in the war and his widow comes out among the people of the little village urging women not to marry soldiers, as it will only bring upon them the same tragedy which has come into her life. The military authorities do their best to silence her, but she finally confronts even the King himself with her defiance of the militaristic rule.

One of the most tremendous scenes ever staged either in the theater or before the motion picture camera is that in which

Scene from "War Brides" (Selznick).

Joan (Nazimova) receives word of her husband's death. Another scene which Mr. Brenon has created in this picture calls for the construction of a huge three-story trench, which shows the actual conditions of warfare as is carried on in the European battlefields without showing the armies at actual grips.

"MUTUAL TOURS AROUND THE WORLD" (Gaumont).

The promise of the Gaumont Company to provide pictures of places and peoples under foreign flags is fulfilled in its first release, November 7, of "Mutual Tours Around the World." This is a single-reel that supplements the three weekly single-reels already being issued by this company. There are three diverse subjects chosen for the first reel, each of which is both diverting and entertaining. First comes the ancient French town of La Rochelle. The pictures show the harbor, the quays, the fishing fleet as it sails and at sea, and the town hall built in 1606.

The second section shows the Nile at Assouan. Here is located the wonderful dam which is one of the world's greatest engineering feats. The granite formation responsible for the cataracts is shown, as well as the great mass of masonry

Scene from "Mutual Tours Around the World" (Mutual).

which now holds back the water for better distribution during the dry season. There are pictures also of native industries.

The third section of the reel takes one into the war zone before peace had fled. It shows pictures of the ancient Galician town of Kamenez-Podolsk. The streets, the bazaar, the fortress and the mosque pre-empted by the Turks in the seventeenth century provide quaint pictures of a life remote from our own. The native types shown give one an idea of the refugees who flee before the Russian advance in this country.

MABEL NORMAND HAS NEW "DRESSING TABLE."

Mabel Normand has a new roadster—a "dream of a car"—battleship gray, and built like a submarine. "I had it made to suit myself," she declared, as she glided up in front of the Keystone studios in Los Angeles the other day.

She opened an inner panel fastened to the inside of the right hand door and revealed:

A complete theatrical "kit" box filled with every imaginable requisite of make-up and for the toilet. Silver topped and

Mabel and Her Table.

French ivory boxes and bottles were fitted into niches especially designed for them and in the middle of the compartment a mirror reflected her pretty face.

"I drew a picture for them," continued Miss Normand—"and they made this box just as I wanted it. Now when I'm out on location, I can make up in comfort and when I want to take off the grease paint, I can do it." Miss Normand drives her own car and is rapidly becoming an expert mechanician.

STARRING VEHICLE FOR ENID BENNETT.

While he is not actively engaged in the work of production, Director Charles Miller is busy making preparations at the Triangle-Kay Bee studio for the filming of the play in which Enid Bennett will make her debut as a star.

Miss Bennett was engaged by Ince during the latter's recent visit to New York.

The subject in which she will appear is an unusual story of a blind girl and was written by Lanier Bartlett. Jack Gilbert has been cast to play the principal supporting role.

"AS YE SOW" (Selig).

Well worthy of prominent mention in the forthcoming General Film program is "As Ye Sow," a Selig feature drama pro-

Scene from "As Ye Sow" (Selig).

duced by Burton L. King, and featuring an exceptional cast of star players, such as Robyn Adair, Virginia Kirtley, Eugenie Forde and E. J. Brady. "As Ye Sow" is a gripping story of a man's temptation, his fall and his final redemption through his own efforts, assisted by the loyal love of a woman. There are many soul-stirring situations, and how with one mighty effort Robert Norton severs habit's cable and becomes a man again is a situation that will appeal to the most blasé audience. "As Ye Sow" will be released Monday, November 6.

"FAITH," WINTER SUBJECT, IS RELEASED OCT. 30.

James Kirkwood, the well-known director, is again responsible for an exquisite bit of screen work. "Faith," his second Mutual-American production, is all completed, with Mary Miles Minter in the leading role, and will go out to charm the picture-loving public on October 30.

"Faith" was written especially for Mary Miles Minter by Mr. Kirkwood. It is calculated to give wide scope to the talented young star's emotional and dramatic powers, so well as to furnish leeway for the charming little touches, the human, endearing bits of acting which Miss Minter knows so well how to give her characterizations.

NEW DALTON-HICKMAN STORY.

From a production standpoint the most important announcement emanating from the Triangle-Kay Bee studios this week is that Director Raymond B. West has commenced work on the filming of the new play by J. G. Hawks, in which Dorothy Dalton and Howard Hickman will be featured.

This is a story of the stage and offers Miss Dalton the part of an actress. The other two principal parts are those of a dramatic critic and an author and they are being portryed by Mr. Hickman and Charles Gunn, late addition to the Kay-Bee forces.

SAWYER PHOTOPLAY RELEASED SOON.

Joan Sawyer's first photoplay is scheduled for release by William Fox very shortly. The picture deals in part with gypsy life, but the latter has been filmed from a new angle. Tefft Johnson had charge of the screening.

TWO STAFFS MAKING "LUMBERLAND."

To increase the weekly production the last ten chapters ('twenty reels) of "A Lass of the Lumberlands," being filled by Miss Helen Holmes and her Signal-Mutual company in Cal-

Scene from "A Lass of the Lumberlands" (Mutual).

ifornia, Director J. P. McGowan has split his forces into a major and a minor company, the former under himself, the latter under the direction of Paul C. Hurst. While the McGowan staff is making the more important scenes the Hurst staff will make the subordinate ones.

"A VILLAINOUS PURSUIT" (Paramount).

Filled with a hundred and one comedy thrills and surrounded with a consistent comedy story that is side-splitting in its every detail, "A Villainous Pursuit," from the United States studio, the next single reel comedy to be released by Paramount Picture Corporation on November 13, will far surpass anything of its kind. This single reel is a "meller drammer" and is founded on nothing in particular. The trick photography that is used in this picture is said to be great.

LATEST DITMARS ANIMAL FEATURE FOR PARAMOUNT.

Curator Raymond Ditmars, for seventeen years associated with the vast collection of animals at the New York Zoological Park, has prepared a motion picture for Paramount called "Dangerous Animals." This picture has a startling climax that will cause an audience to gasp. The scenes portray the necessity of extreme caution in the handling of animals that are liable to turn in instant attack. This picture will be released in connection with a forthcoming Paramount-Bray cartoon.

Robert Conness, long associated with the Edison Company, but now of the Famous Players, appears in the all-star cast of "The Martyrdom of Philip Strong," which will be released by the Famous Players November 30th.

"THE WAGER," WITH EMILY STEVENS, RELEASED NOV. 13.

The Metro Pictures Corporation has just announced that the elaborate Metro-Rolfe production of "The Wager," with Emily Stevens as the star, will be released Nov. 13. "The Wheel of the Law," "Destiny, or the Soul of a Woman," and "The House of Tears," have been this popular dramatic star's previous motion picture productions, and these have brought forth enthusiastic praise on all sides.

"The Wager" is a gripping story of business life and the underworld. Miss Stevens never before has had a part more to her liking than that of "Diamond Daisy" Doyle, a brainy but unprincipled girl who is known to the police as a gem thief. As "Diamond Daisy," Miss Stevens has a wealth of opportunity for charming characterization, and she has taken full advantage of it.

George D. Baker is the author of "The Wager." He also directed the production.

METRO TO MAKE THRIFT PICTURE.

Further evidence of the wide scope of motion pictures is demonstrated in a picture now being made at the Metro-Popular Plays and Players' studio to develop the savings instinct and to teach frugality in families of moderate means. It will be released broadcast throughout the country before the holidays. The film is being taken under the direction of Burton L. King, with Violet Heming and William Courtleigh in the leading roles for the Christmas Club.

The Christmas Club is composed of hundreds of banks in all parts of the country which accept nominal sums on deposit throughout the year, and just before Christmas issue a special check for the amount on deposit, thus assuring the depositors sufficient funds for their Christmas shopping without causing inroads on the family treasury.

Wallace C. Clifton, a noted scenario writer, has written a story for the screen called "Three Christmases," showing how a family suffered before the beginning of the Christmas Club and the effects after the habit of putting away a small amount each week had been started.

GEORGE LE GUERE IN ELECTRIC CHAIR.

George Le Guere has been sentenced to the death chair. He has actually been strapped in, and unless Nance O'Neill can reach the electric switch in time, that heart of his will stop beating. It all happens in "Greed," the third play of the McClure series, "Seven Deadly Sins." George is wrongly blamed for the death of a sinister character in the play, and Nance O'Neill sets to work against tremendous difficulties to rescue him. It is a big scene.

This danger is a climax to the countless perils that Le Guere faces in this series of seven five-reel feature plays. His hosts of girl admirers will heave deep sighs of relief when the series is completed, and the love of Eve Leslie (Shirley Mason) rewards him for risking life and limb to save her from those who would tear her away from him.

GORGEOUS GOWNS AND GEMS FOR EMMY WEHLEN IN "VANITY."

In "Vanity," the five-act Metro wonderplay soon to be released with Emmy Wehlen as star, will be seen some magnificent gowns. These are worn by Miss Wehlen herself, who has the part of a model in an exclusive Fifth avenue store.

Miss Wehlen's blond beauty will be seen in a garment of flowing lines made of silver brocade ornamented with diamonds. The most notable feature of the gown is the huge buckle of cut rhinestones and sapphires which covers almost the entire back of the bodice. The skirt of the gown is short, except for its graceful train.

Another creation worn by Miss Wehlen is of white tulle, its bodice topped with rose brocade, and a rose brocade train, very long. The rest of the skirt is short, in the prevailing mode.

TRAVELS 500 MILES TO FIND LOCATION.

Steve Barton, assistant to Fred J. Balshofer, president of the Yorke Film Corporation, has returned from an extensive automobile tour of the Pacific Coast, for the purpose of finding a particular type of lighthouse and rocky coast location that is vividly described by Harold MacGrath in his novel, "Pidgin Island," now being picturized at the Metro-Yorke studio.

After pages of data and photographs had been submitted to Mr. Balshofer and his co-director, Jay Hunt, it was decided that "Point Pidgin" would be the best location. The name of the lighthouse corresponds with the title of the Harold MacGrath novel. Barton's trip was suggested by Harold Lockwood and May Allison, who will star in the production, and who are keen for realistic settings. The tour extended five hundred miles from the Los Angeles Yorke studio.

SELIG-TRIBUNE ADDS FASHION DIVISION.

The Selig-Tribune, the twice a week news reel, released through General Film Service, has instituted a departmnt of fashions. The fashion department will probably be a feature of each and every issue and will add to the interest of this news film. The latest fashion creations from New York and Paris will be presented by pretty models, and this department will prove attractive to the ladies. The fashion department will be installed in the near future.

GAUMONT NOW HAS FOUR SINGLE REELS A WEEK.

The time has gone by when the exhibitor used single-reels merely as fillers. To his appreciation of the value of these shorter lengths of film the Gaumont Company has largely contributed by the excellence of its product. Now the company is reaping the reward of its insistence upon quality. It has developed a highly profitable program of single reels, giving the exhibitor four a week. The latest addition to this program is "Mutual Tours Around the World." It gives entertaining pictures of places and peoples under foreign flags. It is more than a scenic release, showing as well the customs, industries and pastimes of the people. The other Gaumont single-reels are The Mutual Weekly, "See America First," and "Reel Life."

SELF-DEFENSE WITHOUT WEAPONS (Paramount).

The art of self-defense without weapons, which depends fundamentally upon your ability to startle an assailant before he has an opportunity to do you any harm, has been brought to a high state of perfection lately in America, and compares in principle with the jiu-jitsu practiced extensively in Japan. These principles will be shown in a particularly interesting and vivid manner in the forthcoming release of the Paramount Pictographs, the "magazine-on-the-screen."

The pictures were posed for by Professor Marcellus T. Hayes, former physical instructor of Columbia University, who demonstrates the leading points which may be used by a peaceful citizen when maliciously attacked under various circumstances.

HELEN WARE WILL WEAR FINE GOWNS.

Miss Helen Ware, who plays the leading feminine role in Selig's "The Garden of Allah," wears a large number of very expensive gowns during the course of the play. These gowns were designed especially for the use of Miss Ware in the film drama. During the opening she appears in a succession of creations, one gown alone costing, it is said, $1,500. Her wardrobe in "The Garden of Allah" includes morning robes, afternoon gowns, evening dresses, etc. Miss Ware's gowns will prove very attractive to the women, as they are of the latest fashions.

Notes of the Trade

FLORENCE LA BADIE has been invited as the guest of honor to the big Hallowe'en party of the employees of the Marcus Loew offices, which will be held in the huge general office next Tuesday night. Marcus Loew and all the heads of the Loew enterprises, managers and others, will be present and Marcus Loew has personally invited Miss LaBadie.

* * *

The Universal Joker Company, directed by W. W. Beaudine, has under production a one-reel comedy, "The Dark Secret," adapted for the screen by Harry Wulze. The leads are played by Gale Henry and William Franey.

* * *

A set including a bakery, confectionery shop and lunch room is being built on the Triangle Keystone lot at Los Angeles for the next Fatty Arbuckle picture.

* * *

Keith Armour, having supported both the Gish sisters in their newest plays—Dorothy in "Atta Boy's Last Race" and Lillian in "The Children Pay"—has been summoned to Chicago by the serious illness of his mother.

* * *

Ernest Maupain has made the character of the Italian in "The Breaker," Essanay feature, one of the best portrayals of his screen career. The photoplay has been taken from Arthur Stringer's story in "The Saturday Evening Post" and the part is familiar. Bryant Washburn and Nell Craig appear in the leading roles in "The Breaker."

* * *

Lew Fields' photoplay, "The Man Who Stood Still," has made such a hit that the World Film Corporation has renewed its contract for three additional Fields pictures.

* * *

Ruth Ann Baldwin, who has been given the direction of a company at Universal City, has under production "Bred in the Purple," by John Fleming Wilson. The story is being made in one reel, the principal players being George Pearce and Elizabeth Janes.

* * *

A set occupying the entire floor space of one of the big glass-inclosed stages at Culver City is being built for a new Triangle-Kay Bee picture starring Dorothy Dalton and Howard Hickman. It shows the interior of a theater.

The appearance of Marguerite Courtot and Owen Moore as co-stars in the Famous Players-Paramount picture "The Kiss" marks the second appearance of that delightful little player with a member of the well-known motion picture family. It was while she was a Kalem star that she was presented on the screen with Tom Moore, brother of Owen.

* * *

Carter De Haven is directing his own company and playing the lead in a two-reel comedy, "Her Man Friday," which is under production at Universal City. Flora Parker De Haven plays opposite.

* * *

John Lynch and Olga Printzlau, of the Triangle-Kay Bee staff of scenario writers, have signed contracts to turn out stories exclusively for Thos. H. Ince for the next two years.

* * *

Director William V. Mong at Universal City is picturizing "In the Days of '49," written by himself, in which he plays a featured lead with Nellie Allen opposite. It deals with the gold rush in California.

* * *

Harry Rattenberry, one of the Christie comedians, has been loaned to the Lasky Company through the courtesy of Al Christie to interpret the role "Bumble" in the "Oliver Twist" production now in the course of making by Director James Young.

* * *

Three new plays are simultaneously under way in the World Film Corporation's studio at Fort Lee. They are "The Bondage of Fear," "The Parasites" and "A Law Unto Herself." The more noted of the players appearing in the different productions are Robert Warwick, Ethel Clayton, Carlyle Blackwell, Gail Kane, Muriel Ostriche, June Elvidge, Arthur Ashley, Montagu Love, Henry Hull, and John Bowers.

* * *

Director Joseph De Grasse is producing at the Universal City a five-reel feature, "The Piper's Price," adapted for the screen by Ida May Park. The story is by Mrs. Wilson Woodrow, and the featured leads are played by Dorothy Phillips and Lon Chaney, supported by Maud George, Claire DeBrey, and William Stowell.

* * *

Clyde De Vinna, of the Triangle-Ince staff of cameramen, is back on the job after three weeks in the Culver City hospital, due to a skidding motorcycle.

* * *

"The Madness of Helen," a new World Film play in which Ethel Clayton and Carlyle Blackwell have the star roles, contains certain "double exposure" effects which are said by experts to be entirely without precedent. The hero of this screen drama is a literary man who gets $1,000 apiece for his short stories, showing that he is some literary man.

* * *

Jasper, diving horse, appears with his owner and rider, Earl Soverin, in a new Triangle comedy of the Mack Sennett-Keystone brand entitled, "Bombs and Blunders." They do a 20-foot plunge into a tank erected over the well-known Keystone tank.

* * *

"A Daughter of Caliente," written by Helen Jonas, has been finished in two reels by Director Douglas Gerrard. The featured leads are played by Gerrard and Ruth Clifford. The story has a distinct Corsican atmosphere.

* * *

Charles Miller, brother of Henry Miller, has just signed a two-year contract as director for Triangle-Kay Bee.

* * *

Roy E. Aitken, head of Triangle's foreign service, with headquarters in London, has arrived at the coast Triangle studios to make an extended visit before returning to London via New York.

* * *

Bill Hart has a distinct novelty in a forthcoming Triangle-Kay Bee five-reeler called "The Devil's Double."

* * *

Mary McAlister, the little girl who pleased so many in "Borrowed Sunshine," a two-act Essanay drama, is now at work in another child picture of the same length. It is entitled, "Unto the Least of These."

* * *

Dorothy Dalton has signed a two-year contract to continue in Triangle-Ince pictures.

* * *

The second chapter of "The Voice On the Wire" is well under production at Universal City under the direction of Stuart Paton. The leads in this criminologist series are played by Ben Wilson and Neva Gerber.

Picture Theaters Projected

BRISTOL, CONN.—George J. Lacourse Company has the contract to erect a two-story addition, 40 by 50 feet, to the theater building of W. J. Tracy, 15 N. Main street, to cost $10,000.

VALLEJO, CAL.—Extensive improvements have been made to the Rex theater.

WEST PALM BEACH, FLA.—H. C. Bartholomew has the contract to remodel the Olympic theater for Sidney Maddock.

WINNETKA, ILL.—Gus Linduhl is having plans prepared by Carl W. Westerlind, 111 W. Washington street, Chicago, Ill., for a one and two-story moving picture theater, store and office building, 50 by 146 feet, to cost $50,000.

BUFFALO, N. Y.—The Dreamland theater is now being conducted by George Trevers.

CEDAR RAPIDS, IA.—A Bartola organ has been installed in the Isis theater.

FORT DODGE, IA.—A new Kimball pipe organ, costing $3,000, has been installed in the Majestic theater.

NICHOLS, IA.—The Nash theater has been purchased by C. L. Pike.

REINBECK, IA.—C. E. Aines has taken over the moving picture theater formerly conducted by C. F. Sperbeck.

WEBSTER CITY, IA.—The New Orpheum is the name of a new moving picture house opened here.

BALTIMORE, MD.—Henry Mann and Warren A. Blake plan to expend about $10,000 in making alterations to theih moving picture theater and bowling alleys.

BALTIMORE, MD.—The Red Mill theater, located at 1510 West Lafayette avenue, has been overhauled, the interior redecorated and reopened again.

MORTON, MINN.—C. E. Molling, who recently purchased the Unique theater, is making extensive improvements to the house.

BUTTE, MONT.—The Theatrical Realty Company has taken over the Broadway theater.

NEBRASKA CITY, NEB.—The Empress theater is now being conducted by E. W. Blakeslee.

OMAHA, NEB.—The Family theater has been purchased by A. H. Banks.

ROEBLING, N. J.—Under the direction of the owners of the big wire mills, a moving picture theater, with a seating capacity of 900 and costing $30,000, has been opened here.

NEW YORK, N. Y.—Cortlandt Corporation is having plans prepared by J. M. Felson, 1133 Broadway, for a two-story theater and roof garden, 80 by 120 feet, to cost $75,000.

BADIN, N. C.—Archts. H. E. Kennedy Company, Home Trust building, Pittsburgh, Pa., is preparing plans for a moving picture theater and lodge building.

RYDER, N. D.—Edward E. Fredeen is reported to be planning to erect a modern fireproof moving picture theater.

COLLINSVILLE, OKLA.—P. J. Duffy is having plans prepared by J. Thompson, Reeder building, Tulsa, Okla., for an opera house, 45 by 140 feet, two-story and balcony, to cost $8,000. It will be a brick structure.

SAND SPRINGS, OKLA.—Lewis Barnett, 6th and Elwood streets, Tulsa, Okla., is having plans prepared by MacDonald & Fabry, 405 First National Bank building, Tulsa, Okla., for a one-story moving picture theater, 50 by 140 feet, to cost $20,000.

DOYLESTOWN, PA.—The Princess theater has been sold by Sheriff Gantz to the Second Girard Avenue Building & Loan Association, Philadelphia, for $2,400.

STEELTON, PA.—The Strand theater, at the corner of Front and Pine streets, is now being operated by W. A. Kline.

SWISSVALE, PA.—T. J. Conlon, who recently purchased the Colonial theater, has installed new projecting machines and had the interior of the house redecorated.

CLOVER, S. C.—It is reported that J. Meek Smith will erect a moving picture theater, to be leased to J. J. Cronlin.

CHATTANOOGA, TENN.—D. S. Ethridge has purchased the Strand theater at 240 Main street.

DANVILLE, VA.—R. A. James, 968 Main street, is having plans prepared by Heard & Cardwell, Masonic building, for a two-story moving picture theater and store building, 43 by 188 feet, to cost $8,000.

LYNCHBURG, VA.—The Universal theater has been reopened by the Piedmont Amusement Company and renamed the Broadway.

ROANOKE, VA.—Robert H. Angel, 127 Center avenue, is having plans prepared by G. R. Ragan, Terry building, for a one-story moving picture theater, 50 by 85 feet, to cost $10,000.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Maritime Protest Against Deposit

Local Theater Managers See No Need for the Deposit with Exchanges When Films Are Shipped C. O. D.—A Hang-over from Former Conditions—A Hardship to the Smaller Exhibitor—Not All Exchanges Demand It.

By Frederick F. Sully, 68 Lansdowne Avenue, St. John, N. B.

ST. JOHN, N. B.—Maritime Province exhibitors, through their league and individually, are loudly voicing their protest against the deposit system that is being exacted by some agencies in addition to the C. O. D. method of shipping films, which was put in effect a few months ago. Previous to the inauguration of the pre-payment system, the exhibitors were obliged to make a deposit with the exchange men at the beginning of the service. When negotiations were closed the money was returned. This, it is said, was to insure the agencies against any possible loss by non-payment for service. There was little remonstrance from the exhibitors along this line, but when the C. O. D. method of shipment was put in vogue and the deposit still demanded by some of the exchanges, managers felt that it was the intention of the service people to cudgel them into submission.

Accordingly, at the organization meeting held at Halifax, in September, a vote was passed protesting against this so-called double deposit. And it is now claimed that some of the exchanges still continue demanding the deposit and exacting pre-payment charges. This has hit the small exhibitor very hard. The injustice of it has been pointed out in that an exchange may demand $100 from a theater as deposit, and whether they continue business relations one week or ten years, the money is returned without interest at the expiration of that time. A hundred theaters depositing $100 would give the exchange the use of $10,000 without having to pay one cent of interest and at the same time they are guarding against possible loss by the C. O. D. system. When the new method was inaugurated some of the agencies withdrew their other demand, but some are continuing it, and it is against these that the exhibitors are directing their storm of protest.

Halifax's New Casino Ready.

Halifax, N. S.—R. J. McAwam has announced that the new Casino theater will be opened here Nov. 15th, with special features from the Metro and Fox agencies. The Casino will seat about 1000. It was erected at a cost of $55,000 and is said to be one of the best moving picture house in the provinces. Artists are now at work on the front of the building, which will be completed when this is read. The Casino is located in one of the most thriving suburban sections, and is expected to do a record business.

S. R. O. Signs in Halifax.

Halifax, N. S.—Carl Crawford, St. John manager for the Fox corporation, has just returned from a trip through the provinces and to Montreal. He announces heavy bookings in "The Daughter of the Gods" and "Romeo and Juliet." Both of these productions are soon to be released in this section of the dominion. Mr. Crawford says that in no other city in the provinces has he seen so much enthusiasm shown over moving pictures as in Halifax. The people have figuratively gone crazy over the fine productions that are being screened there, and practically every theater displays the S. R. O. sign by eight o'clock.

Mutual Manager Kerr on Tour.

St. John, N. B.—Charles Kerr, local manager for the Mutual, is now on a ten days' tour through the three provinces. One feature that is being received by the exhibitors with much enthusiasm is "Youths' Endearing Charm" in which Mary Miles Minter is the star. It is to be seen soon in St. John at the Lyric.

Walter H. Golding Back from Bangor.

St. John, N. S.—Walter H. Golding has returned from Bangor, Maine, where he visited Stephen Boggart, manager of the Bijou, and conferred with H. L. Watkins, of the New York office of the United.

Fred G. Spencer Returns.

St. John, N. S.—Fred G. Spencer, who controls fourteen moving picture theaters in the provinces, has returned from a week's business trip to Halifax, N. S., and New York.

"Battle of the Somme" Here.

St. John, N. S.—Arrangements have already been completed for the first exhibition in Canada on Nov. 13th at the Imperial theater, St. John, of the massive production, "The Battle of the Somme." A special admission price of 25 cents will be charged. The picture is to open a two weeks' run in Halifax on the 20th.

Mitchell S. Bernstein Back.

St. John, N. B.—Mitchell S. Bernstein, the newly appointed manager of the St. John exchange of the Famous Players has returned from a trip through New Brunswick.

Closes "the Palace" for Winter.

St. Andrews, N. B.—H. W. Chase has closed his theater, "The Palace" for the winter season. This leaves the winter's patronage with the "Acme." St. Andrews is a thriving summer colony and both houses did a record business during the season just closed. Winter patronage does not warrant the maintenance of two houses.

Left to right: Manager S. W. Hand; W. H. O'Brien, M. H. Keleher, Salesmen; J. W. Allen Jr., New Bedford; J. C. Bullwinkle, Joseph Mack, Salesmen; Asst. Mgr. Gus. J. Schaefer and Mr. Phillips of Boston Herald.

PINE TREE STATE ITEMS.

By John P. Flanagan, 147 Park View Avenue, Bangor, Maine.

Bangor Has a Camera Man.

BANGOR, Me.—Bangor now feels that it is an up-to-date moving picture city, as it now possesses its first moving picture camera man, Daniel Maher, operator at the Park theater. Mr. Maher is to be the first film news correspondent in eastern Maine and with the co-operation of his friends the newspaper reporters, he will be in on the big events that happen here before the men from Boston and New York can reach here.

Goodwill Farm's Picture Show.

Waterville, Me.—The new auditorium of Goodwill Farm for boys at Hinckley, just above here, contains, among other modern improvements, a moving picture booth of the latest design. The floor seats 500 and the balcony 250.

New Fellsway Theater Organization.

Medford, Mass.—The Fellsway theater,

Medford, Mass., which has only recently been completed, has been taken over by the Fellsway Theatre Co., a Massachusetts corporation of which W. L. Terhune is president; Richard W. Drown, treasurer and clerk. The above with B. Waldo Hobart constitute the board of directors and owners of all the stock.

It is the purpose to put on high class picture productions and concert work. The above named with others are owners of the new Warwick theater, now building, at Marblehead, Mass., and which is expected to open some time in December. The president's address is Hotel Lenox, and the treasurer's, 34 School street, both of Boston.

Detroit Business Notes.

By Jacob Smith.

Frank Powers, now managing the New Isis theater in Grand Rapids, writes us that the house is doing far better than was expected. Each day is getting better and the ultimate success of the Isis has already been assurred. "Its just a case of giving people a good show, conducting your house right and catering to their wants," he concludes.

Detroit will see the first Herbert Brennon production, starting November 5th at the Broadway-Strand. The attraction will be his first release, "War Brides," with Nazimova.

E. C. Jansen, special representative out of the New York office of the World Film Corporation, was a visitor in Detroit on October 23 and 24.

The Detroit office of the Paramount is working tooth and nail to win some of the money in the $2,500 prize contest now being conducted among the various exchanges. Chances look mighty good, especially in view of the increased bookings which have been made during the past three weeks. J. O. Brookes is manager of the Detroit exchange, while Will M Elliott is in charge of the publicity department.

The civic department of the Detroit Federation of Womens' Clubs has evolved a scheme whereby nearly 200 motion picture theaters may be visited by club women each week with the object in view of finding out which productions are desirable and which are undesirable. The object, says the chairman of the committee, is to eliminate objectionable films, and to find which theater managements are observing the law.

Parkway's Brilliant Anniversary

Baltimore Society Attends Special Birthday Performance at the Theater on West North Avenue—A Bower of Beauty with Chrysanthemums, Roses and Autumn Leaves—Flowers for 1,500 Ladies—Souvenirs and Program.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md., October 23rd, was the opening of the Parkway theater, 3-9 West North avenue, and all during last week a special performance for the celebration was used. This program is considered to be one of the best ever produced at the house. It opened with the showing of the "Beauty Spots of Baltimore," together with the playing of the national songs, then came a Keystone comedy, an orchestra recital, then "The Parkway Topical Review," then a harp solo, then the big D. W. Griffith feature "A Sister of Six," and during the short intermission an organ recital. On this day 1,500 roses were ordered by the management and one was presented to every lady patron who attended the performances. In addition to that a handsome souvenir in the form of a four-page booklet was presented with a cut of the interior of the house on the cover, a word of appreciation to its clientele and with the program for the week on the inside. The lobby, auditorium, tea room and stage were beautifully decorated with autumn leaves, chrysanthemums and palms and besides these flowers the tea room was a bower of roses on Monday night, when a special reception was held after the performance for sixty invited guests. At this reception a buffet luncheon was served and music was rendered by a stringed orchestra of six pieces. Many of Baltimore's most noted men and women attended, and the appearance of the lobby when visited by this writer about 9 o'clock seemed to resemble something that had been read about the first nights at the Parisian operas. At the curbing outside 26 limousines, touring cars and runabouts were banked and the thought came to us that how could any one use the word "movie" in connection with such dignity and such art as this.

Fire Destroys Cambridge Theater.

Cambridge, Md.—On Monday afternoon, October 23, the large Auditorium theater, located at Cambridge, Md., which was formerly used as a skating rink, but which was recently used for traveling shows and pictures, and which had a seating capacity of 1,000, was devastated by flames. A member of the Columbia Stock Company, which was engaged for the week, was nearly trapped in the dense smoke.

Nixon-Victoria Lease Filed.

Baltimore, Md.—On Friday, October 20, Cohen, Hartz & Gebhard leased the Victoria theater, 415 East Baltimore street, for a period of ten years, from October 1, 1916. According to the terms of the contract, $16,000 a year will be paid as rental and it is provided that the tenants will pay all taxes over the amount of assessment at the time the lease was made, which is $2,369.89.

Theater Ordinances Signed.

Baltimore, Md.—On Tuesday, October 24, Mayor Preston signed the two ordinances which have recently passed through the City Council, granting the permission to convert the old Casino building on North avenue at Charles street into a moving picture theater, and giving permission to the Southern Amusement Company to erect a photoplay theater on Light street, south of Poultney.

Party for Guy L. Wonders.

Baltimore, Md.—On Tuesday, October 17, Guy L. Wonders, manager of the Wilson theater, had a pleasant surprise awaiting him at his home, 1525 Linden avenue, after closing his theater. A number of film men were invited to the house by Mrs. Wonders to give her husband a party in honor of his birthday—which one Mr. Wonders refuses to state—and she had arranged a fine luncheon. Much speech making, singing and eating helped to make the boys enjoy themselves heartily. Among those present were: A. B. and E. R. Price, O. D. Weems, Solon Wonders and Harry Redisch.

"Youth's Endearing Charm" Liked.

Baltimore, Md.—A very complimentary letter was recently received by O. D. Weems, manager of the Mutual exchange in this city, from G. Horton Gaffney, manager and owner of the New Pickwick theater, 115 North Howard street, in which it is stated that when he ran the Mutual picture, "Youth's Endearing Charm," featuring Mary Miles Minter, he had received more favorable comments in regard to this picture over the phone from his patrons than he has for any picture he has screened for the past two months, and that it was a picture of which, he thought, the Mutual could be proud.

I. Ulman, of Salisbury, Visits.

Baltimore, Md.—I. Ulman, owner and manager of the first photoplay theater which was erected in Salisbury, Md., came to Baltimore last week to have a look around. Mr. Ulman states that business is going along at about normal. His theater is called the Ulman opera house and is located on the second floor and has a balcony.

L. H. Koch of Newport News Here.

Baltimore, Md.—L. H. Koch, proprietor of the Onyx theater in Newport News, Va., was a visitor in Baltimore last week and spent several days in the Monumental City. Numbered among the places he visited while here was the office of L. A. DeHoff at the New theater, with whom he had quite a lengthy chat upon various matters, filmwise and otherwise.

Film Bicycling Sure to Bring Trouble

Kansas City Film Salesman Has Little Trouble in Tracking a "Lost" Film and No Trouble at All in Getting It Back.

By Kansas City News Service.

Kansas City, Mo.—A Kansas City film salesman recently put a plug in a leak of films that will save various exchanges some money—and will, which is more important, protect the exhibitors of the district where the improper practice was being operated. Incidentally, he recovered for his exchange a picture that had been "lost" for six weeks, and informed other exchanges where some of their films were.

There has been more than one instance in the Western district during the past two years, in which an exhibitor has retained a picture beyond his contract, and leased it to other exhibitors. In most cases these were cheaper pictures, of the class that leases for a dollar a day; the exhibitor rented them for 50 cents a reel, or even less—it was all velvet for him. And since he simply refused to answer letters from the exchange, he didn't even pay his original contract of a dollar for the first day.

The assumption is that the exhibitor thought the exchange would never miss the picture, it being an older release, and at a cheap rental. There he was mistaken—for the exchanges are becoming more and more careful, with improved systems of bookkeeping. The traveling man had heard in the office that the last heard of a certain picture was in such and such a town. So he included this town in his itinerary. The exhibitor who was supposed to have the picture, denied that it was in his possession. But the traveler had done some detective work—he called up a nearby town, got on the line the exhibitor there who had subleased it, and found where the picture then was. And he went with the first exhibitor to recover it.

There wasn't any trouble—not much—in getting the films back. The exhibitor had very plainly misappropriated property that did not belong to him, and was leasing it without authorization, pocketing the money. A threat of replevin, and even further proceedings, was sufficient to secure the property.

The exhibitor will have difficulty in getting films from any exchange, for it is impossible to keep absolutely quiet the information as to his practice.

It is strange that any exhibitor could think he could "get away with" a plan of subleasing of this kind. The amount he could make out of the picture for himself is so small that it hardly seems worth risking so much for. It is, however, chiefly in the isolated districts that such incidents have arisen.

Eastern Pennsylvania Prospers

Not for Five Years Has Business Been So Good As Now—Big Features Are Doing Well and Runs Will Be Longer—Some Recent Hits—Annette Kellermann's Visit to Philadelphia—Other Notes of Interest.

From F. V. Armato, 144 North Salford Street, West Philadelphia, Pa.

PHILADELPHIA, Pa.—Eastern Pennsylvania is experiencing the greatest picture prosperity in the last five years. Especially does this obtain as to features of the first class which the big downtown theaters of Philadelphia book for one week stands, and the large neighborhood and suburban houses for three days. Philadelphia has been slow to accept the theory of long runs and a daily change of program is still considered necessary by many exhibitors. Today the signs are that pictures of real merit must be booked for more than one day if the exhibitor is to get their full patronage.

Selig's "The Ne'er Do Well" has forcibly demonstrated the value of long booking to many local exhibitors who were previously chary of risking the amount necessary to secure a booking of so much importance. "The Dumb Girl of Portici" made a successful circuit; "Manhattan Madness" did likewise, as did "The Common Law" and several other pictures.

The successful return engagement of "The Birth of a Nation" at a downtown theater, where it played a solid month, proved the same point, though it is admitted that this film has had the advantage of intensive advertising such as no other picture can boast. The rival productions of "Romeo and Juliet" by Fox and Metro and the Fox spectacle, "A Daughter of the Gods," have not as yet ended the "first run" stage, but it is safe to predict that they are good for "runs" almost anywhere in the local zone.

Such pictures as "The Battle Cry of Peace," "Hypocrites," "The Spoilers," "The Christian," "Carmen" and others, notably many Pickford releases, have played "runs," but it is only of late that enough exhibitors have awakened to the value of the "big" feature and so opened up a market here for pretentious productions.

Annette Kellermann Visits.

Philadelphia, Pa.—Annette Kellermann, the amphibious star, paid a flying visit to Philadelphia on Tuesday, October 23, as the guest of W. H. Taylor, special representative of the William Fox spectacle, "A Daughter of the Gods," playing to remarkable business at the Chestnut Street opera house. She managed to crowd a surprising number of activities into a few hours. A luncheon was given to her by Mr. Taylor at the Ritz-Carlton, which was attended by the dramatic and motion picture editors of the local newspapers. After lunch she visited for a few moments a Pure Food Show and then spent an hour witnessing the performance of Maud Allan, the classic dancer, who was giving a matinee at one of the local theaters. The crowning event of the day was a visit to the Chestnut Street opera house, where after the matinee of "A Daughter of the Gods" Miss Kellermann addressed an audience of women, many of them members of the State Federation of Women's Clubs, who were holding their annual meeting. Everywhere her appearance excited notable enthusiasm, especially at the theater. During the luncheon at the Ritz, Miss Kellermann talked freely of the thrilling experiences through which she passed in Jamaica, while "A Daughter of the Gods" was in the making.

Fox "Romeo and Juliet" Doing Big Business."

Philadelphia, Pa.—The William Fox production of "Romeo and Juliet" had its first showing in Philadelphia at the Broadway theater Monday, October 22, and has been doing remarkable business all week.

George Denbow, manager of the local Fox office, announces that he has already booked the picture in the following theaters: Broadway, Philadelphia; Nixon, Philadelphia; Colonial, Germantown; Hamilton, Lancaster; Lyric, Reading; Poli, Wilkes-Barre; Crandall, Washington; Blue Mouse, Baltimore, and a leading theater of Reading.

Metro "Romeo and Juliet" at the Victoria.

Philadelphia, Pa.—Frank Buhler, general manager of the Market Street Amusement Co., played Metro's presentation of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne, for an entire week at the Victoria. Mr. Buhler was jubilant over the success of the picture, as he had spent nearly $1,000 in advance advertising. Advertisements covering nearly a quarter of a page were inserted in every Sunday newspaper, with the shrewd idea of attracting the serious public that patronize Shakespeare on the stage. The result vindicated Mr. Buhler's judgment, though it may be suspected that Mr. Bushman's feminine following helped to swell the crowds.

Abe L. Einstein Entertains.

Philadelphia, Pa.—Abe L. Einstein, head of the publicity department of the Stanley Booking Company, entertained a group of newspaper writers at a shore dinner on October 9. Abe was celebrating his birthday.

New Theater Opens at West Pittston.

West Pittston, Pa.—The Garden theater, a new and attractive motion picture house, opened last Wednesday evening, with an attendance that augurs success. The theater was constructed by the Unit of Theaters Company, whose stock is largely in the hands of residents of this place. The house has a seating capacity of six hundred, is said to be absolutely fireproof, and is modern in every detail of construction. Charles L. Repass, the manager, is known as "a live wire" and a man who can show results. The company at present owns a chain of seven theaters in nearby territory and plans to build a chain of at least twenty houses.

They Wanted to See the Dragon.

Philadelphia, Pa.—Ed. Avelli, manager of Verdi hall, 711 Christian street, had some difficulty in explaining to several irate patrons why he did not show on the screen the big dragon displayed on a 24-sheet poster advertising "The Yellow Menace." However, he managed to explain to his alien patrons that the dragon did not have an important role in the picture, but was merely a symbol of China.

"Purity" Passed by Censors.

Philadelphia, Pa.—Leon D. Netter of the Masterpicture Feature Film Co. announced that "Purity" has now been passed by the Board of Censors to their satisfaction. It will be released and ready for booking after November 1.

Artcraft Color Scheme.

Philadelphia, Pa.—Conforming with Mary Pickford's ideas in color schemes, Boyd Cunningham, the local manager of the Artcraft Picture Corporation, at 1220 Vine street, Philadelphia, has employed light blue and grey decorating to offset the light woodwork of their large and roomy offices. Mr. Cunningham has booked their first release, "Less Than the Dust," to the Stanley theater for the week of November 6 and a week at the Palace, 1218 Market street, Belmont, West Philadelphia. The Alhambra and the Leader have given three days each.

A New Industrial Film Company.

Philadelphia, Pa.—Edw. Booth, formerly of the Lewis J. Selznick selling force, and Wm. Karrer, a pioneer of the film business, have formed a partnership to make industrial pictures. The yannounce that they will travel across the country in a high power car taking pictures for the various large firms when required.

J. Becker Takes Charge at Parkway.

West Philadelphia, Pa.—J. Becker has resumed the management of the Parkway theater in West Philadelphia, purchased by him recently. Mr. Becker is a clever showman and has had six years' experience in the picture business. He has two brothers, both local exhibitors, who are prospering in the picture business.

Eastern Pennsylvania Notes.

O. F. Bower, manager of the local Paramount, anticipates a prosperous season here. He announces that the new "Black Diamond" comedies, now being released, are booking rapidly and bid fair to become even more popular. He attributes their popularity to the fact that they are produced in Wilkes-Barre, in "our own territory, as it were."

The Spruce theater, 60th and Spruce streets, which has been closed during the summer, will reopen.

A Beautiful Roanoke Colored Theater

Work Has Been Started on the New Hampton Theater on High and Henry Streets—Details of an Attractive House—Men Behind It.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

ROANOKE, VA., October 25, 1916.—Ground has been broken at High and Henry streets as a first step toward the erection of a modern theater to be operated exclusively for colored people. This is to be known as the Hampton theater, named for the Hampton Industrial Institution.

The new building is to be of pressed brick, ornamented with magnificent marble trimmings. At the entrance a tiled floor will be laid. To the left will be located the president's office. This latter is to be enclosed in glass, giving him the opportunity of observing the interior of the building and to also supervise the work of the ushers and ticket-sellers.

The interior of the Hampton will be handsomely furnished and cushioned seats will be installed. There is also to be provided an asbestos drop curtain and appropriate scenery. Ventilation will be provided by a very modern system. The house is to have a balcony.

Tiffany Tolliver is the president of the company backing the proposition, the other officers being Green Penn, vice-president; Dr. E. D. Downing, secretary, and A. F. Brooks, treasurer. C. L. Andrews is named as manager.

It is claimed that the Hampton will prove to be the finest and largest colored amusement place in the south. The date for the opening has not been set, but the company hopes that the building will be in shape to be opened on or before December 1.

Motion picture features will be augmented by vaudeville. The house will be provided with a six-piece orchestra.

Local Theater Notes.

Washington, D. C.—H. E. Tracey, formerly connected with the Savoy theater, is now manager of the Carolina theater.

"Doc" Johnston is looking after the destinies of the Home theater, the house he assisted in organizing.

Sidney Lust Gets Selznick Films.

Washington, D. C.—Sidney B. Lust, proprietor of the New Film Corporation, is announcing the completion of arrangement under which he will market the Clara Kimball Young pictures, as well as all other of the Louis J. Selznick productions. These pictures will be handled by a corporation of which he is the secretary and manager; Harry M. Warner is the treasurer, and Mr. Selznick retains the presidency. It is said that a consideration of $60,000 is involved in this transaction, which contemplates a five-year franchise. Mr. Lust expects to market Nazimova in "The War Brides" within a very few weeks throughout this territory and he has already booked it for showing at a Ninth street theater for the week beginning November 25. He promises that when the first of the Clara Kimball Young pictures are shown in this city, he will bring that very popular star to Washington and hold a reception for her, to which all exhibitors and exchangemen in this territory will be invited.

Posters Hung From a Rock.

Washington, D. C.—Fritz B. Wathne, manager of the International Film Service in this city, has got away from a clumsy practice of laying out posters. He has a framework, and from this he has wires running to the wall six feet or more distant. When the six-sheets are mounted, large eyelets are riveted into each of the two upper corners and into these S-hooks are inserted. These hooks are looped over the wire and when a customer wants to see samples of the posters he is conducted to the rack and the different ones are brought into view by pushing them along the wire. The wire is kept taught by means of turnbuckles. Running at right angles to the six-sheet frame is another for the display of three-sheets.

Mr. Wathne has his large posters all mounted on a heavy wrapping paper at a saving over canvas of four cents a sheet. He has found that the life of a six-sheet is too limited to warrant the use of canvas. When the poster on display has served its purpose it is removed to make room for new paper, so that those of the latest releases are always on the line. The work of putting up the frame was done in the shipping department and the cost of the materials was very nominal.

Carl F. Senning in New York.

Washington, D. C.—Carl F. Senning, manager of the local office of the Fox Film, has gone to New York to participate in the convention of Fox managers coming from all parts of the United States. Headquarters are being maintained at the Biltmore Hotel. During his absence, the local office will be in charge of Miss Mary M. Jeffries, a very capable young film woman.

Get-Together of Exchange Men

Washington, D. C., Film Exchange Managers Meet at a Dinner at the Press Club—Committee Appointed to Form New Organization—Topics That Interested the Gathering—Next Meeting Scheduled for November 6.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The film exchange managers of Washington, D. C., participated in a banquet meeting staged at the National Press Club by Clarence L. Linz, Washington correspondent of the Moving Picture World, which is declared to have been one of the most successful events in the history of the craft of the National Capital. The managers gathered together in the lonnging room of the club and, after waiting the usual time for the delinquents, proceeded to the grill room, where preparations had been made in advance of their coming. The table was attractively decorated with a huge bunch of Johann Mock roses bearing a card "To Clarence L. Linz and the Washington Exchangemen, with wishes of success. Gude Bros. Co."

Before proceeding to dispose of the good things that the waiters were ready to place before them, J. H. Butner was selected as toastmaster. Before the dinner was half over the word "toastmaster" was changed by acclaim to "chairman," for right then and there the managers decided to reorganize the old association and to start the coming year with one that would be better able to bring about efficiency in the business as a whole in this territory generally.

Perhaps the most important topic discussed was that of the new film exchange building, for each of the managers is wondering what is going to happen if the district commissioners accept the recommendations made by the fire marshal which would necessitate the erection of a film exchange building to house all of them. All agreed that it would be an excellent thing if not attended by a "hold-up" and if the exchanges were not compelled to enter into a long lease. There was a feeling that if the matter became too "strenuous" there would be a general exodus of exchanges to Baltimore and it is not very likely that the Chamber of Commerce and the Board of Trade would look with favor upon such a movement as this.

Next in importance was the problem of express charges and service. It was a general consensus of opinion that Washington should have an owl service with a collection at night that would guarantee delivery to the trains destined to southern points. As usual, there were many complaints of delayed C. O. D.'s, to say nothing of dilatory practices in the settlement of claims. There were other questions along the same line taken up, some of which are to be referred to the home offices of the exchanges, with the recommendation that they be further taken up with the heads of the express companies.

Committee on New Organization.

At the suggestion of Chairman Butner, there was appointed a committee consisting of H. C. Wales, of the World Film; D. F. O'Donnell, of Pathe, and E. G. Evans, of the Mutual, to bring in recommendations as to the form that the new organization shall take. These gentlemen will also be the members of a nominating committee to make suggestions as to the officers to serve for the first year.

Carl F. Senning, of the Fox Film, eulogized the late J. Leo Yates. He spoke of him as a man who always did his part in making things easier for his fellows and who would always do all that he could to further the best interests of the film business. Mr. Senning, with C. R. Milliman of the Universal, were appointed as a committee to draft suitable resolutions to be presented to the widow of the deceased. G. R. Mayo and N. H. Spitzer, of the Hy Art Masterplays Company, made their "debut" into "film society," for they, with Mr. Milliman, are newcomers in the film game in Washington. Mr. Mayo promised his co-operation towards perfecting organization. Mr. Spitzer gave an interesting account of how the exchange managers in Kansas City had been brought together in a similar manner.

Fritz B. Wathne, of the International, was chief entertainer of the evening and he put home some good shots in a humorous vein and there was considerable friction between him and his side-partner, H. C. Wales, as to who would be the most successful in keeping things humming throughout the evening.

Sidney B. Lust, of the New Film, gave some very illuminating views on the subject of "Purity" and local suppression. R. Berger, of K-E-S-E, Inc., offered some valuable suggestions as to how to curb some of the evils incident to the transportation of motion picture films.

Meet Again November 6.

It was at the suggestion of D. F. O'Donnell that these meetings be continued on a permanent basis, urging at the same time that in the organization of a club of this nature care should be taken that there be not too many rules and regulations for the guidance of the members that would in the end result in disorganization. It was, therefore, agreed that the next meeting of the exchange managers be held at the same place, on Monday evening, November 6, 1916, the meeting to be called at eight o'clock, and the suggestion is made at this time that he who misses the next meeting will have missed something very much worth while.

Regrets were received from William Mack, L. M. Day and Frank B. Spurrier, all of whom were called out of town, and from George Mann.

Start Campaign Against Local Bad Checks

Exchange Managers and Exhibitors Will Be Helped by Retail Merchants in Collecting—An Attempt to Stop the Practice.

WASHINGTON, D. C.—Exchange managers and exhibitors of Washington upon whom bad checks have been passed will now receive the co-operation of the Retail Merchants' Association. This organization has issued the following notice to business men and to the general public:

"Business men of Washington and the public generally are urged to send in the names and addresses of all those who have given bad checks, together with the amount, and the name of the bank on which they were given.

"This information is desired for use in the bad check campaign of the Retail Merchants' Association.

"All information thus gathered will be held in the strictest confidence, and when desired collections will be made, if possible, or prosecution will be brought."

It is said that since the association started this campaign it has been very much surprised at the developments. It has two cases in hand at the present time which will probably go to prosecution. The district attorney's office is taking an active interest in the matter and is aiding the association as much as possible.

The investigation has also developed remarkable examples of check kiting. All cases brought to the attention of the association are investigated and in all probability some startling news will be forthcoming within a very short while.

Washington exchange managers have considerable opportunity to complain from time to time of the return to them of checks given by exhibitors in this territory, bearing the stamp "insufficient funds" or other phrase having the same or a very similar meaning. Naturally, they welcome the news.

Loew's Columbia Has Celebration.

Washington, D. C.—Lawrence Beatus recently celebrated the first anniversary of Loew's Columbia theater. The Columbia, prior to Mr. Loew's advent in Washington, played high-class road attractions. It was made a photoplay house by Manager Mann, of the Paramount, and it was proven beyond a doubt that pictures would be a paying proposition in the Columbia and would draw for its patronage from the class of people who had formerly looked down upon pictures.

Enterprise Amusement to Build

New Pittsburgh House to Be Built at 1714-1720 Center Avenue—Will Cost $60,000 and Will Embody All the Newest Ideas—Company Now Operates Four Theaters—New House to Take Place of the Victoria.

From Pittsburgh News Service, 6016 Jen kins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Enterprise Amusement Company, of Pittsburgh, have announced that they will add a beautiful new theater to their chain of four houses in this district. Plans are being prepared for a large, up-to-date house at 1714-1720 Center avenue. Louis O. Brosie is the architect. This company now operates with much success the Victoria theater in the same locality. The lease on the Victoria expires next spring and the new house will likely be named the New Victoria. It will have a seating capacity of 1,000 and the bleacher arrangement will be used. The construction and equipment of the house will embody the best ideas carried out in the other Enterprise theaters, and the builders will try to set a new high standard in their latest project. The structure will measure 60 by 100 feet, and four storerooms will front on Center avenue. The total cost will be about $60,000. The work is to be started within the next seven weeks, as it is planned to have the house ready for opening in the spring. Mark Browarsky is manager of the Enterprise Amusement Company, now operating the Orpheum, Squirrel Hill; the Rex, East Liberty; the New Regent, 1600 Fifth avenue, and the Victoria, Center avenue.

The Two Romeo's in Pittsburgh.

Pittsburgh, Pa.—Just now there is spirited rivalry between the Metro and Fox exchanges, due to the releasing almost simultaneously, of the two "Romeo and Juliet" productions. General Manager Skirboll, of the Metro, reports the demand for the Metro superfeature so great that seven prints will have to be used in the Pittsburgh office alone. The picture has been booked by the Pitt theater, Penn avenue and Seventh street, and by the other leading houses in the Pittsburgh district and nearby cities. It will be shown here soon.

Manager Eckhardt, of the Fox branch, states that a record-breaking business is expected on "Romeo and Juliet" and that most of his patrons are doubling their usual runs on the film, which is being released on the regular program. The Olympic theater, Fifth avenue, put on the Fox picture a week to capacity crowds, while the East Liberty Cameraphone ran it four days with equal success.

Art Dramas, Inc., Locally Represented.

Pittsburgh, Pa.—The Liberty Film Renting Company, sixth floor, Film Exchange building, Pittsburgh, will be the representatives in this territory for the new Art Dramas, Inc., who are preparing to launch a feature program soon. Manager Mayer Silverman states that arrangements are progressing well and he expects to announce all details here within the next ten days. One big subject is to be released weekly.

L. W. Loranger With Famous.

Pittsburgh, Pa.—L. W. Loranger, formerly with the Casino Feature Film Company, Detroit, Mich., was recently appointed special traveling representative of the Pittsburgh office of the Famous Players service.

The entire Rowland & Clark chain of theaters in Pittsburgh have booked the Vim comedies of the General Film.

Pittsburgh, Pa.—The Pittsburgh branch of the International service reports the booking of all the Golden Eagle features by the Strand theater, Erie, Pa., a 1,000-seat house, and one of the finest in northern Pennsylvania. The Curtis scenic films, released by the International, are also being run at the Strand.

KENTUCKY NOTES.

Mother Goose Film by Edison Coming.

Louisville, Ky.—Mrs. Frederic Levy, originator of the movement in Louisville for special pictures for children, after working on plans for a year or more to get producing companies to make special nursery pictures for children, is greatly pleased with action taken by the Thomas A. Edison Co., of Orange, N. J. "An Hour With Mother Goose," an amateur play produced at the Louisville Boy's high school last year, was written by Miss Myrtle Sproule, principal of the Kentucky-street school, and the scenario was submitted to the Edison company. The latter concern has just notified Miss Sproul of the acceptance of the play. Manager Lee Goldberg, of the Mary Anderson theater, Louisville, who has been one of the leaders in the movement, has announced that he will apply for the privilege of showing this film for the first time in Louisville.

Louisville News Notes.

H. B. Strube, head of the Empire Amusement Co., recently spent a few days in Cincinnati on a combined business and pleasure trip, the pleasure end being related to watching the wind-up of the fall racing season at the Latonia.

Joe Hebbert, of the Unicorn Film Co., out of Indianapolis, Ind., was in the city recently with a "Billy West," picture said to contain a good impersonation of Chaplin.

Charles Pressy, head of the S. & P. Film & Supply Co., is back in the city after having been on the road for nearly eight months with his park concession business.

The Owl Feature Film Co., recently closed a deal with Joe Schnitzer, of Indianapolis, Ind., for several hundred reels of film to be used by the local company.

The Central Film Service Co. has made a number of improvements in its local office, including the installation of two large metal film cabinets for storing reels, each having a capacity of 200 reels. A large storage cabinet has also been erected for carrying paper, the local office having been very busy since the recent consolidation with the local Universal office. Over thirty new accounts in the smaller cities came over with the consolidation.

Theaters Consolidate in Fulton.

Fulton, Ky.—Finding that there was not enough business to warrant the operation of two picture theaters, the Rex and the Orpheum have consolidated, the Rex to be closed, and the Orpheum operated under the old title. Mr. Mobley, who has been with the Rex, is now with the Orpheum, where he will assist Manager Chrisholm. The house is now running three serials, these being "Gloria's Romance," "Peg of the Ring," and "The Secret of the Submarine."

Bowling Green's Strand to Open.

Bowling Green, Ky.—The Strand theater which has been closed for several months will be re-opened about November 15, the house now being in the hands of the decorators who are giving it a thorough overhauling. The theater will be opened when the lease on the Elite theater expires, that building having been leased by a bakery concern.

Gem Theater to Be Auctioned Off.

Maysville, Ky.—Lawyers representing the creditors of the defunct Gem theater, which has been in bankruptcy for several weeks, have practically closed arrangements whereby the theater will be reopened for a run of a few weeks, after which time it will be sold to satisfy claims of the general creditors. It is proposed to offer the house at public auction on November 25 if present plans are carried out.

"Daughter of the Gods" at the Pitt

Big Fox Spectacle Opened on October 25 at the Beautiful Penn Avenue House—The Star Present in Person.

PITTSBURGH, PA.—The great Annette Kellermann spectacle, "A Daughter of the Gods," produced by William Fox, opened at the Pitt theater, Penn avenue and Seventh street, Pittsburgh, Wednesday evening, October 25, and the event was a memorable one in local exhibiting history. The big theater was packed, every seat having been sold days in advance. Manager Patch outdid himself in the beautiful arrangement of decorations throughout the house and the elaborate stage settings that formed a fitting background for the lavish production itself. A ballet of dancers was used with pleasing effect. The Pitt theater symphony orchestra of forty musicians, directed by the composer of the score, Robert Hood Bowers, rendered a perfect musical accompaniment. The crowning interest of the Pittsburgh premier was the presence of Miss Annette Kellermann in person, who spoke briefly between the first and second acts. She was given a splendid ovation and was made the recipient of a beautiful floral tribute. William Fox was also present. The run of "A Daughter of the Gods" at the Pitt will continue for several weeks, with two performances daily. The initial triumph of the picture indicates that all previous attendance records of the Pitt will be broken.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Atlanta Screen Club's Benefit.

ATLANTA, Ga.—The Atlanta Screen Club gave a benefit performance Sunday at the Piedmont theater for the charity fund of the club, which will be used in aiding the poor Thanksgiving and Christmas.

The performance began at 1 o'clock and continued until 10.30. Crowds attended.

Walk Out of Musicians.

Atlanta, Ga.—The musicians at the Piedmont theater, Atlanta, walked out just before the first performance Monday afternoon. An orchestra was secured before the first night performance, and the two Monday evening shows were given. A disagreement over the term of a contract was given as the cause.

New Attractions De Luxe, Inc.

Atlanta, Ga.—Attractions De Luxe, Inc., is the name of a new corporation whose charter was granted by Judge Bell, Wednesday morning, Oct. 25. William Oldknow, C. R. Beacham and W. H. Heyward filed the petition for charter for the new company, which is to deal with all phases of the moving picture industry. Capital stock of the company was named at $20,000, which is to be divided into shares with par value at $100.

Paul Engler With K-E-S-E.

Atlanta, Ga.—Paul Engler, a popular Atlanta film man, is now in the employ of the K-E-S-E Corporation as traveling representative.

Prize Corn Growers Attend Show

Atlanta, Ga.—As a courtesy to the visiting members of the boys' corn clubs and the girls' canning clubs, attending their yearly convention as the Southeastern Fair, the Criterion, Georgian, Piedmont and Grand motion picture houses admitted free to their performances on Wednesday and Thursday all members of the clubs; some of the boys and girls from the mountain sections, through the courtesy of the Atlanta managers saw their first motion picture.

I. A. Burdette Takes Over M. P. Co.

Atlanta, Ga.—Irvin A. Burdette, who has been with the Scenic film company for a number of months, has secured control of the Atlanta branch of the Motion Pictures Company of America, and will completely reorganize it.

Community Has More to Say Than Parents.

Swainsboro, Ga.—That the rule preventing pupils from attending moving picture shows on school nights is a reasonable one, was the decision of Judge R. N. Hardman of the superior court at Swainsboro, Ga., Monday. An injunction had been sought by some of the parents.

Does It Pay to Lend Theaters to Politicians

M. L. Woods, Jamestown, N. Y., Exhibitor, Says No—Found Four Years Ago That the Practice Did More Harm Than Good.

By Joseph McGuire, 5 Lewis Bldg., Buffalo, N. Y.

BUFFALO, N. Y.—Should an exhibitor comply with the requests of political parties to use his theater during the stress of a presidential election? If this question were put to M. L. Woods, of Woods and Peterson, who conduct the Winter Garden and Mozart moving picture theaters of Jamestown, N. Y., he would emphatically reply in the negative. Mr. Woods was recent visitor in Buffalo.

"Four years ago we permitted the various parties to run political slides and have speakers at our Mozart theater," said Mr. Woods. "Our purpose was to please everybody and create a good feeling. However, the very reverse of this condition was the result. The political speeches stirred up strife and confusion, and attracted the attention of our regular patrons from the screen. This effect was detrimental to business, so that this year, when the political leaders asked us for the privilege of making speeches and using slides in our Winter Garden theater, we considered it the best policy to turn them down."

Mr. Woods and his partner have conducted the Winter Garden for three years, and the Mozart for seven.

The Winter Garden is regularly a ten and fifteen cent house, but Tuesdays, when the bill has extra attractions, the prices are advanced to twenty and thirty cents. Mr. Woods says that the admission may be even raised to twenty-five and thirty-five cents. The Mozart is a ten cent house.

"We send out 100 window cards advertising our Winter Garden attractions," said Mr. Woods. "These cards are distributed not only in Jamestown, but in the surrounding towns, and they bring good results."

An interesting point in human nature is that the passes given out in return for the display of the cards are nearly all brought to the theater on Tuesdays, when the shows are the biggest and the prices are advanced.

Albert Teschemacher to Book for Pathe.

Buffalo, N. Y.—Albert Teschemacher has taken a position as booker with the Pathe, Buffalo. He was bookkeeper, cashier and later booker at the Mutual office, this city, for four years and a half.

Unicorn Office Moves to West Swan St.

Buffalo, N. Y.—The Unicorn office has been moved from 39 Erie street, to 23 West Swan street, Buffalo. The new manager is Harry Somerville, who formerly managed the Family and other theaters in this city. Charles H. Barolet, division manager of the Unicorn, was a caller at the local office.

"To meet a heavy demand for comedies," said Mr. Barolet, "we have just added a special subject, 'His Married Life,' featuring Billy West. We are having public screenings of this film. We are giving free to all our customers a full reel, with posters, entitled, 'A Day with Governor Whitman.' C. A. Saunders, in charge of our Albany office, reports a satisfactory business."

Harold Hughes to Visit Western New York.

Buffalo, N. Y.—Harold Hughes, who opened the Hughes Feature Film Service, Buffalo, will call shortly on the exhibitors of Western New York. Mr. Hughes is located at 23 West Swan street.

The Popular Exchange Moves to Chapin

Buffalo, N. Y.—The Popular film exchange has moved its offices from 23 West Swan street to the former exclusive office in the Chapin block, Buffalo.

Heralds in Three Languages.

Niagara Falls, N. Y.—Heralds printed in the Italian, Polish and English languages are distributed by Tony Travis, proprietor of the Columbus moving picture theater, Niagara Falls. Mr. Travis was a recent visitor in Buffalo. He has a five cent house located in a district thickly populated with a foreign population. His patrons have plenty of work these days, and his theater is nearly always crowded.

"My audiences are fond of action and show a preference to Western shows," said Mr. Travis.

Ithaca's New Cresent to Open.

Ithaca, N. Y.—Fred B. Howe and John B. Howe will open the new Crescent theater in Ithaca in a few days.

New Ithaca Theater.

Ithaca, N. Y.—Dillon Bros., of Courtland, will open their new moving picture theater in Ithaca about January 1st. The house will seat 1,500.

New Watertown House.

Watertown, N. Y.—Work on the new moving picture theater being built in Watertown, N. Y., by James P. Papayanakos is progressing. This exhibitor has the Wonderland and Lyric theater in the city.

Made Money With Picture Shows on Border

Dave Edel Back at Buffalo Strand—Opened Three Picture Shows Near Texan Camps and Had Some Interesting Experiences.

BUFFALO, N. Y.—Dave Edel, drummer at the Strand theater, Buffalo, has returned from the Mexican border, where he had some interesting experiences in the moving picture business. Mr. Edel opened three temporary houses at different points. The cost of his mushroom theaters was kept down to rock bottom, and on account of the excellent patronage he received from the American soldiers, he was able to close the houses with substantial profits. The closing was caused by the withdrawal of troops from the points where he was located. Mr. Edel couldn't keep down his aspirations to have a real orchestra in one of his short-lived houses. He therefore scoured a Massachusetts regiment in his vicinity for talent and was able to get five good musicians who had played in "Bean town" high school and college orchestras. Of course Mr. Edel himself played the drums.

"The orchestra was such a hit," said Mr. Edel, "that it nearly caused a riot, and one day our receipts were increased $40 on account of the music."

Mr. Edel is now in the orchestra of the Strand, Buffalo, of which Earl L. Crabb is manager. Ever since the opening of the Strand, Mr. Edel's skill as a drummer there has attracted wide attention. Dave Edel is a brother of Harold Edel of the Strand theater, New York City. A report from Nogales says that a theater opened there by the young drummer has been taken over by the Mexicans.

Sherman Webster of Rogson Film Co. on Tour of New York State Boosting "Around the World in Eighty Days."

New Orleans—Its Picture Trade

A Good Patron City with High Daily Attendance for Its Population—Many Visitors Who Take in the Picture Shows—Suburban Theaters Doing Well—Some Interesting Local Statistics.

NEW ORLEANS, La.—According to one of the best informed and most conservative statisticians in the film business in this city, New Orleans is the best motion picture center from the standpoint of daily theater attendance in the United States, population considered. It is a tourists' town, and the floating population does much toward keeping the downtown theaters well-filled at all hours of the day. And, until quite recently, "Canal street" has been regarded as the thermometer of the business, not only for the city but for the towns in a wide territory as well. If a picture got over well on Canal street, it was enough, outside exhibitors booked it without question. If a picture had no Canal street record, it was regarded with suspicion. Recent events, however, have materially changed this attitude of the smaller exhibitors. The marked success of the Triangle theater, and the promotion of the new Strand theater by some of the most substantial financial interests of the city, have rather dimmed the old-time glamour of the Canal street houses although these new enterprises have not materially lessened the volume of their business. They have simply compelled a brightening up which may regarded as a good thing all around.

Beyond this, the picture-loving people of the city are blessed with a large number of substantial suburban houses. No other city of like size has so many of these little theaters. Nearly all of them have secured a substantial and a loyal clientele. They foster the neighborhood spirit which the wise exhibitor is not slow in turning to his benefit. And they help the picture business immensely. The feature releases and the stars become subjects of daily discussion. The daily newspapers are closely scanned for announcements of the coming of the favorites, and the wise exhibitor has his work cut out for him. These suburban theaters draw a daily attendance of 32,000 patrons in round numbers, and on Sundays the figures are swelled to slightly over 50,000. The downtown theaters show greater fluctuation in attendance, but the conservative estimate puts the week-day figure at 40,000, while on Sunday it mounts to over 60,000. The people of New Orleans and their visitors spend just about $1,500,000 for picture show admissions in the year, and this does not take into account special features at advanced prices.

Strand to Be Ready in February.

New Orleans, La.—Work on the new Strand theater is being pushed with all the haste, consistent with substantial building. The steel is being placed, and it is the intention to have the house ready for business early in February. Commissioner Newman, one of the projectors, is developing great enthusiasm for the enterprise, and he announces that the Strand will be one of the best appointed houses in the entire South.

No More Shows on Church Property.

New Orleans, La.—The Archbishop of this diocese promulgated a ruling, effective October 1, which sounded the death knell for motion picture theaters on church property, and several of the theaters in this section have been compelled to close and seek other quarters. This action was not taken because of any animosity toward photoplays as an institution, for that they were allowed to start is evidence of the kindly feeling which existed toward them. Of course a close scrutiny was kept on all of the releases in order that objectional features might be eliminated, but notwithstanding this precaution, it was found that frequently bits would appear in the best of subjects that caused adverse comment. The releases of one or two of the prominent producers were absolutely barred from these theaters, and still the danger was not entirely eliminated. At last the general order was issued. Among the most popular theaters that have been affected was the Mater Dolorosa, which boasted a select patronage, and afforded entertainment to a large clientele in the most aristocratic section of the city.

New Morgan City Theater.

Morgan City, La.—Manager H. D. Davis is putting the finishing touches on the new and modern photoplay theater which he expects to open for business within two weeks. It is to be a first-class theater in every respect. It will have a seating capacity of 600, and the equipment is to be of the latest pattern. Manager Davis has just returned from New Orleans where he was arranging his program which will be of feature releases almost exclusively. The seating will consist of upholstered opera chairs, thoroughly renovated, which have been doing service in the Tulane theater in New Orelans.

Two Romeos and Two Juliets.

New Orleans, La.—When two good theaters book the same special attraction made by rival producers, and open the initial showing of these attractions on the same date, there is naturally some lively business. At least it was so demonstrated when Pearce's Tudor theater put on the Metro spectacular seven-reel feature, "Romeo and Juliet," with Bushman and Bayne, and Miller's Empire began the showing of the Fox feature of the same title, featuring Theda Bara and Harry Hilliard, both shows beginning on Sunday, October 22. The Metro feature had been booked for exhibition on October 29, but when Fox made the flash for his release on October 22, there was some quick arrangements of bookings, and Manager Bugbee of the Metro was able to meet his competitor on even date. It made competition lively, but it gave both of the productions all the advertising they would stand.

The Mobile, Ala., Exhibitor and His Problems

Finds Plenty of Difficulties—Only Brain Work Keeps Him Prosperous, So He Is of a High Type and Progressive.

MOBILE, ALA.—Motion picture exhibitors hereabouts have not had the most rosy time for the past few months because of the interposition of events over where they have had no control. First came the European war and the consequent disruption of shipping, not that there was not an abundance of desirable material to be shipped, but the demand for bottoms to be used in the transportation of more essential commodities than lumber, which is the chief export from this port, was so great that vessels naturally sought the better cargoes with the result that business slackened, and with the reduced earnings of the wage-worker, there was a corresponding diminution in attendance at places of amusement.

Then came the severe tropical storm that did so much damage, and the city is just recovering from its ravages. However, it is worthy of note that on the day following the storm, when the entire city was in chaos, and the damage had not been approximately estimated, the picture shows were the only concerns that were opened for business, and, still more surprising, was the fact that the theaters were well filled during that time. It is a strange commentary on human nature that in times of dire distress, it should turn to pleasure as a diversion. It may be that the relaxation thus afforded prevented the break when men's minds were strained almost to the limit of endurance. In any event, the motion picture theaters took a brave stand against disaster, and they have been running ever since.

The Local Picture Theaters.

There are four theaters for whites now in operation, and there are also four theaters for negroes. The Crown, under the management of J. C. King, is the largest theater in the city with a seating capacity of 700. The Empire is a close second with 600 seats, and Manager William Luckel reports a good patronage under the present business conditions. I. J. Fienkel seats 250 in his Crescent theater, and the Queen, under the management of J. L. Speith, has room for 200. In addition to these four places of amusement the Dreamland runs a mixed program of pictures and vaudeville, and does an excellent business. The Royal theater is the only one that is not operating and its suspension is due more to the ambition of its manager than to his lack of enterprise. The Royal was doing a good business as a jitney house, and was presenting some very creditable second-run programs, but the desire of the operators to give the public something better, caused a change to higher-priced first-run features, and the load was evidently too heavy. At least that is the reason ascribed for the closing of the house. Later attempts to resume under the old policy were met with conditions in the film market that precluded the successful realization of the plan, therefore the Royal has been closed for the past three months.

Enterprise of Local Exhibitors.

Perhaps one of the reasons for the comparatively satisfactory business that is bestowed upon the Mobile motion picture theaters is that the managers spare no expense to give their patrons the best and newest releases, and that too in the face of adverse conditions. It is worthy of note that one of the Mobile theaters exhibited E. H. Sothern in "The Chattel," days before that feature was presented in New Orleans, and New Orleans is supposed to be the N'Yark of the film business in the South. The same is true of Charlie Chaplin in "The Pawnshop." In both instances the enterprising Mobile managers had the satisfaction of playing to capacity business and at advanced prices. It behooves the Alabama exhibitor to look out for the best that is going, and to make the most of every opportunity, for if he don't watch out, the tax collector will get him. Alabama heard something about putting on "all the traffic will bear" when it went about it to levy a tax on motion picture houses. On theaters of 500 or more seats the state tax is $400. Just to show that the state does not believe in Sunday desecration, it makes the $400 tax for six days' run, but if the manager wants to open his theater on Sunday, he must pay $200 additional annually. Then along comes the municipality with a legal permit to levy a local tax on the theater, which in Mobile, is 50 per cent. of the state tax. The tax is gradually lessened for theaters of smaller seating capacity, but it is enough in all cases.

No Rosy Bed of Ease.

It can readily be seen that the Mobile exhibitor must be a natural born optimist. He must be devoid of trust-magnate instincts, and nobody can accuse him of covetousness and furnish any concrete evidence to substantiate the claim. Nevertheless the Mobile exhibitors are a clever and hopeful company of gentlemen. They make the best of any condition with which they find themselves confronted. They study the film problems of the day, and the whim problems of their patrons. They make every endeavor to please the masses, and are content if they but measurably succeed in this endeavor. They dignify the motion picture business.

Metro Comedy Wins a Cup.

New Orleans, La.—Several weeks ago the New Orleans Press Club, at one of their regular functions, put on a novel entertainment. Each of the film exchange managers in the city was invited to exhibit a two-reel comedy, and the most of them responded to the invitation. The rivalry was spirited, but none the less friendly. At the close of the entertainment a rising vote was taken to determine which exhibitor had shown the best film. The vote was close — very close. Indeed it was whispered that the chairman, who may have been a little near-sighted in the darkened room, counted the shadow of one of the voters who stood near the wall and thus tipped the balance in favor of Karl A. Bugbee of the Metro exchange. Anyhow Bugee was the winner and the other exchange men were free in their congratulations, because they knew they had been in a race. Last week a committee from the Press Club invaded Mr. Bugbee's office and presented him with a silver loving cup in token of their appreciation of his aid in making the entertainment a success, and of the high character of the comedy film that won in such a good company. The loving cup now graces Manager Bugbee's desk.

First Prize Won by a Metro Comedy.

Paducah Star's Business Pleased Owners

Seats Only 450 and Runs Only Six Days—Charges Ten Cents for the Usual Programs and Gets Twenty-five Cents for Special Nights.

By Ohio Valley News Service, 1404 Starks building, Louisville, Ky.

PADUCAH, Ky.—Joe Desberger, of Desberger Brothers, operators of the New Star theater, is very much pleased with results obtained by the new house in the few weeks that it has been in operation. With a seating capacity of 470, and playing six days a week, the concern is making money, but, unlike conditions in most of the smaller cities in Kentucky, this house is getting fifteen to twenty-five cents for all of its good features, including Pickfords, Clarks, Youngs, Chaplins, Pearsons, Sweets, Baras, etc. No show is for less than ten cents, and by getting higher prices for the better shows the management has created a demand for high class features until to-day people are calling up and asking when a good feature is coming. In fact the higher priced films are the ones which are bringing attendence as well as shekels. While there is no real law against operating theaters in Paducah on Sunday, public sentiment has been so strong against it that the exhibitors have tactfully operated but six days for a year or two.

Strand, Owned by Masons, to Be Sold.

Louisville, Ky.—The Strand theater was recently closed for several days during the annual session of the Kentucky Grand Lodge of Masons, owners of the building, who reserved the right to use the auditorium during the annual session. At this meeting it was decided that the building would be sold as soon as a purchaser could be found, the property being valued at about $250,000. Whether the building is sold or not will not affect the theater, probably, the Chestnut Street Amusement Company having a lease on the property. The shows started again following the wind-up of the annual sessions, "The Return of Eve," featuring the reopening of the house.

H. R. Galloway Posters All Right.

Frankfort, Ky.—Pictures of water nymphs in front of the moving picture theater of H. R. Calloway, Frankfort, have passed the censorship of three courts, the Court of Appeals having affirmed judgment of the Franklin Circuit Court, acquitting Calloway, the final opinion being by Chief Justice Miller. Calloway was first haled into the police court, where the warrant was dismissed. Appeal was then taken to the circuit court where a favorable decision was obtained. Attorneys Guy H. Briggs and Ben G. Williams testified that they saw the pictures and were not shocked, nor did they regard the posters as lewd and immoral.

Invited the Whole Lodge to See Show.

Louisville, Ky.—Adrian C. Humphries, manager of the new Strand theater, has worked out something new hereabouts in that he has undertaken to build up business through getting the members of certain lodges and their families interested in the shows. Through Beckham Overstreet, deputy grand master of the Home Lodge of Oddfellows, Manager Humphries recently arranged for a big theater party of the lodgemen and their wives, and tickets were mailed to every member and their families, there being about 400 membrs in all. Edna Mayo, in "The Return of Eve," was the feature, while a special one-reel of "American Fashions," was run for the special entertainment of the ladies present. The performance was well attended.

Alhambra Theater Co. Buys the Opera House.

Richmond, Ky.—In connction with the recent sale of the Richmond opera house by W. P. Baxter to the operators of the Alhambra theater, an erroneous report got out to the effect that the house was purchased by the Colonial Amusement Co., of Lexington, Ky., which owned the Alhambra. In reality both houses are now operated by the Alhambra Theater Co., several of the stockholders of which are also stockholders in the Colonial Amusement Co. The Alhambra Theater Co. is incorporated with a capital stock of $27,500, the controlling interest being held by Miss Annabel Ward, who is general manager of the merged houses. Her associates are J. B. Eliott, president; B. J. Treacy, secretary-treasurer; Mayor Rogers, and several other Lexington business men.

New Albany Furnishings Sold for $286.

Louisville, Ky.—L. Grauman & Co., of this city, dealers in second hand office and other furniture, recently purchased at public auction from F. W. Sauer, receiver, the entire equipment of the New Albany Theater Co., consisting of scenery, seats, fixtures, etc., used in the house on Market, near Bank street. The purchase price was $286, and the local company runs a good chance to show a profit on the investment, the furnishings being valued at several times this figure.

Switow's Shows for Children.

Louisville, Ky.—M. Switow, head of the Switow Amusement Co., of Louisville, has made arrangements to show special pictures for children in his Jeffersonville, Ind., house, this action being taken in response to a movement started by the Jeffersonville Women's Literary Club. The club has appointed a board of censors to view all films shown for children.

Memphis Inaugurates Children's Shows

Prominent Social Club of Bluff City to Hold Special Picture Shows for Children on Saturdays at the Imperial Theater.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

MEMPHIS, TENN.—In response to urgent solicitation on the part of parents in this city, it has been decided to conduct matinees exclusively for children on Saturday of each week. The move was brought about through the Twentieth Century Club, one of the leading social and civic organizations of Memphis, and arrangements have been completed to hold the exhibitions at the Imperial theater. Miss A. V. Cox, who is interested in the movement, is owner of the Imperial, and has agreed to show the pictures. Mesdames Liberman and Simmons, prominent in Memphis social circles, were largely responsible for the success of the project. These ladies, who have entire charge of the detail work, have arranged to secure some thirty or more children's subjects.

Princess Changes Program.

Memphis, Tenn.—The Princess theater, one of the largest and finest houses in this city, announces a change in its program service, and under the new arrangement will offer its patrons a diversified program, consisting of features, serials and short lengths. Manager Trimble recently returned from a trip to St. Louis, where he contracted with K-E-S-E, Pathe and several others. The serial now running at this house is "The Yellow Menace," booked through the local United office.

To Enlarge Alcazar in Spring.

Chattanooga, Tenn.—It has been decided by the Signal Amusement Company to forego the contemplated enlargement of the Alcazar, Chattanooga's beautiful feature house, until next spring. It had been previously announced by Manager Frank H. Dawler that work would begin this fall, but, owing to the fact that the company has concluded to close the smallest house on its circuit, it has been found advisable to postpone the construction.

"Scarlet Runner" Follows "Gloria."

Nashville, Tenn.—Following a most successful run of the "Gloria's Romance," the Knickerbocker has supplanted this part of its program with "The Scarlet Runner." On the opening day of the new picture, the entire back page of a local daily was devoted to a publicity announcement, and copy was set up in red and white.

Passing of the Lyric.

Nashville, Tenn.—The old Lyric theater is being torn down to make way for modern buildings. For many years the historic house has stood on Fourth avenue, and has seen a varied career. Many of the early feature films enjoyed profitable runs at the Lyric, the house later being remodeled and known as the Airdome.

Big Metro Feature Scores.

Nashville, Tenn.—"Romeo and Juliet," the eight-reel Metro masterpiece, scored a great success at the Strand during its engagement, at which time the admission price was increased to 25 cents. This picture also was shown at advanced prices at the Alcazar, Chattanooga.

Chattanooga.—"The Birth of a Nation" is billed for a return engagement at the Lyric November 23-24-25.

Holah to Head Local International Exchange

Arrangements Have Been Made to Open Local Office of the Big Hearst Film Service—Details Will Be Announced Later.

By Kenneth C. Crain, 610 1st Nat. Bk., Cincinnati, Ohio.

CINCINNATI, Ohio.—The news is out that the local branch office of which C. E. Holah, formerly manager, in succession, of the Pathe, the V-L-S-E and the Greater Vitagraph offices in Cincinnati, is to be the head of the International Film Service. Arrangements have been for the opening of an exchange by that organization, credited with being one of the most powerful in the distributing business, and Mr. Holah will have charge of this territory. Details of the move will be announced in a short time, with the territory to be covered out of Cincinnati, the organization of the office, its location and so forth. Mr. Holah is himself much pleased with the prospects opening before the company, and with the field which he believes it has in his old territory in this section.

McMahan & Jackson Buy New Films.

Cincinnati, O.—In their dual roles of exhibitors on a considerable scale and as owners of some valuable film rights, McMahan & Jackson have been extremely busy of late, a trip to New York on business connected with a recent acquisition being necessary. They have secured Ohio and Indiana rights for several new films credited with heavy drawing power, and are arranging bookings. "The End of the World," a big feature controlled by the firm, is to be shown in Cincinnati shortly, and much is expected of it, judging from advance notices.

Exit Cincinnati's Century Theater.

Cincinnati, Ohio.—The Century theater at Peebles corner, which has been at various times used with some success as a picture house, with interims of vaudeville, is to be turned into a public market, according to plans which have been perfected by local interests with capital behind them. The Century has been idle for the past two years, in spite of its apparently fine location, right at one of the busiest suburban corners in the city, its proximity to the popular Orpheum being largely responsible for its failure to prove a success. It was built in 1909 for use as a moving-picture house by John J. and Edward Ryan.

Shakespeare Classic Takes Well.

Cincinnati, Ohio.—The great Metro production of "Romeo and Juliet," has been shown for a week at the Walnut theater with the charges advanced to 25 cents for the entire lower floor. The unanimously favorable press notices and the enthusiastic reports of those who saw the picture served to keep the house crowded at every performance, in spite of the increased price. To make the week thoroughly classic in local theaters, the Fox production of "Romeo and Juliet" was seen at the same time at the Star, featuring Theda Bara, always popular in Cincinnati, and Miss Terry was at Keith's in a scene or two from the same play.

Charles Murphy Building Theater.

Wilmington, Ohio.—Charles Murphy, formerly a Cincinnati newspaper man, has made arrangements to go into the moving picture business, having let to N. P. Eveland, of Miamisville, the contract for the construction of a handsome and modern theater here to cost about $50,000. It will be much the finest house in this vicinity. Work is to start at once.

"Fall of a Nation" at Popular Prices.

Youngstown, Ohio.—A prosperous return engagement of "The Fall of a Nation," seen first here at high prices, was held at the Grand opera house at popular prices. The appeal of the story as a stimulus to patriotism seemed to be undiminished, and large crowds saw the picture for the second time.

Ontario License Officer Makes Statement

Questions to Be Given to Applicant for Operators' Licenses Are Prepared—No Ultra-technical and No Catch Questions Among Them.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, ONT.—An announcement by R. C. Newman, official in charge of the moving picture office of the provincial treasurer's department, Parliament buildings, contains the information that examination papers for moving picture projection machine operators now includes one hundred and ten questions, mostly of a mechanical nature. According to Mr. Newman, there are no catch questions of any kind and all questions are very fair. They are intended to test the general knowledge of all new operators and can be correctly answered by every man after the required period of proper apprenticeship. No time limit is placed upon the applicant for an operator's license when the examination paper is placed before him and ultra-technical answers are not required. No details can be given as to the nature of the questions as practically the same paper is placed in the hands of every matured apprentice.

The original question paper for license applicants contained only thirty-five questions. The examination of operators was started about three years ago and the paper has been augmented because of the addition of new features to the work of picture projection. The aim of the department is to insure the safety of theater patrons and to qualify operators in such a manner that good picture projection will be the rule—says Mr. Newman.

Newman reports that conditions throughout the moving picture field in Ontario are bordering closely upon the ideal and that all exhibitors, generally speaking, are enjoying a flourishing business. "I am hearing no complaints," Mr. Newman told Moving Picture World.

Another Bi-Lingual Conference.

Toronto, Ontario.—So important do the exchange managers of Canada consider the question of providing French subtitles for all films screened in the Province of Quebec that another general conference of representatives from each photoplay distributing company in the Dominion was held at Montreal on Saturday, October 21st. An important session was held at Toronto the week before, but the Canadian magnates decided to delve deeper into the situation at a later meeting in Montreal, which is a city of Quebec. These conferences have been held behind closed doors and no announcement regarding the decision of the film interests regarding the order of the Quebec Government for bilingual sub-titles is yet forthcoming. The question of the use of the two languages, French and English, is a feature of a political situation which is becoming serious.

Start on New Theater in Cobalt.

Cobalt, Ont.—Another theater is to be built in Cobalt. Work has been started at the foundation for a theater and hotel on the north side of the Grand theater on Silver street. The theater is for pictures only. It will be on the English plan, the screen being in the front, with the audience facing the entrance.

Two Prominent Visitors.

Toronto, Ontario.—The Toronto exchanges received two prominent callers during the latter part of October when Joe Partridge, special representative of the Greater Vitagraph, and M. Auger, efficiency expert of the Mutual, appeared on the scene. Partridge conferred with W. C. Gookin, Canadian general manager for the Vitagraph, regarding a number of business arrangements, while M Auger spent several days at the Canadian headquarters of the Mutual.

Mr. Auger moved on to Montreal in order to see L. E. Ouimet, who is head of the Specialty Film Import Company, Canadian Pathe distributors.

"Intolerable" Sabbath Conditions.

Toronto, Ontario.—A deputation of Toronto divines waited upon Premier Hearst to raise objection to the manner in which moving picture shows had been held on Sundays of last winter for recruiting purposes. The speakers of the deputation admitted that they had interviewed the military authorities on the subject, but that the officers had expressed their approval of the use of moving pictures as a medium for attracting recruits to Sunday rallies. The clergymen desired the Government to exercise greater control over arrangements so that the Sabbath atmosphere would not become polluted—or words to that effect. The ministers asked that permission be granted in formal manner for the screening of pictures in theaters on Sundays for recruiting purposes only and that permits be not granted for the purposes of raising money at the performances in question "for philanthropic endeavor." The deputation declared that Sunday show conditions in Toronto last winter were intolerable.

MINNEAPOLIS NOTES.

By J. L. Johnston.

New Garrick's New Colors.

Minneapolis, Minn.—Manager Calvert of the New Garrick theater here has had the interior of the theater completely redecorated, with many subdued tone colored lights, French design woodwork and stage effects, and the theater now presents a very beautiful appearance.

Business Items.

Minneapolis, Minn.—Bert Barnett, Jr., assistant manager of the Paramount exchange, will return Wednesday from a vacation spent in New York and Atlantic City.

Minneapolis, Minn.—Manager Thayer of the Calhoun theater here has got out an attractive advertisement for coming features in the shape of a book. On the front cover appears what resembles a volume of "The Trail of the Lonesome Pine" and each of the other three pages is made to resemble some other novel, picturized and to be shown at the Calhoun.

Minneapolis Film Brevities.

Harry Rowe has put out two more road shows with "Uncle Tom's Cabin" film and pickaninny band.

M. R. Dick reports a good business for his four "End of the World" road shows.

The Kleine-Edison-Selig-Essanay in new quarters reports a big business with "The Return of Eve," played at the Minneapolis Lyric.

Manager Fred S. Meyer of the Universal exchange reports that "Liberty," booked in 31 theaters in Minneapolis alone, is doing a big business everywhere, and that he has worked nights trying to arrange dates for out-of-town exhibitors.

Manager C. C. Knapp of the General exchange has booked "The Girl from Frisco" serial in thirty houses in the Twin Cities.

Northwest Jottings.

St. Paul, Minn.—The Hamline theater has added Triangle features and Keystone comedies to its list.

Bismarck, N. D.—Manager Wingreen of the Bismarck theater has begun publishing a weekly house organ, assisted by the Minneapolis Paramount publicity department.

Canton, S. D.—Manager Clifford Bowman of the Empress theater has changed the theater's name to the Paramount-Empress.

Red Wing, Minn.—Axel Nelson of the Auditorium theater has arranged several novel features to advertise his future attractions.

Blue Earth, Minn.—Manager F. L. Andrews of the Royal theater here, played "The Birth of a Nation" five days at a $1.50 top, and did a big business.

Lisbon, N. D.—J. T. Conboy of the Scenic theater has returned from Minneapolis, where he booked several big features for the near future.

Portage, Wis.—George L. Koberstein, former owner of the Crystal at Kilbourn, Wis., is the new manager of the Majestic theater here.

Waverly, Iowa.—Messrs. Plough and Bennett, formerly of Minneapolis, now control the opera house here.

Alexandria, Minn.—L. E. Blessener, manager of the Cozy theater here, has become part owner of the Grand theater at Clouquet, Minn.

Menomonie, Wis.—William Pierce of the Orpheum theater has returned from Minneapolis where he visited several exchanges and arranged for showing several big features here shortly.

Sioux Falls, S. D.—Manager A. K. Pay of the Colonial theater has returned from a visit to Minneapolis where he booked several big features.

Duluth, Minn.—A. Edeson has purchased Henry Herried's interest in the Lyceum theater, Deer River, Minn.

Montgomery, Minn.—Dan Novak has sold the picture theater here to E. E. Lynch.

Granite Falls, Minn.—William and Al Yaeger has purchased Juel Yaeger's interest in the Cameo theater here.

Aberdeen, S. D.—Roy Gilmore has bought the Maynard theater at Michell, S. D.

Langdon, N. D.—Work on the Electric theater is progressing rapidly, and it is expected to open to the public within a few weeks.

Maddock, N. D.—J. P. Kincaid contemplates opening a theater here shortly.

Hettinger, N. D.—Mr. Glassnapp has bought the Star theater here from P. W. Myron.

Butte, Mont.—D. E. Schmidt, manager of the Pathe exchange here, is beginning a whirl-wind campaign for business. The exchange is now located at 124 West Granite street.

Billings, Mont.—F. M. Hartness has taken over the Majestic, Billings, buying out W. A. Brockaway.

With Butte, Mont., Exchange Men.

Manager Walt Coughlin of Mutual, reports business jumping away up, and since putting on a road man, extra help has been employed in the shipping department.

Manager Tupton of Metro, also reports capacity business that makes close and heady bookings necessary. With "Tip" on the road supplementing his work, Booker Todd has to limp to keep up.

Manager Hudson of Universal is not saying anything. He hasn't time. Business keeps him at office nearly every night until late hours.

Pathe's force works every night, and business is good enough so that shortage of shipping cases made it necessary to borrow of other exchanges.

Harve, Mont.—F. D. Needham has bought out the interest of his partner, C. W. Koerner, in the New Lyric theater at Harve, Mont.

Detroiters Discuss Advance Prices

Some Downtown Exhibitors Are Seriously Considering Making Fifteen Cents the Regular Admission Price—Would Get As Many Patrons and Would Permit Better Show—Day of the Cheap Theater Seems Past.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The burning question of the hour with leading Detroit exhibitors is "Shall we advance our prices?" It has been said to the WORLD correspondent that some of the downtown exhibitors are seriously considering making their evening prices fifteen cents straight, instead of 10 straight or dividing the house into ten and fifteen.

As Many Admissions at Higher Rates.

The Drury Lane, which started originally as a ten-cent house, advanced to fifteen cents, with no falling off in its business; the Princess and the Woodward went from five to ten cents without any loss of admissions, while their aggregate receipts materially increased. If a uniform scale of 15 cents instead of ten went into effect for the night shows, it would take in such theaters as the Empire. Grand Circus, Family, all of the Woodward Theater Co. houses downtown and in the outskirts. The matinee price would continue at ten cents. "We are doing more business at fifteen cents than we did at ten and playing to more people," said Harry W. Smith, manager of the Drury Lane. "The Palace, National and Columbia theaters on Monroe avenue, who play a combination of vaudeville and pictures, advanced their evening prices for downstairs seats to 15 cents over a year ago and business is better than ever. The Washington theater advanced its prices in the balcony early this fall; the Knickerbocker theater has just announced a flat price of 15 cents for downstairs seats at night; the Majestic theater has not admission price at night less than 25 cents.

Cheap Shows Have Passed.

In other words, the day of cheap admissions is on the wane and exhibitors, in order to maintain the standard of their houses, and to meet the constantly increasing cost of doing business, are forced to get higher admission prices—that is 15 and 25 cents instead of 10 and 15 cents. The writer has yet to meet a single exhibitor who advanced his prices who is not more than satisfied with the results, and who is not playing to just as many people as he ever did.

Kunsky Books Vitagraph and Selznick.

Detroit, Mich.—John H. Kunsky announces that he has secured the first-run franchise in Detroit on Greater Vitagraph features. The first was E. H. Sothern in "The Chattel," which played to record-breaking business the week ending Oct. 28th. Mr. Kunsky has also signed up to play the Lewis J. Selznick productions in his chain of theaters. Starting November 5th, Clara Kimball Young in "The Common Law" plays a week at the Liberty theater, in spite of the fact that it recently ended a two weeks' engagement at the Broadway-Strand. Some important announcements regarding other bookings are shortly to be made by Mr. Kunsky.

Broadway Feature Moves.

Detroit, Mich.—The Broadway Feature Film Co. has moved to Suite 316 in the same building, 306 Broadway Market building. C. C. Beals, manager of the exchange, reports a big October business, and says he is getting many rebookings on "The Battle Cry of Peace," "The Christian," "The Melting Pot," "Where Are My Children" and others.

Blankmeyer Conducting Exchange.

Detroit, Mich.—Arthur W. Blankmeyer, formerly manager of the Grand Circus theater, Detroit, is handling the "Christie Comedies" for the state of Michigan, and makes his office at 71 Griswold street, Detroit. The business is conducted under the style of the Superior Film Co., and those associated with him are Mr. Randolph, formerly with the Wolverine Film Co., and Mr. Pelley, formerly with Warner's Features. Mr. Blankmeyer has also taken the Ohio rights on these comedies and is now negotiating for permanent offices in Cincinnati and Cleveland.

Geo. Lightman Running Wolverine.

Detroit, Mich.—George Lightman has taken charge of the Wolverine Film Co. business, 71 Griswold street, Detroit. He was formerly with Fox and the World.

R. Von der Goltz Heads Local International.

Detroit, Mich.—When John F. Bowman, of the International Film Service of Chicago, was here the other day he made official the appointment of R. Von der Goltz as manager of the Detroit exchange in the Campau building.

Louis Nathan in Peter Smith Building.

Detroit, Mich.—Louis Nathan, of the Kleine-Edison-Selig-Essanay Service, is now comfortably located in his new quarters at 712-713 Peter Smith building.

New Theater on Adams Avenue.

Detroit, Mich.—The Frank Farrington Co., Detroit, has been awarded the contract to build the new theater on Adams avenue west, which will be leased by A. J. Gilligham and John P. Harris. The cost of the building alone will be $85,000. It will be 90 by 120 feet in size, and will be of steel and concrete. It will be completed about the first of February.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Harry Trask With Artcraft.

Detroit, Mich.—Harry Trask, formerly with George Kleine at Detroit, is now assisting in the management of the Detroit exchange of Artcraft.

C. L. Pervey Appointed Manager.

Detroit, Mich.—C. L. Peavey has been appointed manager of the Detroit office of the Artcraft Film Corporation, located in the Peter Smith building. He succeeds Frank Rutledge, who resigned Oct. 21 to become manager of the Chicago exchange of Paramount. Mr. Peavey has been acting as assistant manager at Detroit since the exchange opened, and was previously with the Famous Players Film Co., at Pittsburgh.

E. R. Keef Takes Temple Theater.

Detroit, Mich.—E. R. Keef has taken over the Temple theater of Birmingham, Mich, a suburb of Detroit. Mr. Keef formerly operated theaters in Georgia, Alabama, Florida, North and South Carolina. He is conducting a very novel stunt of publishing a "Temple Theater Daily." It is a daily publication containing new matter each issue. It gives the program for that particular day.

St. Louis Is to Have a Screen Club

Meeting Called of Prominent Exhibitors and Exchange Men to Form New Organization—Will Accent the Social Side.

By A. H. Giebler, 236 Vanol Bldg., St.Louis, Mo.

ST LOUIS, Mo.—It seems that St. Louis is to have a screen club at last. There has been much talk of an organization of this kind in the past, but action has never been taken. The subject has been revived, however, and a meeting of several prominent exchangemen and exhibitors will be called within a few days, and a nucleus formed that will no doubt become the parent of a permanent organization.

There is need of such an organization in St. Louis. It will promote good feeling and friendliness among the people in all lines of the film industry.

According to the plans discussed at an informal meeting recently, the social side of the screen club will be given the most consideration, and if the plans carry out successfully, club rooms will be fitted up and maintained for the entertainment of the members and visitors.

Changes at World Film Offices.

St. Louis, Mo.—George W. Fuller, who has been managing the World Film offices at 3626 Olive street, resigned his position last week to take charge of the Pathe exchange at Pittsburgh. Mr. Fuller left St. Louis for Pittsburgh on the 23rd to assume his new duties.

Jack Weil, of Detroit, succeeded Mr. Fuller as manager of the exchange. St. Louis is the "old home town" to Mr. Weil. He says it is coming back to the old "stamping grounds" to come here, and he anticipates a great deal of pleasure in renewing old acquaintances as well as making new ones. Mr. Fuller made a great many friends while in St. Louis, and his leaving was the cause of much regret to his many friends.

A Midnight Matinee for Lew Fields.

St. Louis, Mo.—Lew Fields, who has been playing in St. Louis in a musical comedy, was given an opportunity last week by George Fuller, of the World Film, and William Sievers, of the New Grand Central theater, to see himself on the screen in the Brady-made feature, "The Man Who Stood Still," in which Mr. Fields was starred.

The private showing took place after the regular closing time at the Central theater, and the guests comprised the entire Lew Fields company, the dramatic editors on the various newspapers, the World correspondent and a number of film men of the city. The Musical company enjoyed the film very much, to judge by their vigorous applause, and in the last reel, where Fields has the baby in his arms, he made a distinct hit with the selected audience. We hope that the film is received as well everywhere it is shown as it was by the little audience that sat up till one a. m. to see it.

Indiana Filmdom Notes

Special to Moving Picture World From Indiana Trade News Service.

New Hartley Theater Opens.

INDIANA HARBOR, Ind.—The new Hartley theater was opened Friday night with motion pictures and a vaudeville bill. The theater is a cozy and most attractive building, and, if the opening crowds are an indication, probably will become one of East Chicago's most popular photoplay houses.

Shoots the Villain from His Seat.

Hammond, Ind.—Members of the Hammond police department discovered a real up-to-date hero, last week, in John Sebastian, an East Chicago foreigner.

John was one of the many attending a very thrilling motion picture melodrama, Wednesday night, at the Lyric theater. The villain was choking the heroine, and was about to drown her. Everybody in the theater was quiet.

Just at this point John whipped out a revolver and punctured the screen. The sound of the shot was the signal for considerable confusion. The police arrived later, and, after quieting the crowd, took the foreigner into custody.

"I coulda not see that a man drown that a poor girl," was John's defense of his misconduct. The judge made it $5 and costs. Who'd play real melodrama in a theater with that kind of patron?

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Two Weeks of Big Features.

MASON CITY, Ill.—A. W. Ackerman, a local exhibitor, is going to put on some big features after the manner of the Lyceum house. He has selected the following films and will give them two weeks apart: "The Battle Cry of Peace," "God's Country and the Woman," "Ne'er Do-Well," "The Light at Dusk," "The Law Decides."

Single admission will be 25 cents, but season tickets are sold for $1.

Burr Swan and "Pinched" Patrons.

Pittsfield, Ill.—Burr Swan tried to book "The Alien" for his last Christmas show but was unable to get it. He ran it October 11, giving but one show at 25 cents for everybody. He thought so well of the picture he announced that if anybody was "pinched" for the admission price he would see that they got to view the picture.

Princess Theater Man Embarrassed.

Quincy, Ill.—The Princess theater was closed by action of the sheriff, the Universal company having obtained judgement for the sum of $1,300, claimed to be due for the rental of films over a period of time in 1915. The Mercantile bank is said to handle a $6,000 mortgage on the place. By agreement between the film company and the bank, the theater was re-opened with John Heisler in charge for the creditors. John Spanople was manager of the theater. Loss of money in another theater venture is said to be responsible for the present embarrassment. The location is good and it is believed the storm will be weathered.

N. M. Plociusky Goes to War Film Syndicate.

Chicago, Ill.—Nate M. Plociusky, who for the last twelve months has been connected with the General Feature Film Company of Chicago, is now representing the War Film Syndicate of that same city and is handling the Durborough War picture, "On the Firing Line with the Germans," in West Virginia, Virginia, Pennsylvania, Maryland and will probably work down to Florida. Mr. Plociusky finds things very favorable in this territory.

Illinois Theater Changes.

Urbana, Ill.—The Colonial theater, which was closed for a week for redecoration and installation of new equipment, reopened October 23 under the management of R. R. Harmison. Mrs. J. S. McCullough retains the ownership of the theater.

Oregon, Ill.—Mr. and Mrs. Ralph Cutting have sold the Star theater to Edward Coddington and his sister, Mae Coddington.

Rushville, Ill.—A stock company will be formed to rebuild the Princess theater, which was destroyed by fire.

East St. Louis, Ill.—Percy Knoebel has taken an option on the property at 209-213 Collinsville avenue with a view to erecting a theater. A previous option was held on the property by Frank R. Tate, a theatrical man of St. Louis.

Mattoon, Ill.—Loss of $150 was caused by a film fire at the "K" theater.

East St. Louis, Ill.—Darwin Karr, Essanay star, appeared in person at the Majestic theater.

Freeport, Ill.—The Princess theater reopened with "The Shadow of Doubt."

Peoria, Ill.—The moving picture operators' local held its annual ball at Eagle Hall, October 30.

Farmington, Ill.—The Strand theater has installed a new steel operating room and new seats.

Quincy, Ill.—Loss of $500 was caused by a film fire at the Colonial theater on North Sixth street.

Marseilles, Ill.—The Board of Education has purchased a moving picture machine which it has installed in the public schools.

Elgin, Ill.—A home talent moving picture, "The Wreckers," was produced here to be shown at the Grand theater.

Profit in Theater Booth at a County Fair

Farmers Attracted by Chance to See Projector in Operation and Become Interested in the Picture Show.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

ADRIAN, MICH.—Elwyn M. Simons, manager of the New Family theater, believes that his enterprise in having a booth at the county fair was a satisfactory investment. In the matter of reaching the farmer, the plan is one of the best that can be devised. Of course, the exhibitor can always get in personal touch with the rural patrons, but his duties in conducting the house very often interferes. By having a booth at the fair, equipped with machines—the exhibitor would be surprised to know how many persons have never had a close-up view of a projector—he can get the farmer at his leisure and get him really interested. "It always appealed to me," said Mr. Simons, "that it would be a good idea to do this for several years back, as it would acquaint us with an entirely new clientele, the farmer, which was somewhat difficult to get. However, I believe the results of doing as I have this year will more than pay for the efforts."

Exhibitor Demonstrates Safety Projector.

Three Rivers, Mich.—Luther Warner, owner of the Vaudette theater, purchased a new projector equipped with automatic safety devices. In order to fully advertise his progress to his patrons, he placed it in the display window of the Constantine Hydraulic Company. It was connected, placed in operation and Manager Warner was on the scene.

Co-operation on Children's Films.

Grand Rapids, Mich.—Following an address to members of the Drama League by Miss Mary E Peck of New York, representative of the National Committee on Films for Young People, the local league adopted a resolution to aid the national organization in its work. The resolution provided that the local president appoint a committee to co-operate with the managers of the local theaters.

Opera House Sold.

Williamston, Mich.—C. H. Bennett has sold the Williamston opera house to H. A. Thompson.

Fell in Darkened Aisle.

Flint, Mich.—While ascending a darkened aisle in a local moving picture theater, Mrs. Amander Ruby, 76 years old, tripped on a step and fell, suffering a fracture of one hip.

Neil Jackson Lengthens Lease.

Three Rivers, Mich.—Manager Neil Jackson of the Rex theater has taken another two-year lease on that house.

NEBRASKA STATE NOTES.

By Frank H. Madison.

Mrs. Margaret Carnes Champions Films.

Hastings, Neb.—"Let me make the films of this nation and I don't care who makes the laws" was the plea of Mrs. Elizabeth Smith of Chadron, before the State Federation of Women's Clubs in convention here. She wanted pictures regulated, but suggested the co-operative method. Mrs. Margaret Carnes of Lincoln, championed the moving picture shows of her city, and said that the Lincoln club women had brought about remarkable changes. The penny arcade in Lincoln, she said, was far more debasing than the films.

Oakdale Picture Show Burns.

Oakdale, Neb.—The moving picture show owned by Bowen & Lawrence of O'Neill, Neb., caught fire prior to its initial performance. The films and equipment were destroyed and the interior of the building was badly damaged. The fire is believed to have been caused by electric wires.

Nebraska Joltings.

Alliance, Neb.—T. A. Busey, proprietor of the Lyric theater of Sterling, secured an option on the Imperial theater here which was operated by H. A. Dubuque.

Kearney, Neb.—The restriction against persons under twenty years of age, which was made while an epidemic of scarlet fever was in progress, has been removed by local officials and local moving picture houses have had an increase of business.

Lincoln, Neb.—Word has been received here that Mrs. Claire Lois Butler Lee, who was one of the winners in the Beauty and Brains Contest given by the Photoplay Magazine, has accepted a position with the Essanay company.

Miss Farrar Says "Joan of Arc" Is Splendid

Tells Minneapolis Correspondent of the World That She Did Her Best to Put Force Into Her Interpretation of the Part.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

ST. PAUL, MINN.—When Geraldine Farrar, Lina Cavaliera and Lucien Muratore arrived here last Friday with the Ellis Grand Opera Co. moving picture exchange men were the first to greet them. C. J. VerHalen, publicity manager of the Minneapolis Paramount Exchange, greeted Miss Farrar and when she was asked about "Joan of Arc" by the World correspondent Miss Farrar stated that "the story is a splendid one and she had done her best to put force into her interpretation of 'Joan of Arc.'" Being shown the cut of the feature on the last issue of the World, Miss Farrar smiled and asked for a copy of the magazine.

It took all of the cleverness of Manager H. E. Friedman and J. E. Schwartzbein of Pathe and the World correspondent and a secretary, Sig. Brunacci, to get statements from Mme. Cavaliera and her husband because the latter did not speak English and the former trio did not speak French. However, smiles and handshakes were plentiful and at length with assistance a flattering statement was made by the stars. "We enjoyed acting for Pathe so much," said Mme. Cavalieri, "and although my husband and I are wedded to our opera work we certainly will be glad when we can devote some more time to acting before the camera. Moving pictures offer so wonderful a field; one can feel so free and express so much without a spoken word, and just think of the many thousands who can see your work at once in so many different cities. It's wonderful."

"'The Shadow of Her Past' was much to my liking," added Mr. Muratore, in French, "for you know I am a painter as well as a singer, and in the film I actually worked on one of my figure paintings." Following the opera on Friday evening in St. Paul, Manager James Keough of the Minneapolis Strand put on a special showing of "The Shadow of Her Past" for the benefit of Mme. Cavalieri and her husband.

Snow Falls and Fills Theaters.

Minneapolis, Minn.—With the first snowfall last week attendance figures for local theaters took another jump skywards and as it looks as if the chilly atmosphere is here to stay a very cheery business for the rest of the year seems imminent. Competition is keen here this week inasmuch as the Strand and the New Astor are both showing "Romeo and Juliet." The Strand, which has made elaborate preparations for the Metro feature with Bushman and Bayne, is larger than the New Astor, which is displaying Fox's feature with Theda Bara, and is naturally getting the larger crowds, but the Astor reports a capacity business also. The New Garrick returns to the Paramount program Sunday, following a week's run of "War's Women," and the Lyric is starting the week with "The Chattel," featuring E. H. Sothern and Peggy Hyland. The Pantages, scheduled to open October 15, has not as yet swung its doors open.

Is Local Admission Limit 20 Cents?

Minneapolis.—It seems as though the public in St. Paul and Minneapolis will not spend more than twenty cents for moving pictures unless they are of "Civilization," "Birth of a Nation" or "Ramona" types, at least at this time. At the St. Paul Strand several big features have been displayed to capacity at twenty cents but "Purity" at fifteen and twenty-five began rather poorly, but picked up marvelously later. At the New Garrick, Minneapolis, "War's Women" at a quarter did a very fair business. Both "Purity" and "War's Women" are easily worth twenty-five cents admission according to the writer, who has viewed them both, but it appears that a majority of the film fans of the Twin Cities agree with him.

Westcott Film Incorporates.

Minneapolis, Minn.—Westcott Film Corporation, with headquarters in Minneapolis, incorporates for $250,000. It is being backed by well known financial men of the Northwest.

E. A. Westcott, for two years local manager of the Fox Film, is to be secretary and general manager, to buy territorial rights for all Northwestern states. The company is organized and prepared to handle anything on the open market, but it is also incorporated to have its own theaters if necessary.

Film and Amusement Co. Fills Hurry Call.

St. Paul, Minn.—James A. Morrison of the Film & Amusement Company, Metropolitan Theater building, St. Paul, writes to this paper: "We have at last a real film exchange where the exhibitors of our city as well as those of Minneapolis can get a program of features on a minute's notice.

"It is the only exchange in St. Paul that handles features exclusively, and I might add proved a god send to the Starland theater last Monday evening, when they had the misfortune of burning up some 2,000 feet of a serial they were showing. After a hurried telephone call I had a program in his theater ten minutes from the time I received the call."

De Luxe Bowlers in the Lead.

Minneapolis, Minn.—At the end of the first month the DeLuxe team is leading the Film Men's Bowling league, with the Mutuals second. Considerably strengthened, the Reel Fellows are gradually creeping up and are expected to pull the DeLuxe five down when they clash on Monday.

Harry Rathner Back from Ince Visit.

Minneapolis, Minn.—Harry Rathner, manager of the Supreme and Unity exchanges here, has returned from a visit to Thos. H. Ince at Culver City, Cal. The Unity exchange has begun operations with a very prosperous first week and Mr. Rathner looks forward to a rosy future.

What "No Children" Signs Did in Kenosha

Commissioner Beatrice L. Welles Begins Campaign Against Certain Houses That It is Claimed Let Children In, Notwithstanding.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

KENOSHA, WIS.—A fight upon the theaters which advertise pictures "For adults only" and "no one under 21 years admitted" has begun in Kenosha. The movement was inaugurated by Mrs. Beatrice Ives Welles, commissioner of the school board from the second ward, and she has the backing of the City Club of Kenosha. Mrs. Welles was instructed to appear before the Common Council and urge the necessity of an ordinance to make impossible the projection of sensational pictures. At the meeting of the school board it was said that some of the Kenosha exhibitors had not adhered to the announcement, and young boys and girls had been permitted to see pictures which had been advertised "For adults only." It is said the local exhibitors will co-operate, as a number of them are in accord with the fight made by the Moving Picture World against the disorderly white slave and other similar pictures.

A Milwaukee Protest.

In Milwaukee, the Rev. Herbert Noonan, S. J., president of the Marquette University, in an address before the Knights of Columbus, said: "I wonder if those who are responsible for films used in our movie theaters can book nothing but plays that deal with the underworld. Of course, they tell us these plays have a moral. This is true, but one does not have to be a keen judge of human nature to know that it is the lure of the senses.

Will Test Ill-Considered Ordinance.

Milwaukee, Wis.—A test will be made in the district court of the ordinance which prohibits motion picture theater proprietors from displaying pictures of murderous attacks. Hugo Heller, an exhibitor at Third street and North avenue, who recently was arrested for violation of the measure, determined to fight the case.

Local Idea vs. State Censorship in Kansas

Exhibitor in Kansas City Arrested for a Cigarette in a Theda Bara Film—Jury Finds Him Innocent of Harm.

By Kansas City News Service, 206 Corn Belt Building Kansas City, Mo.

KANSAS CITY, Mo.—Kansas exhibitors are safe showing any picture that has the stamp of the state board of censors—if they have no guilty knowledge of the film having been tampered with.

This precedent has been established by a case tried in the district court in Kansas City, Kan., in which T. L. Ricksecker, of Rosedale, Kan., was the defendant. Mr. Ricksecker had shown "The Trail of the Tigress"; some of the local people complained that it had smoking in it, and that they believed the picture had not been approved by the state board. The Parent-teachers association of Rosedale succeeded in having proceedings brought against Ricksecker; and his trial occured a short time ago. The wrangle over whether there was much smoking in the picture, resulted in the judge ordering the film to be shown to the jury. At the same time Miss Carrie Simpson, one of the Kansas censors, who had been called as a witness by the state, viewed the picture. In it, Miss Theda Bara was shown in a flash with a cigarette in her mouth, and for a second or so, the clouds of smoke were seen drifting over her shoulder, her head being turned away. Miss Simpson testified that apparently the picture was as recommended by the board, and she could suggest no changes, except possibly a very short cut.

This testimony, and the views of the jurors as to the amount of smoking shown and its probable demoralizing effect, had some weight in the decision, which was in favor of Ricksecker after only 10 minutes of deliberation. The court had instructed the jurors that if they believed the stamp of the board of censors was in its proper place on the film, and if they believed that Ricksecker had no guilty knowledge of any variation from the verdict of the board in the elimination, they must give a verdict for him. The fact that the jurors did not disapprove of the film when they saw it; and that they took into consideration Miss Simpson's testimony, helped them to their verdict, it is said.

Following his vindication, Mr. Ricksecker showed the picture in his theater, having invited the objectors to view it again. He invited them the next night, too, to see "Madam X," which had been passed by the board without a cut, and which contained smoking.

The verdict is particularly welcome to the exhibitors, since it relieves them of all worry in case their films have the stamp on the end piece, showing the approval of the board of censors or of the appeal board.

Mr. Ricksecker has fought the case at considerable expense, the fine of $25 possible in case of conviction being a small factor against the principle he was trying to establish. A feature of this principle is that the censor board would do well to inspect the pictures it orders eliminations on, if there is to be any responsibility attached to anybody after the film leaves Topeka.

THE ELECTRIC BLAZES FORTH.

Springfield's New Theater Showed to 12,000 Persons the First Day.

Springfield, Mo.—The new Electric theater at Springfield, Mo., opened recently in a blaze of glory, with a total attendance on the Sunday of 12,000. Henry Grubel of Grubel Bros., Kansas City, Kan., was present, and was delighted with the response of the people of the city to his efforts to provide so sumptuous a picture playhouse. A few days later, an equally striking event occurred at the theater, when W. B. Beckley, manager, made arrangements with the superintendent of schools, and with the manager of a home for children, for all the children to attend the theater. The house was crowded with the young folks from noon until 5:30, and more than 6,000 of them saw "The Lights of New York" as the guests of the Electric.

Maze Theater to Go.

Kansas City, Mo.—Bennie H. Allen, proprietor of the building in which is the Maze theater, is planning to convert the entire structure to hotel purposes in a few months, giving the Sexton hotel a corner entrance at Twelfth and Baltimore—and eliminating the Maze. Mr. Allen will, however, not abandon connection with the industry, for he is planning a suburban theater, the location of which has not yet been decided upon, and to which the equipment of the Maze will probably be taken.

Universal Publicity Plans.

Kansas City, Mo.—G. H. Bowles, publicity manager for the Kansas City branch of the Universal Film and Supply Co., reports that he gradually taking over the handling of the entire midwest territory which is under the direction of Mr. Cropper. This will include Kansas City, St. Louis, Oklahoma City, Omaha, and St. Joe, and also four branches at Wichita, Kansas, Fort Smith, Arkansas, Sioux Falls, South Dakota, and Cairo, Ill. Some man in each exchange will be appointed to give a part of his time to the publications sent by Mr. Bowles. P. L. Ryan, head of the sales department of the Universal Co., at Kansas City, is installing a publicity department.

Kansas City Screen Club's Friday Nights

Are Getting Popular—Entertainment Committee on the Job—"The Screen Club Rag" a Song Hit, by G. H. Bowles.

Kansas City, Mo.—The Kansas City Screen Club, which has been holding open house every Friday night, recently instituted an entertainment committee consisting of Lester Scott, of the local Vitagraph, and D. O. Reese, and G. H. Bowles, of the Universal. The committee has provided the entertainment for the past two meetings, consisting of vaudeville from the Empress and the Orpheum theaters of the city, and some local talent. At the last weekly meeting Pat Rooney from Orpheum gave some very good dancing. A song was rendered by G. H. Bowles. It was of his own composition, was entitled "The Screen Club Rag," and was received with enthusiasm. Messrs. Fazer and Dale, from the Empress theater, also gave some some good musical performances.

Dancing and refreshments are always a part of the weekly entertainment, and the new committee has been making such a good showing in producing good entertainment, that the attendance has doubled itself in the past few weeks.

South Dakota People Favor Sabbath Shows

There Have Been Many Arrests on Sunday Charges, but No Convictions—Latest Victim a Manager of Theater in Mitchell.

MITCHELL, S. D.—Dr. A. J. Dix, manager of the Gale theater, was arrested on charge of illegally operating his theater on Sunday. He pleaded not guilty in the municipal court and decided to stand trial. Prior to his arrest an ordinance which provided that a theater would forfeit its license by showing on Sunday was repealed.

This case is similar to many in South Dakota and it is the rule that no convictions have been secured. If there has been nothing objectionable in the performance or films the defendants have been acquitted. The number of arrests have attracted considerable attention throughout the state, and it is the conviction of the leading newspapers that the people are in favor of the Sunday shows. A special law prohibiting Sunday amusements was passed by the legislature. It was then referred to the people and approved by them by a majority of something less than 300. Inasmuch as the law was made when the moving picture did not amount to much, it is the consensus of opinion that a new test of sentiment should be had.

New Shows and Changes in the Dakotas.

Belfield, N. D.—Ed. Ziebarth has sold a half interest in the Princess theater to Colonel Hilke.

Mitchell, S. D.—Roy Gilmore has purchased the Maynard theater.

Bismarck, N. D.—Manager Wolf of the Grand will use vaudeville in connection with the Tuesday and Friday night programs.

Egan, S. D.—The moving picture theater has been sold to P. R. Matson.

Stanley, N. D.—Connor Brothers are erecting a moving picture theater here.

Forbes, N. D.—A moving picture show has been opened in the opera house here.

Files Suit Against Fox Corporation.

Ft. Madison, Ia.—L. V. Murphy has filed a suit in the district court against the Fox corporation, asking $3,000 damages for alleged breach of contract. He declares that on Aug. 26, 1915, he entered into a contract for showing the Fox films at the Empire theater here for a period of fifty-two weeks; that he paid as the first installment $140; that the company had signified that a feature bill, "The Two Orphans," starring Theda Bara, would be released to him for October 8, 1915; that the plaintiff went to considerable expense to advertise this attraction, which was to be a 15-cent program, but the company cancelled their contract on September 23. Murphy asks $50 for the amount he was out in advertising the feature, and $2,950 for loss of profit, etc., for the remainder of the year.

R. F. Crawford Representing the Laemmle.

Des Moines, Ia.—R. F. Crawford, manager of the Amuzu theater in Des Moines, was recently added to the sales force of the Laemmle film service, and is now representing that company on the road. Mr. Crawford was at one time booker for the General Film in Des Moines and Minneapolis, and later with the Laemmle Film Service here. He resigned to become an exhibitor. Mrs. Crawford is managing the theater during the absence of Mr. Crawford.

Manager Lederman Entertains.

Des Moines, Ia.—D. B. Lederman, manager of the Laemmle Film Service, Des Moines, recently entertained the thirty members of his force at his country home. The gathering followed a week of night work, due to taking an invoice. The first event of the evening was a lunch, followed by "stunts" given by various departments. One of the features of the evening was the singing of the Bluebird quartette, consisting of Messrs. Peel, O'Hare, Billings and Stevenson. Mr. and Mrs. Lederman entertained their guests with a series of

fancy dances. The latter part of the evening was spent in dancing. Mr. Lederman is of the opinion that gatherings such as this tend to increase the efficiency of his force, and helps to increase the present spirit of co-operation and friendship, both as to the firm and to the individual workers.

New Iowa Theaters—A Swedish Film.

Strawberry Point, Ia.—A. A. Beghun has resigned his position as instructor in manual training in the Monticello schools and has purchased the Lyric theater through B. A. Smith.

Ida Grove, Ia.—Tom Dugan purchased a moving picture theater here.

Little Rock, Ia.—J. W. Consell and son Harry purchased the Gem theater from John Claussen.

Washington, Ia.—W. M. Griffin, for three years operator at the Fox theater, has purchased the Star theater from R. J. Diehl, who has been its owner and manager. The new proprietor will enlarge the stage so that vaudeville acts can be used and later will install a four-piece orchestra. For the present Mrs. Griffin will have charge of the musical program.

Fort Dodge, Ia.—Eight reels of Swedish pictures under the auspices of Swedish government were shown at the Lyric the ater under the auspices of Adolphus Chorus.

San Francisco Notes

A moving picture outfit has been placed in commission aboard the steamer Great Northern, which plies out of this port.

The Masterpiece Film Attraction is the name of a new concern recently incoroprated here with a capital of $20,000 by E. Salomon, Jacob Samuels and Oscar Samuels.

Louis Lurie, of the Rialto theater, has returned from a business trip of several weeks to New York and other Eeastern cities.

The All Star feature distributors are finding such a demand for "Dante's Inferno," that a fine lobby display has been prepared and the film will be featured strongly once again. It has been booked at the Empire theater for a week's run.

Ed. Jones, for several years operator at the Princess theater, is now with the "Intolerance" show at Columbia.

The Western Poster Company is now handling the posters and advertising matter for the International.

Alfred Smith, of the Rex theater, Lakeview, Ore., the only moving picture theater there, was a recent visitor.

Walter Preddy has furnished a moving picture outfit to be installed on the U. S. S. Yorktown, now off the coast of Mexico.

California Briefs.

San Juan, Cal.—C. Brixen has disposed of his moving picture interests to E. P Giacomazzu.

San Rafael, Cal.—Burglars entered the office of the Lyric recently, and rifled the cahs dramer, securing $180.

Sacramento, Cal.—The Fairyland has been closed and is being converted into a store.

Hanford, Cal.—B. E. Weaver and C. J. Shelton, of San Francisco, have purchased the Hanford opera house from C. Roberts, who is to go to Oakland to become assistant manager of the Macdonough theater.

Kings City, Cal.—A. J. Goetz has reopened the Novelty and is showing Fox features.

Atascadero, Cal.—The Colony holding company is erecting a temporary theater, and plans to feature educational films. Plans are being made for a theater to cost $150,000, but this will not be built for a year or more.

Monterey, Cal.—J. N. Rice has taken over the Star, and is conducting it as the Rex. His new house, the Strand, will be ready about the first of the year.

Dinuba, Cal.—Walter Evans is remodeling his moving picture house.

Pathe's Frisco Exchange Moves

Splendid Quarters in the Musical Building at 985 Market Street Have Been Occupied by Manager H. E. Lotz for Pathe Local Office—Arrangements Favor Efficient Work—Screenings at Any Old Time.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The Pathe Exchange, Inc., located for the past two years at 67 Turk street, has taken over splendid quarters in the Musical building, 985 Market street, the new home being on the third floor of this big fireproof structure, directly on Market street, the main artery of the city, and overlooking Film Row, as the lower part of Golden Gate avenue is known. In its furnishings and arrangement this new exchange marks a distinct advance, and it is now to be classed as one of the very finest of its kind to be found on the Pacific Coast.

A total of six thousand square feet of floor space is available in the new location, and the crowding of department, formerly such a disadvantage, has been done away with. The shipping and poster departments are near the main entrance, for the convenience of exhibitors, the offices being arranged along the front to take advantage of the excellent lighting facilities. All of these offices are of the open type, enabling visitors to know at a glance whether the persons they desire to see are in, and whether they are busy. An information desk, presided over by a charming young lady, is located just within the reception room, off which is the manager's office and a projection room. The latter has a capacity for fifty persons, and in addition to the usual furnishings there is a Wurlitzer player installed to enable the showing of films with appropriate music.

Screenings Any Old Time.

This projection room is expected to play an important part in the booking of films in the future. In speaking of this Manager H. E. Lotz said: "In the past we had certain days for reviews, in common with other exchanges, and if exhibitors did not find it convenient to come at the appointed time they did not get to see the pictures. Our new policy is service to the exhibitor, as we realize that exhibitors are very busy men, and in the future any picture will be shown for any exhibitor at any time it is convenient for him to come and see it."

Newspaper Advertising Increasing.

San Francisco, Cal.—One of the most noticeable developments in the moving picture business during the past few weeks has been the decided increase in the amount of newspaper advertising space that is being used. This form of advertising has never been taken up strongly by local exhibitors, due in a measure to the unusually high advertising rates prevailing here, as compared with those of other Coast cities. For a long time the bulk of the newspaper advertising was done by about three downtown houses, but with the advent of the Rialto and the St. Francis theater, and later the Savoy theater, in this field, there has been a marked increase in the number of houses using this form of publicity, as well as an increase in the space. The Market Street theater is now a regular advertiser, and the new Royal at California and Polk streets has also been added to the list. With this increase in advertising there has come some increase in the amount of reading matter allowed in some of the daily papers, but not in the proportion that might be expected, and billboards are still being used by many of the large houses to the exclusion of newspapers.

Warner Gets Rights to "The Crisis."

San Francisco, Cal.—J. L. Warner, manager of the Warner Film Attractions, 120 Golden Gate avenue, states that this concern has secured the California, Arizona and Nevada rights to "The Crisis," and expects to be booking the production within a short time. Rights to "The Ordeal" have also been secured, in addition to six two-reel releases based on Ella Wheeler Wilcox's poems. Bookings on "Purity" continue heavy, this film now being shown in the suburban cities.

Exchange Adds Supplies.

San Francisco, Cal.—The Independent Film Exchange, 122-124 Golden Gate avenue, owned by George Chamberlain, has taken over the quarters at this address formerly shared with the Union Film & Supply Co., and has fitted up this space for the carrying of a full line of theater supplies. This will not be an entirely new venture on the part of Mr. Chamberlain as he has carried a limited line of supplies, as well as machines, in the past. His stock will be much more complete than ever, and this line is expected to work in well with his extensive film rental business.

Atlas Man Visits Factory.

San Francisco, Cal.—R. R. Rehm, of the local office of the Atlas Educational Film Company, is making a trip to the factory at Chicago to look over some of the improvements being made in the Atlas projector and plans to be away about six weeks. Several complete outfits have been disposed of lately, among these being a machine and metal booth for the high school at Dos Palos, Cal., and another for the Modoc Union high school in Alturas county.

Fox Film Happenings.

San Francisco, Cal.—William J. Citron, manager of the local office of the Fox corporation, left a short time ago for New York to attend the second annual meeting of branch managers.

Charles I. Luntz, who recently joined the traveling force of this concern, has returned from a trip through Nevada and Northern California. He found business quite good in most places, and was well received by exhibitors. He will leave shortly on a three week's trip through the San Joaquin valley.

Harry Carney, who also joined the staff of this firm a few weeks ago, has just completed a trip through the southern Coast territory as far south as San Luis Obispo, and will soon go to Eureka and the northern part of the State.

Film Man in Train Accident.

San Francisco, Cal.—Dick Taylor, Los Angeles manager of the International, was a passenger on the Lark, which was recently wrecked about one hundred miles south of San Francisco. He was on his way to this city on a business mission, but escaped without injury.

Censor Bans Nature Films.

Oakland, Cal.—Chief of Police Walter J. Peterson has issued the fiat to exhibitors that moving pictures made apparently for no other purpose than to show nude figures will not be tolerated. Not only has he issued this warning, but he has stopped the exhibition of one, in virtue of his position as censor, declaring that it was without redeeming feature. H. H. Sallinger, who conducts the house in which it was being shown, applied for a restraining order to prevent the interference of the censor, but this was refused by Superior Judge W. H. Waste. Following this episode the production, "Purity," which was booked for the Macdonough theater, was shown to him at a private review, and was passed, the Chief of Police having been impressed with its artistic qualities.

Portland's T. & D. Theater Closes

Portland, Oregon's Largest Photoplay Theater, Quits—Turner & Dahnken Prepare to Move Equipment to San Francisco—Failure to Make Satisfactory Lease Arrangements at Expiration of Six Months' Option the Reason.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, Ore.—The T. & D. theater closed its doors and moved from Portland Oct. 21. Local film men were surprised at the action of the California corporation. The T. & D. had been rapidly building up a splendid patronage for its big show house. Patrons who heard the news a day or two before the closing were equally surprised. They liked the T. & D., they said, after they had come to know it; they liked the pictures and the way they were put on over there, they liked the way the employees theated them and they liked th big organ.

The reason for closing the house is that Turner & Dahnken were unable to make satisfactory lease arrangements with the Blodgett company, the owners of the building. Manager Leonhart stated that after operating the theater for six months, Turner & Dahnken concluded that they could not conduct the house profitably under the conditions demanded by the Blodgett company to renew the lease.

Turner & Dahnken have packed up approximately $50,000 worth of equipment to move to San Francisco. This included electric signs, curtains, machines, scenery, screens and organ. Three cars have been engaged to transport this material.

Manager Leonhart is the only one of the T. & D. staff who will be retained by the company and he will undoubtedly be placeded in charge of one of the California theaters. He has been an active member of the Oregon Motion Picture Men's Association and his departure from Portland is regretted by the film fraternity.

At the time of this writing no disposition of the showhouse had been made by the Blodgett company, nor of the seats and furnishings controlled by Ackerman & Harris.

More Labor Difficulties.

Portland, Ore.—Stage hands employed for vaudeville and musical acts in connection with picture shows are giving the Portland exhibitors some concern by demanding increased wages and more men on the stage.

H. C. Stevens, who manages the Casino and American theaters, and who uses a small 30 minute act in connection with his show, and who employs one stage hand in each house, was recently called upon by the union for an increase in wages of $5 a week. Mr. Stevens says he is giving his stage hands all his business permits. The picture men and the vaudeville managers met Oct. 21 and it was agreed to stand together throughout the controversy and a meeting with the union was scheduled for the near future.

Peoples' Changes Policy.

Portland, Ore.—The People's theater has stepped into the market for super-features. Commencing with "Purity" a few weeks ago, the new policy was put into effect. Following "Purity" came "The Common Law," which did excellent business, then "Romeo and Juliet." No change is being made from the regular program, Paramount service being retained.

Plans are being made to rejuvenate the Pickford theater, also owned by the People's Amusement Company. The management is seriously considering giving the theater a newer, shorter name.

The Two "Romeos" Here.

Portland, Ore.—The People's and Majestic theaters were rivals in presenting "Romeo and Juliet" during the week of Oct. 22. The Majestic had the Fox version with Robert Hilliard and Thedo Bara in the title roles and the People's featured the Metro production with Francis Bushman and Beverly Bayne. These theaters were rivals in presenting the Lasky and Fox "Carmen" about a year ago.

Centralia Censors May Go.

Centralia, Wash.—The city council intends to abolish the censorship of motion pictures. The city attorney is preparing an ordinance that prohibits the showing of objectionable films and it is apparent that it is the intent of the council to give authority to the chief of police to pass on the merits of films.

Elite Theater Sold.

Portland, Ore.—The Elite theater, located on the Sandy boulevard, in the Rose City park district, was sold recently by E. H. Young to J. E. Tanch. Mr. Young had made the show house very successful by holding children's matinees and giving special children's programs.

Heard on Portland's Film Row.

F. A. Parin, who recently sold his interest in the Savoy at Eugene, is scouting around for a new location. He was a visitor on the Row recently.

Chris Englemen, who used to run the Palace in Vancouver, Wash., was seen in his old haunts on Film Row. Chris is out of the game now, but says he is not happy. Only one house is running in Vancouver for the reason that the soldiers have all gone to the border.

Reports come from Corvallis that the Sunday closing situation is getting exciting. The students at the Agricultural College have entered the controversy, one of the theaters is said not to meet with their favor and 14 boys have been ducked because they attended the show. The college has 2,000 students. The city council is working on another theater ordinance.

Van D. Brink came to Portland recently to arrange service for the Lyric, Princeville, Ore., with which he is again connected. He formerly owned the house.

Theater License Situation in Dallas, Oreg.

Fees for Picture Shows Raised After Exhibitor Wins Fight for Sunday Opening —Business Men Petition for No License Fee Policy.

DALLAS, Ore.—We reported last week an increase in the theater licenses here, but did not have the figures to give. We have them now. The city council exacts $2.50 a day, $10 a week, $15 a month, $30 a quarter, $60 for six months and $100 a year if paid in advance. The license fees were raised to these amounts after Manager O. C. Smith, of the Orpheum, had won his fight for Sunday opening. Prior to that time the license was $15 a quarter or $40 a year.

On October 16, after the passage of the new license ordinance, Manager Smith presented to the city council a petition signed by 93 out of 100 of the representative business men of Dallas, to abolish the licenses on picture theaters entirely. The council turned down the petition. Another license ordinance was proposed by the council. This is still pending.

During the controversy the Orpheum was closed for two weeks. When it reopened Oct. 17, it did excellent business. Mr. Smith believes he has the public with him. The Orpheum is considered by Portland road men to be one of the most up-to-date theaters in the Willamette valley.

Prior to Mr. Smith's Sunday opening he had to compete with the Chautauqua, which paid no license, showed pictures on Sunday and even received a guarantee of $1,500 to come to Dallas.

Problems of Shopping District Theater

Manager of Small Seattle Picture House Talks of the Show Business—Says She Needs More Posters and More Short Films.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—We were around the other day among the five cent theaters down on First avenue near the wholesale district. None of the managers could be located, however, except Miss B. M. Studebaker, of The Dream; but if the men who operate the neighboring theaters can talk business as ably as Miss Studebaker, we intend to keep going until we have interviewed every one of them. The Dream is a clean looking house, both outside and in, and the pictures are clean too. We found the manager right on the job at the box office.

"Of course I am in the business only in a small way," she said. "This house seats only 327. But, comparatively speaking, I expect my profits are almost as much as those of the larger houses uptown just now. I spend nothing for music and advertising. The piano furnishes one and the posters the other. We do need better posters, though, and more of them. Because we depend entirely on our fronts to draw the crowds, we've got to have really good posters if we expect to get the business. People who come to these theaters are no longer attracted by the overdrawn, overcolored sheets that once took their eyes and their nickels. What they want now are true pictures of the scenes in the play, and they like a variety; and that's what the manufacturers don't give us with the shorter features that we use. With a five-reel play we ought to have two good six sheets, two good three sheets, and at least more than one kind of one sheet, instead of just one of each."

"What kind of picture do you find most popular among your patrons?"

"Westerns."

"And the shorter lengths go better than the longer ones?"

"Yes, much better. You see, people who come here usually drop in to pass an hour or less while they wait, and naturally they had rather see one play through than to come in at the first of a long feature and have to leave before the end. And right here I want to say that the showing of too many reels by this class of theater is killing the game, not only for the one where the long feature is given, but for the others as well. By the time a person sits through one of those shows he doesn't want to go to another one for a week, and it's impossible for him to take in two or three in an evening as he used to do in the days of short programs. The exhibitor who runs the long features is paying more for them than he can afford to for the admission he charges, and he is making it harder all the time for the others to get the short subjects. Universal, Mutual, and General are about the only companies that produce short lengths now; and General hasn't nearly the number of them it used to handle, while Universal has just cut down the number of its short releases. Mutual is the only one putting out as many as it ever did, and they can't supply the market.

New Theater at Sprague.

Seattle, Wash.—Wilbur E. Moon, of Ritzville, was in the city several days this week attending to the equipping and furnishing of his new theater in Sprague. The

new house will have the same name as the Rex, which he is already operating in Ritzville. The best equipment has been bought.

Hippodrome Theaters Book Pathe.

Seattle, Wash.—While in Seattle on a tour of inspection, Sam Harris, managing director of the Hippodrome theaters on the Pacific Coast, operated by the Harris and Ackerman interests, closed a contract with the Pathe Exchange, Inc., to use Pathe service exclusively for the full week's change in all the Hippodrome theaters in the Pacific Coast States, and in Canada.

World Film Office Notes.

Seattle, Wash.—Hugh Rennie, Northwest manager for World Film, has gone down to Portland to spend a few days.

A new salesman, R. Clint Montgomery, has just been added to the World force. He formerly traveled for Fox through Oregon and Idaho. Mr. Montgomery will cover the territory in around Boise.

Takes Over Sun Photoplay Films.

Seattle, Wash.—"The Whirl of Life," featuring Mr. and Mrs. Vernon Castle, "Marvelous Maciste," and "The Burglar and the Lady," featuring James J. Corbett, formerly controlled in the states of Washington, Oregon, Idaho, and Montana by the Sun Photoplay Company, have been taken over by the Reel Play Feature Film Company.

W. S. Quinby Changes Policy.

Seattle, Wash.—W. S. Quinby, manager of the Liberty and Bell theaters, Bellingham, Wash., was in the city this week and contracted for Vitagraph films.

British Columbia Notes.

Calgary, Alberta.—Manager Belmont of the Bijou theater, one of the livewire managers of this city, has lately installed a very pretty fountain in the lobby of the house, and has also fitted up an attractive ladies' room, in charge of a colored maid.

Winnipeg, Man.—The Majestic theater, formerly managed by M. Sherman, has recently been taken over by M. J. Williamson, who also conducts the National and Osbourne theaters, and has reopened after a complete renovation, as the Imperial.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, has taken out a building permit for $5,000, covering alterations to the Globe theater, and the improvements called for are now under way.

Winnipeg, Man.—J. H. Boothe, manager of the local Mutual branch, recently returned from a trip covering the territory served by his exchange, and reports big bookings on the new Mutual Star Series, with Richard Bennet, Mary Miles Minter, and other favorites.

Prince Rupert, B. C.—The Westholme Opera House has just been taken over by new interests, and will be in charge of E. E. Stilwell, formerly manager of the Majestic theater. Mr. Stilwell is a progressive exhibitor, and has been giving consistently good programs here, using Paramount and Mutual productions, including "The Girl and the Game."

Winnipeg, Man.—A. L. Johnson, manager of the Winnipeg office of the General Film, has just returned from a trip to New York, wher he conferred with the heads of the organization.

Winnipeg, Man.—Manager E. J. Sullivan of the Orpheum theater gave the use of the house on a recent Sunday afternoon, when a concert was held for the benefit of the National Institute for the Blind. Musical selections were rendered by the band of the 222d Battalion, and by various individuals, and moving pictures of the care and training of blinded soldiers and sailors were shown.

Vancouver, B. C.—"Reel Life," the Gaumont educational film, has just made its appearance in this territory, and has attracted a great deal of favorable attention from exhibitors during the past week.

Vancouver's Broadway Now Open

New Picture Theater Has Its Premier on October 16—Has 750 Seats on Main Floor, with 250 in a Spacious Balcony—F. H. Gow to Be the House Manager—Other Members of the Company—Crowds on Opening Night.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The Broadway theater, the finest suburban house in British Columbia, and situated at the corner of Broadway and Main street, Vancouver, was opened to the public on the evening of October 16, and an immense crowd was out for the initial show.

Broadway Theater, Vancouver.

The theater is owned by the Broadway Theatre Company, Limited, formed by the following leading film men: W. P. Nichols, managing director of the National Amusement Co., Ltd., president; J. A. Schuberg, general manager of the Province and Bijou theaters in Winnipeg, vice-president; F. H. Gow, former manager of the old Broadway theater, managing director and secretary-treasurer; W. P. Dewees, general manager of the Rex Theatre Co., Ltd., director. These four men are interested equally in the new enterprise, and all were present at the opening, Mr. Schuberg having made a special trip from Winnipeg. The old theater, one block from the new house, has been closed.

The Broadway has a seating capacity of one thousand, with 750 on the ground floor and the remainder in a spacious balcony. All seats are upholstered in leather, and wide spaces have been provided between rows, so that patrons can sit in comfort. Fifty-three box seats occupy the front of the balcony.

The interior is finished in white, with the single exception of floral decorations flanking the screen. A continuation of the spacious lobby, 12 by 75 feet, extends across the rear of the auditorium, and is pleasingly decorated with potted palms and photographs of various film stars. Music is supplied by a large pipe organ. The operating room is equipped with two projection machines of latest model, spotlight, compensarc, etc., and is in charge of Ray R. Hanson and R. D. Freeman. Pauline Frederick in "The Moment Before" (Famous Players), was the opening attraction, and it is planned to use the Paramount program.

Mr. Gow is a popular and efficient house manager, and has the correct idea regarding the conduct of a theater. Although on the opening night his brother, W. A. Gow, had considerable difficulty in keeping an impatient crowd outside the doors until the first show was over, Mr. Gow remarked to the World man: "Every minute we delay the closing of the first show is costing us money, but I wouldn't allow any overspeeding on a good picture under any circumstances."

Sam Whitehead to Manage Local Standard.

Vancouver, B. C.—Sam W. Whitehead, joint owner of the Canadian rights for "The Spoilers," has just been appointed manager of the Vancouver office of the Standard Film Service, Limited, handling the distribution of the Metro program in Canada, and is now in charge of the entire British Columbia territory, with headquarters in the Orpheum theater building in this city. Abe Smith, formerly booker at the Metro office in Montreal, has come West to occupy a similar position in the local branch.

Mr. Whitehead will continue to handle "The Spoilers" in conjunction with the Metro features, and the big Selig production will undoubtedly prove a valuable asset. Out of his experience gained through four trans-continental booking trips, Mr. Whitehead counsels buyers of Canadian rights for pictures to investigate carefully the license fees demanded of traveling exhibitors before making any purchases, as the exhorbitant fees levied in Manitoba, Saskatchewan and Alberta are out of all reason, and throw an almost unbearable burden on buyers of provincial or Canadian rights. An example of this was the payment exacted from the owners of "Cabiria," who were forced to pay $874 before they were permitted to exhibit in Manitoba.

Herbert Lubin of the Metro forces, who has been in Vancouver for some weeks, has left for Winnipeg, where he will confer with A. H. Sawyer, president of the Standard Film Service.

Pythias Lodge Will Build Theater.

Trail, B. C.—N. M. Trafton of this city, and head of the O-Row-Nay circuit of theaters, has just announced that the local Knights of Pythias Lodge, No. 23, of which he is a member, has decided to build a theater for moving pictures on a plot of ground 75 by 100 feet, which is owned by the lodge. The building is to cost $20,000, and on completion will be leased to Mr. Trafton, who will add it to his string of houses.

Will Double Strand's Seating.

Winnipeg, Man.—The Strand theater has closed for a period of two weeks, during which extensive alterations will be made in the house, involving the vacating of the stores in the same building, and the use of this space for theater purposes. The seating capacity will be practically doubled, new seats will be installed, the lobby will be greatly enlarged, and countless electric light bulbs will be attached to the exterior. ladies' rest room will also be provided on the mezzanine floor.

After the reopening an episode of the Unity-Famous Players Film Service serial, "The Yellow Menace," will form part of the bill each week.

Dominion Theater as Picture House.

Winnipeg, Man.—The Dominion theater, considerably changed since its vacation by the Permanent Players, has opened as a picture house, and is now doing a heavy business with Paramount pictures, which have been secured for exclusive first run. W. E. Lawrence is general manager of the enterprise, with Glen Campbell as house manager.

Calendar of Daily Program Releases

Releases for Weeks Ending November 11 and November 18

(For Extended Table of Current Releases See Pages 922, 924, 926, 928.)

General Film Company.

Current Releases.

	(Serial No.)
MONDAY, NOVEMBER 6, 1916.	
SELIG—So Shall Ye Sow (Two parts—Drama)....	21371-72
VITAGRAPH—New York Rapid Transit (Educ.)..	21373
SELIG—The Selig-Tribune No. 89, 1916. (Topical)..	21374
BIOGRAPH—The New York Hat (Dr.) (Biograph-Reissue No. 95).....	21375
TUESDAY, NOVEMBER 7, 1916.	
ESSANAY—Easy Ed. (Two parts—Comedy).....	21376-77
KALEM—A Desperate Duel (Comedy).....	21378
BIOGRAPH—The Science of Crime (Two parts—Drama) (Biograph-Reissue No. 96).....	21379-80
WEDNESDAY, NOVEMBER 8, 1916.	
ESSANAY—A Safe Proposition (Comedy).....	21381
VIM FEATURE COMEDY—Marked "No Funds" (Comedy)	21382
KALEM—The Witch of the Dark House (No. 14 of "The Girl From 'Frisco") (Two parts—Dr.)....	21383-84
THURSDAY, NOVEMBER 9, 1916.	
SELIG—The Selig-Tribune No. 90, 1916 (Topical)..	21385
VIM—A Warm Reception (Comedy).....	21386
FRIDAY, NOVEMBER 10, 1916.	
KNICKERBOCKER STAR FEATURE—The Question Mark (Three parts—Drama).....21387-88-89	
KALEM—The Man From Yukon (No. 4 of "Grant, Police Reporter") (Drama)	21390
VITAGRAPH—Weary Willie's Birthday (Comedy).	21391
VIM—Hot Dogs (Comedy).....	21392
SATURDAY, NOVEMBER 11, 1916.	
ESSANAY—What I Said, Goes (Three parts—Dr.)..21393-94-95	
KALEM—The Lone Point Mystery (No. 105 of "The Hazards of Helen" Railroad Series (Drama)..	21396
SELIG—When Cupid Slipped (Comedy).....	21397

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 13, 1916.

SELIG—The Temptation of Adam (Three parts—Drama).
VITAGRAPH—The Second Story Ringer (Comedy).
SELIG—The Selig-Tribune No. 91, 1916 (Topical).
BIOGRAPH—Near to Earth (Drama) (Biograph-Reissue No. 97).

TUESDAY, NOVEMBER 14, 1916.

ESSANAY—Not in the News (Two parts—Drama).
KALEM—The New Salesman (Comedy).

WEDNESDAY, NOVEMBER 15, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Cartoon-Com.).
—A Scenic on the same reel.
VIM FEATURE COMEDY—His Wedding Promise (Comedy).
KALEM—The Mystery of the Braff Bound Chest (No. 15 of "The Girl from 'Frisco") (Two parts—Drama).
BIOGRAPH—Lord Chumley (Three parts—Drama) (Biograph-Reissue No. 98).

THURSDAY, NOVEMBER 16, 1916.

SELIG—The Selig-Tribune No. 92, 1916 (Topical).
VIM—Mother's Child (Comedy).

FRIDAY, NOVEMBER 17, 1916.

KNICKERBOCKER STAR FEATURE—Target of Dreams (Two parts—Drama).
KALEM—The Rogues' Pawn (No. 5 of "Grant, Police Reporter") (Drama).
VITAGRAPH—The Luck of Jane (Comedy)
VIM—Good and Proper (Comedy).

SATURDAY, NOVEMBER 18, 1916.

ESSANAY—His Moral Code (Three parts—Drama).
VITAGRAPH—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).
KALEM—The Runaway Sleeper (No. 106 of the "Hazards of Helen," Railroad Series) (Drama).
SELIG—The Girl Detective (Drama).

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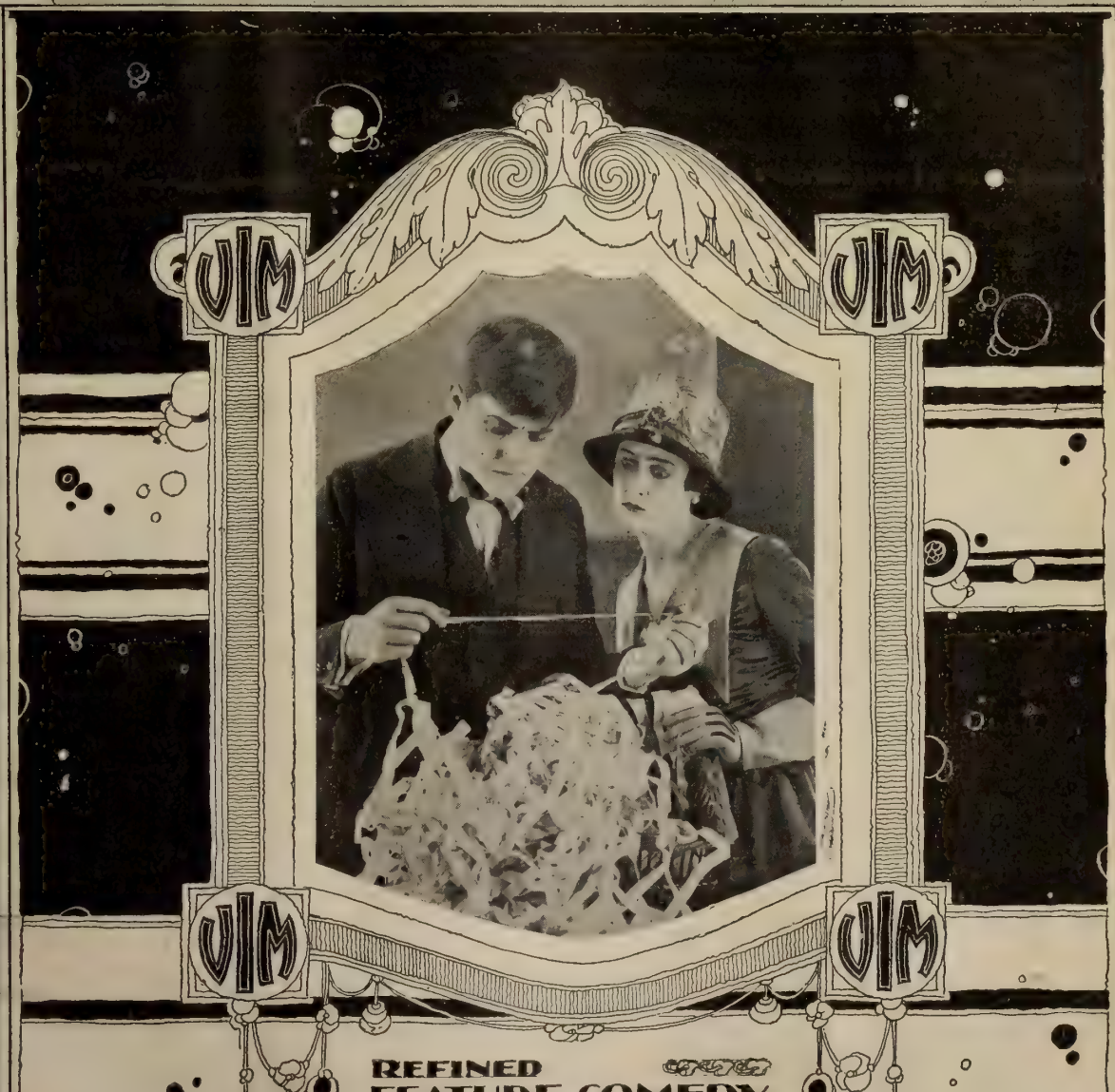

REFINED
FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
IN
"MARKED
NO FUNDS"
NOVEMBER 8

Calendar of Daily Program Releases

Releases for Weeks Ending November 11 and November 18

(For Extended Table of Current Releases See Pages 922, 924, 926, 928.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, NOVEMBER 5, 1916.	
REX—Her Vanished Youth (Drama)	01892
BIG U—The Bandit's Wager (Comedy-Drama)	01893
L-KO—(No release this day).	
SPECIAL FOR WEEK OF NOVEMBER 5, 1916.	
UNIVERSAL SPECIAL—Liberty No. 13 "Strife and Sorrow" (Two part—Drama)	01914
MONDAY, NOVEMBER 6, 1916.	
RED FEATHER—The Place Beyond the Winds (Five parts—Drama)	01896
NESTOR—A Political Tramp (Comedy)	01897
TUESDAY, NOVEMBER 7, 1916.	
L-KO—Alice in Society (Three parts—Comedy)	01898
VICTOR—No release this day.	
SPECIAL IMP—The Voice Upstairs (Drama)	01899
WEDNESDAY, NOVEMBER 8, 1916.	
GOLD SEAL—The Cry of Conscience (Two parts—Drama)	01900
L-KO—No release this day.	
UNIVERSAL ANIMATED WEEKLY—Number 45 (Topical)	01901
SPECIAL VICTOR—A Romantic Romeo (Comedy)	01902
THURSDAY, NOVEMBER 9, 1916.	
VICTOR—No release this day.	
REX—The Mantle of Deceit (Two parts—Drama)	01903
POWERS—A Pen Trip to Palestine (Cartoon-Educ.)	01904
FRIDAY, NOVEMBER 10, 1916.	
IMP—The Eel (Two parts—Drama)	01905
REX—The Eyes of Love (Drama)	01906
NESTOR—Sweedy the Janitor (Comedy)	01907
SPECIAL BIG U—The Evidence (Drama)	01908
SATURDAY, NOVEMBER 11, 1916.	
BISON—The Quitter (Two parts—Drama)	01909
LAEMMLE—No release this day.	
JOKER—In Love with a Fireman (Comedy)	01910
SUNDAY, NOVEMBER 12, 1916.	
VICTOR—Any Old Duke'll Do (Comedy)	01911
LAEMMLE—Shadows of Suspicion (Drama)	01912
L-KO—No release this day.	
SPECIAL BIG U—The Powder Trail (Two parts—Drama)	01913
SPECIAL FOR WEEK OF NOVEMBER 12, 1916.	
UNIVERSAL SPECIAL—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama)	01933
MONDAY, NOVEMBER 13, 1916.	
RED FEATHER—The Heritage of Hate (Five parts—Drama)	01915
NESTOR—Knights of the Bath Tub (Comedy)	01916
TUESDAY, NOVEMBER 14, 1916.	
UNIVERSAL SPECIAL—Honor Thy Country (Three parts—Drama)	01917
VICTOR—No release this day.	
VICTOR—A Case of Beans (Comedy) (Special)	01918
WEDNESDAY, NOVEMBER 15, 1916.	
LAEMMLE—No release this day.	
L-KO—A Million Dollar Smash (Two parts—Com.)	01919
UNIVERSAL ANIMATED WEEKLY—No. 46 (top.)	01920
BIG U—The Torment (Drama) (Special)	01921
THURSDAY, NOVEMBER 16, 1916.	
REX—The Diamond Lure (Drama)	01922
BIG U—Life's Maelstrom (Two parts—Drama)	01923
POWERS—Motor Mat and His Fliv (Cartoon-Com.)	01924
—Ceylon (Educational)	01924
FRIDAY, NOVEMBER 17, 1916.	
IMP—Guilty (Two parts—Drama)	01925
REX—No release this day.	
NESTOR—A Capable Lady Cook (Comedy)	01926
BIG U—The Long Search (Drama) (Special)	01927
SATURDAY, NOVEMBER 18, 1916.	
BISON—The Son of a Rebel Chief (Two parts—Drama)	01928
LAEMMLE—No release this day.	
JOKER—Their First Arrest (Comedy)	01929

Mutual Film Corporation.

	Serial No.
SUNDAY, NOVEMBER 5, 1916.	
VOGUE—Bungling Bill's Bow-Wow (Two parts—Comedy)	05146-47
GAUMONT—Reel Life No. 27 (Mutual Film Mag.)	05148
MONDAY, NOVEMBER 6, 1916.	
FILM D'ART—The Ten O'Clock Mystery (Three parts—Drama)	05149-50-51
MUTUAL MASTERPICTURE DE LUXE—And the Law Says? (American—Five parts—Drama) No. 150)	
TUESDAY, NOVEMBER 7, 1916.	
GAUMONT—Mutual World Tours (Travel)	05152
WEDNESDAY, NOVEMBER 8, 1916.	
MUTUAL WEEKLY—No. 97 (Topical)	05153
GAUMONT—See America First, No. 61 (Scenic)	05154
—Kartoon Komics (Cartoon-Comedy)	05154
THURSDAY, NOVEMBER 9, 1916.	
MUTUAL—The False Clew (Two parts—Drama)	05155-56
AMERICAN—The Fight on the Dam (Drama)	05157
MUTUAL MASTERPICTURE DE LUXE—East Is East (Turner—Five parts—Drama) (No. 151)	
FRIDAY, NOVEMBER 10, 1916.	
CUB—His Blushing Bride (Comedy)	05158
SATURDAY, NOVEMBER 11, 1916.	
ECLAIR—The Unpardonable Sin (Two parts—Dr.)	05159-60
SUNDAY, NOVEMBER 12, 1916.	
VOGUE—Picture Pirates (Two parts—Comedy)	05161-62
GAUMONT—Reel Life No. 28 (Mutual Film Mag.)	05163
MONDAY, NOVEMBER 13, 1916.	
MUTUAL—His Guardian Angel (Two parts—Drama)	05164-65
MUTUAL STAR PRODUCTION—Peck o' Pickles (American—Five parts—Drama) (No. 152)	
TUESDAY, NOVEMBER 14, 1916.	
GAUMONT—Mutual Tours of the World (Travel)	05166
WEDNESDAY, NOVEMBER 15, 1916.	
MUTUAL WEEKLY—Number 98 (Topical	05167
GAUMONT—See America First No. 62 (Scenic)	05168
—Kartoon Komics (Cartoon-Comedy)	05168
THURSDAY, NOVEMBER 16, 1916.	
FILM D'ART—(Title to be announced later)	05169-70-71-72
MUTUAL MASTERPICTURE DE LUXE—Immediate Lee (American—Five Parts—Dr.) (No. 153)	
FRIDAY, NOVEMBER 17, 1916.	
CUB—Her Sun-Kissed Hero (Comedy)	05173
SATURDAY, NOVEMBER 18, 1916.	
ECLAIR—The Bad Samaritan (Two parts—Drama)	05174-75

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Stories of the Films

General Film Company

BIOGRAPH.

THE NEW YORK HAT (Reissue—Nov. 6).—The cast: The girl (Mary Pickford); the minister (Lionel Barrymore); the girl's mother (Kate Bruce); the girl's father (Charles H. Malles); villagers (Mae Marsh and Claire McDowell).

Before Mary's mother dies she gives to the minister a small pasteboard box, requesting that he open it in secret. At the parsonage he opens the packet and finds that it contains a few bills and numerous coins of various denominations. The minister also finds a letter which reads: "My Beloved Pastor: My husband worked me to death, but I have managed to save a little sum. Take it and from time to time buy my daughter the bits of finery she has always been denied. Let no one know. Mary Harding."

Some time after her mother's death Mary becomes dissatisfied with her small old black velvet hat. She summons up courage to ask her austere father for a new hat, but is met with an emphatic refusal. After further inspection of herself in the glass, Mary decides to go out without any hat. She passes two girls of the village who receive her smiling face kindly enough, but refuse to accept her society. At the local millinery store there has just been received a hat from New York with the magnificent price of ten dollars attached. Mary is gazing fondly on the beautiful creation when the minister happens along. He and Mary admire the hat together, and after her departure, remembering the bequest left by the mother, he goes into the store to inspect the hat. The ladies of the church within are aroused to a high pitch of suppressed excitement. After bidding him a polite departure, they at once begin to speculate. Mary at home is dreaming of the hat, when the minister enters with a bandbox. He presents it to Mary with little comment, and goes. Mary is greatly astonished upon opening the box to find the object of her desire.

The next Sunday morning Mary dons her new acquisition and marches off to church. On the way she passes and bows to other church-goers in her innocent endeavor to display the hat, but it is not until after church that the minister and Mary really are linked in a scandal. On her way out of church she passes the three ladies on the Church Board, the gossips at the store who witnessed the purchase, who show their disapproval. Later these three ladies meet the father on his way from church and acquaint him with the facts of the case. He arrives home before Mary. She enters guiltily, remembering the snubs received after church, and hides her hat behind her. He demands that she bring it forth, and in a tirade proceeds to tear it to shreds. He leaves Mary hugging the remains of the fond creation to herself, while he goes forth to seek reparation from the minister.

When Mary realizes this she hastens after him and meets the Church Board on the way to the minister's to investigate the scandal. Mary intercepts them and arrives before them. In telling him she sinks on her knees before him and he lifts her face the better to hear what she is saying. The men and women of the board enter and demand an explanation. The minister shows them the request of the dead mother, and they are about to retire with apologies, when the father, having failed to find the minister at the church, comes. He also is shown the letter, and perhaps sees his character in its true light for a moment. The board departs, while the minister is suddenly filled with desire to assume another trust.

THE SCIENCE OF CRIME (Two Parts—Nov. 7).—The cast: John Blackwell (Franklin Ritchie); Henry Jameston (William Russell); Frederick Blackwell (George Morgan); Mrs. Blackwell (Kate Bruce); Frederick Blackwell's Sweetheart (Louise Vale); Mrs. Jameston (Isabel Rea); Gangster (William Jefferson).

John Blackwell had a great reputation as a criminologist. A certain West had been terrorizing the district of late, but the little evidence which was obtained was insufficient to convict him. However, upon the eloquent testimony of Blackwell, the gangster was sent up for a term of five years. During that time John Blackwell's son Fred had also risen to prominence and had made a mark as a criminal lawyer. One of his theories seemed to be that a type was marked for a criminal—that crime came not so much by association as by heredity. It was by this argument that he won his first case.

Later, young Blackwell was also in the habit of going on frequent slumming trips to study criminology. On one of these occasions he was seen by West, now released from prison, and, mindful of the fact that young Blackwell was the son of the man who sent him up, he sought a chance for revenge. Coming into the front dance hall from the back saloon, he knocked against one of the party and at the same time the lights were suddenly put out by another member of the gang. Many shots were exchanged, but when the affair was over young Blackwell was missing. West had taken him to the headquarters of the gang. A blow on the head had caused loss of memory. Although the father, John Blackwell, put many detectives on the case, he was unable to trace his son, who, a changed man with loss of memory, now lived as a crook. The case reached a crisis at the annual Stedman ball, given by Senator Stedman on his return from Washington. Here he met the very girl whom he had previously promised to marry and robbed her of her necklace. She was unable to recognize him on account of the growth of his beard.

The head of the police department asked John Blackwell to take charge of the investigation against the burglars. In his den, West read the account of Blackwell's taking charge of the case. He saw another chance for revenge. He wrote the following note to Blackwell: "Be at 132 Beverly Place tonight and youse can get your burglar." Blackwell went to 132 Beverly Place that night and the house was put in darkness ready to receive the burglar. Young Blackwell entered and was suddenly confronted by the police. The lights were turned up and there stood the father holding up his own son, yet both quite unaware of the fact. In his den West gloated over his revenge. At the trial the senior Blackwell used the same arguments which young Blackwell had used five years before in convicting the criminal under his first case, "He is a marked type, not a criminal by association, but by heredity." The surroundings, the face of the man before him and the words brought the light of reason to the young man's face. His memory was restored and son and father recognized each other. So the family was again united; but it is doubtful if the noted experts on crime ever used the argument that crime was a matter of heredity, not association, again.

VITAGRAPH.

THE GAME THAT FAILED (Nov. 3).—The story tells of Mable and Willie, who are sweethearts. They quarrel. Each one plans to make the other jealous by appearing with other girls and other fellows respectively. Through unforeseen circumstances the plots of each go astray and they finally decide to beg one another's forgiveness and write tender letters. They meet at the mail box! Of course, the letters are never sent!

THE HEART OF A FOOL (Broadway Star Feature—Three parts—Nov. 4). The picture tells a story of a man named "Gash" who, through his love for children, attempts entering a burning building and loses his memory. He and his mother are soon in stringent circumstances owing to his mental deficiency and he continually hangs about the railroad station. One day a Mrs. Meredith stops at his station with a baby in her arms. She leaves the baby with "Gash," while she crosses the road to the dairy to get some milk.

Unknown to "Gash" she is run over and hastened to a hospital. Realizing that he is left with the baby, "Gash" returns home and he and his mother care for the child. The father, who is a wealthy man, receives a letter from a blackhand stating that the child will be stolen during the journey which his wife has undertaken unless he sends a large amount of money.

He immediately sends detectives to find his wife and baby who, he learns, never arrived in Chicago. Through an accident the men and father come across "Gash" and are soon led to the baby. The mother is then found and a happy reunion follows, wherein "Gash's" queerness is overcome by an operation.

VIM.

TWIN FLATS (Nov. 2).—Babe and Raymond, two pals, and tenants in the Riverside Apartments, are both ruled by wives who insist on their remaining home nights. The night of a big poker game at the club, the pals, frame up a scheme whereby, appearing to flirt with each other's wives, a fight will follow and in the melee, Babe and Raymond will beat it to the club. The scheme works fine, for after the fake fight is over an ambulance is summoned to carry Raymond off to the hospital. On the way to the hospital, Raymond makes a spectacular escape from the ambulance and reaches the club only to learn that Babe has not yet arrived.

Raymond with the assistance of the other club members, masked as burglars, force an entrance into Babe's flat. Kate, Babe's husky spouse, mistaking Raymond and his pals for regular burglars, enters the combat, and routs the entire crowd, reserving Raymond as her last victim. During the confusion, Babe escapes and arrives at the club, where he learns with consternation of the treatment meted out to his club mates. Raymond has fared even worse than the others, and when Kate gets through with him he surely is a fit subject for the hospital, and this time he makes no objection to being carried there, where he is bandaged and put into bed.

Babe, in the meantime, has been a heavy winner in the card game and also has partaken of innumerable liquid refreshments. When he arrives at the apartment house he stumbles into Raymond's flat. Mrs. Raymond, waiting well armed for the return of her nubby, brings down with full force on Babe's head the rolling pin meant for Raymond's reception. Stunned and battered, Babe is also carried to the hospital, where he finds himself in the next bed to his pal.

IN THE RANKS (Nov. 3).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); A Deserter (Frank Hanson); Pokes' Sweetheart (Ethel Burton).

Realizing the peculiar attraction that soldiers' uniforms seem to possess for all girls, Jabbs, after being rejected by Ethel, in favor of Pokes, decides to enlist in the army. In this case, however, the exception seemed to be the rule, for instead of admiring glances from Ethel, Jabbs receives only laughter and sarcasm. Later, Ethel has cause to regret her decision, for Poke's coming to Ethel's lawn fete attired in a soldiers uniform, which he has secured from a deserter, becomes enamored of the danseuse whom Ethel has engaged to entertain her guests. Enraged at Pokes' perfidy, Ethel, to secure revenge, informs the soldiers who are seeking the real deserter that Pokes is the man for whom they are searching. Pokes is led back to the camp grounds despite his protests that he is only wearing the uniform as a masquerade. At the camp he is brought before Jabbs (who is now a general) and other officers for trial, and Jabbs immediately sentences Pokes to be shot. Pokes is led off by a firing squad for execution but chance intervenes and Pokes, making the most of his advantage, pulls the bullets from the cartridges and makes a dash for liberty.

A WARM RECEPTION (Nov. 9).—Just because Mrs. Price, known to her old associates in Shanty Alley, as Kate, has suddenly acquired heaps of money, she decides that as a suitor for the hand of her daughter, Florence, Babe is as welcome as a glass of poison. Babe is in despair, but learning that Kate is planning a big reception in honor of Count Brokski, to whom she hopes to marry Florence, Babe has

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his friends kidnap Kate and with the help of Florence and the maid, dresses up in Kate's clothes and receives the guests.

What Babe does to the guests and the Count in particular, is a shame, and although the money looks over-inviting to the Count, nevertheless the wallops handed to him by the supposed mother, takes away all the ardor of the poor Count. Kate, meanwhile, is putting up the battle of her life with the kidnappers, but finally they subdue her and bind her securely. Babe appears on the scene, and after pretending a wonderful fight, succeeds in releasing Kate, and bringing her home. The grateful mother decides that our hero, even if he is fat and of humble birth, is good enough for her as a son-in-law.

HOT DOGS (Nov. 10).—Nobody could ever accuse Pokes of being afraid of hard work; he like it so well that he could sleep right alongside of it. The morning Mrs. Pokes receives word that her husband has received an appointment as City Dog Catcher, she loses no time in routing her tired spouse from his downy bed and rushes him over to the dog pound, where Jabbs is waiting for him. Jabbs instructs Pokes in the gentle art of swinging the net on all stray dogs and orders him to go out and make good.

In his anxiety to win the medal as champion dog catcher, Pokes tries to capture every dog he spies, no matter where they are or to whom they belong. After getting into all kinds of trouble because of his misplaced zeal, Pokes decides to partake of a little liquid refreshment. Inside the cafe, his attention is attracted by the free lunch. After devouring about a ton of "hot dogs," Pokes is transformed into a dog, and only after the strenuous action on the part of Jabbs and Mrs. Pokes is the would-be dog catcher subdued and safely muzzled.

ESSANAY.

EASY ED (Two parts—Nov. 7).—The cast: Easy Ed (Harry Dunkinson); Imogene Hey (Florence Oberle); Archibald Nasturtion (Royal Douglas): Elsie Allcush (Virginia Bowker).

As the freight pulls in, Easy Ed clambers down from his side-door Pullman and takes a seat under the water tank. Feeling the need of food he takes it away from an Italian and is chased by the whole gang. He clambers up the fire escape of an exclusive hotel and finds himself in the room of Archibald Nasturtion, who mistakes him for his eccentric millionaire uncle, who goes about as a tramp. With his sweetheart, Elsie Allcush, Archibald takes his uncle out to dine. Ed finds a hair in the soup and goes back to the kitchen to discover its origin. It belongs to the French chef and a riot ensues. The party hastens out to attend a dance, where the real Uncle Ed appears. The hobo uncle is set upon by all the dancers and in escaping, finds himself in the room of Imogene Hey, spinster, who has determined to become a vampire. She tests her amateur wiles on the tramp until he screams for help. Leaping out of the window with the old maid vampire on his trail, Easy Ed plunges into the lake to escape. At this point the hobo wakes up and finds the train crew has turned the water pipe on him.

A SAFE PROPOSITION (Nov. 8).—The cast: The Burglar (Ben Turpin); the policeman (Victor Potel).

Ben Turpin decides to become a burglar. The first thing is to find a place to rob. He notices a householder installing a safe. The movers go from the house to the yard, back and forth as the man's wife, who doesn't want the safe, drives them out with bribes. The man raises the tip each time and the movers continue their trips with increasing profits. At nightfall Turpin and his accomplice break into the house and find the safe empty. This will never do. So they fill it with cigars, wines, tapestry and everything else available. Then it becomes a safe worthy of stealing. Victor Potel, the policeman, is frightened in the midst of his spooning with the maid, so the burglars get out of the house with the safe. Before a squad of police can capture them the lady of the house comes out and presents them with plenty of money for removing the safe.

WHAT I SAID, GOES (Three parts—Nov 11)—The cast: Dick Mason (Richard C. Travers); Dorothy Manners (Gertrude Glover); her father (John Cossar); Mason, Sr. (Thomas Commerford); Frank Esmond (Fred Malatesta).

Shortly after the engagement of Dorothy Manners to Frank Esmond, manager of her father's contracting firm, is announced, she is visited by a girl who warns her against the man. Suspicious, Dorothy arranges to disappear, ostensibly on a visit to her aunt. Instead, she sends her aunt a series of letters to be sent her father, and obtains a position—disguised as much as possible—in her father's office to observe Esmond. The manager is puzzled. He is certain she is Dorothy, but he is constantly receiving letters from her in another city.

Dick Mason has been put out by his father, a rival contractor. He meets Dorothy as a working girl in the same boarding house. Manners gives him work, thinking it is a good joke on his rival. Esmond, growing bold, makes advances to the girl and is frustrated by Dick.

When the elder Mason finds his son is making good he invites him to return home. Manners and his daughter are dinner guests. When the two clerks meet in these surroundings the girl produces a note written the day before by Dick. It reads: "I told you I was going to marry you. Well, what I said, goes!" "I found your note," she says, and everything is all settled before the fathers reveal to the young persons their true identities.

SELIG.

SELIG-TRIBUNE NO. 84 (Oct. 19).

Los Angeles, Cal.—Mrs. Shorpless, said to be the oldest white woman in the United States, celebrates her 106th birthday.

Pesaro, Italy.—This town lies in ruins as the result of the great earthquake felt here on September 10.

Brownwood, Texas.—It has remained for the Lone Star State in this country of champion worshippers, to develop the champion goat roper of the world, who ropes, throws, and ties in 9½ seconds.

Denver, Colo.—This picture proves that baseball's a national institution. Crowds here watching the score board of the world's series games.

Madison, Wis.—The graceful dome on Main Hall, University of Wisconsin, is completely destroyed by fire.

Indianapolis, Ind.—President Wilson, accompanied by Mrs. Wilson and his staff, attends the Centennial celebration.

Lascruces, N. M.—The boys of the Massachusetts, Ohio, Kentucky, New Mexico, and Tennessee militia, took part in a series of maneuvers between this place and El Paso, under command of Brigadier General Morton.

New York, N. Y.—Our ambassador to Germany, Mr. Gerard, reaches home and is rumored to be charged with personal communications from the Kaiser to President Wilson regarding peace proposals.

New York, N. Y.—Among the notables arriving in America is Lina Cavillieri, the beautiful prima donna on her way to join the Chicago-Philadelphia Opera Company.

Chicago, Ill.—Many lives are imperiled and more than a score of firemen are injured in a fire which destroys a huge furniture plant here.

New York, N. Y.—Miss Nancy Power, the prettiest girl to arrive on the steamship St. Louis, comes from London to fill an engagement on the American stage, after selling $6,000 worth of silk flags for the Red Cross on the streets of London.

Washington, D. C.—The distinguished body of experts appointed by the Secretary of War as the "Machine Gun Board," meet for the first time and are here seen examining the Lewis gun, adopted almost universally by European nations.

SELIG-TRIBUNE NO. 85 (Oct. 23).

Washington, D. C.—The new Japanese Ambassador, Aimaro Sato, pays his first official call on the Secretary of State.

Golden, Col.—In line with the policy of the War Department to replace national guardsmen, ordered home, with an equivalent number from state mobolization camps, the First and Second Battalions leave here for San Antonio.

Bayonne, N. J.—Members of the fire department, armed deputies, and all available officers are active here to prevent a continuance of the rioting, bloodshed and looting which have occurred during the strike of Standard Oil employees.

Newport, R. I.—Society attends the circus given by the "Jackies" of the United States Naval Station for the benefit of the Naval Aid Society.

London, England.—General Sir Sam Hughes of Canada, as an interested spectator at a baseball game between Canadians and Americans on the Queen's Club Grounds.

London, England.—Having received their final training, these young Canadian boys leave for the front to fight for "Old England."

Chicago, Ill.—Charles E. Hughes, Republican nominee for President, en route to Michigan, stops here for an hour to confer with Republican party managers. Mrs. Hughes is seen at her husband's side.

Niagara Falls, N. Y.—The "Maid of the Mist," with a record of many thousands of trips without a mishap, finally meets with an accident to her machinery which puts her out of commission for the balance of the season.

Chicago, Ill.—Using acetylene gas torches to cut steel girders, saves four months' time in the destruction of an old building to make room for a new railroad terminus.

Chicago, Ill.—Sidney Hatch, of the Mystic Athletic Club, breaks the record made in 1907 by Corey, for 91 miles from Milwaukee to Chicago, by four hours and twenty-three minutes.

Philadelphia, Pa.—The submarine Holland No. 9, first successful underwater craft ever constructed, is cut to pieces with acetylene gas before being taken to New York for exhibition at the Bronx International Exposition.

SO SHALL YE REAP (Three parts—Nov. 6).—The cast: Francis Norton (E. J. Brady); Madeline, his wife (Lillian Hamilton); Robert, their son (Robyn Adair); Mary Norton, Robert's wife (Virginia Kirtley); Agnes Welton (Eugenie Forde). Scenario by Leo D. Maloney and Leo Pierson. Directed by Burton L. King.

Madeline, wife of Francis Norton, has all her life been neglected, and on her death bed she is happy in anticipation of a sweet relief from misery and woe, for Francis Norton has taken into their once happy home, another woman; this fact unbeknown to Robert, their only son. When called by his mother's last illness, Robert and his wife, Mary, enter his father's home, and the young man is amazed to see another woman in the arms of his father. This fact, together with the sudden death of his beloved mother, causes Robert to become prostrated.

As he raves, his father urges the physician to give him morphine and this is done. A year has passed, and Mary Norton, the wife of Robert, is happy in the anticipation of approaching motherhood. Her husband, in the meantime, comes to the awful realization that he is bound with the shackles of the morphine habit. As time goes on, he sacrifices wife, home, happiness, everything, for the insidious drug.

Francis Norton has married the woman for whom he had an infatuation. However, he, too, realizes the wages of sin when he finds this woman in the arms of another man.

Morphine has exacted an awful toll, causing a childless wife to become poverty stricken, and a once loving husband to become a wanderer. One night a vision of what might have been comes to Robert Norton as he sleeps under the influence of dope. With one mighty effort, he severs habit's cable and becomes a man again. With his wife, again comes happiness, while the father, the cause of his downfall, sinks into the dregs.

WHEN CUPID SLIPPED (Nov. 11)—The cast: Lizzie (Victoria Forde); her father (Pat Chrisman); Hiram (Sid Jordan). Written and produced by Victoria Forde.

Lizzie and Hiram, in love with one another, decide to elope. Lizzie's Pa does not favor the union. The sheriff of the county receives word that a couple of "nuts" have escaped from an asylum.

Lizzie and Hiram steal downstairs, clamber into a buggy and drive away, seeking a minister. Pa discovers their escape and starts in pursuit. He, unfortunately, spies the "nutty" couple, who are also driving along, and follows them, but too late discovers that they are strangers to him. However, he places them in jail.

The sheriff has gone forth in search of the two lunatics and mistakes Lizzie and Hiram for them. He arrests the elopers, and places them in jail as the supposed lunatics. There Lizzie and Hiram meet Lizzie's Pa. He escorts Lizzie home and sets her to peeling potatoes.

KNICKERBOCKER STAR FEATURE.

THE QUESTION MARK (Three Parts—Nov. 10).—George Harding, a farmer boy, driving home from the minister's with his young bride, is passed by a stranger who throws a bundle into his rig. A moment later another rig, containing a young couple, rounds the bend in the road and passes Harding in pursuit of the first team. After the two teams have disappeared Harding and his bride open the bundle and discover a tiny baby girl. When George arrives home with his bride his mother is horror-struck at the sight of the baby and refuses to acknowledge her son's wife. George and his wife leave for the city, taking the baby with them, and a farmer who had seen the incident, tells George's parents about it. The old farmer writes George, confessing his error and pleading with him to bring his wife home. George chooses to locate in the city, where he opens a theatrical supply shop.

Ione, the adopted child, grows to young womanhood and becomes an expert costumer and wig maker. One day while at the seashore Ione ventures too far up the cliff. Harding, in trying to rescue her, breaks his hip and becomes permanently injured. Ione undertakes to row back to the resort. She is caught in a storm, breaks an oar, and is about swamped when Bert Alguire, the son of the rich Henry Alguire, discovers her boat and rescues the party, accompanying them back to the city.

Blair, a noted crook, and Nell, his accomplice, plan to rob the Alguire home. Blair visits the Harding store for wigs and becomes infatuated with Iona. He buys a blonde wig for Nell, who is later engaged as a nurse and companion to Alguire's invalid wife in order that she may locate the family jewels and money.

Bert Alguire goes to the store for wigs and costumes to use in private theatricals, and induces Ione to take part in his play. While a rehearsal is in progress at the Alguire home, Nell admits Blair disguised with wig and beard bought of Ione. Blair succeeds in rescuing the safe, but is surprised by Bert. A fight ensues and Blair and Nell escape. Ione tells of the blonde wig and other goods sold to Blair. Bert requests his father to keep the affair out of the officers' hands and let him and Ione ferret the case.

Among the papers stolen from the safe is a clipping nineteen years old, in which Alguire advertised for information concerning a kidnapped child, offering a reward, and stating the baby had a heart-shaped birthmark under the left arm. Blair finds the clipping. The next day he takes the blonde wig back to Ione to dye. Ione bares her arm and he discovers a mark corresponding to the one mentioned in the clipping. Concluding he has discovered the lost child, he writes a letter to Mr. Alguire asking if his offer of a reward made nineteen years ago still holds good. Alguire is about to renew the offer when Bert again gets permission to work on the case.

During this time Bert and Ione become engaged, the engagement being sanctioned by both Ione's foster parents and Bert's parents. Ione is unsuspicious that she is other than the Harding's own child. Bert determines to visit the locality where his little sister was kidnapped. Ione is to disguise herself as an old woman and sleuth Blair. While in the park looking over papers and letters stolen from the Alguire safe, Blair drops the cliping telling of the kidnapped child. Ione is watching, secures the paper, hides it on her person and follows Blair to his rooms. The officers are sent to arrest Blair and Nell. Blair knocks both officers down and escapes. A chase ensues. Nell takes one direction and Blair another. He joins Nell at the docks and then jumps into a small boat. The officers arrive and shoot, wounding Blair. Nell endeavors to aid him when both fall overboard and are drowned.

Ione reads the clipping picked up in the park and learns that the Alguires once lost a child with a birth-mark similar to hers. She tells Harding and his wife, who realize that she is the daughter of the rich Alguires and that she is engaged to marry her own brother. Ione is prostrated.

In the meantime Bert visits the locality of the kidnapping and discovers that George Harding adopted the child which came to him so mysteriously and that he is engaged to his own sister. He returns heavy hearted, and tells his parents that Ione is their long lost daughter. Ione and the Hardings are sent for. The two young people are heartbroken. The invalid mother, however, tells them that Bert was taken from an orphanage by her shortly after Ione was stolen.

VIM FEATURE COMEDY.

MARKED 'NO FUNDS' (Nov. 8).—Harry is a stock broker, but business is poor and he cannot buy Rose the new automobile coat she wants. He is sitting in the office worrying about last month's rent, when a prosperous stranger is ushered in. The stranger gives an order for ten thousand shares of General Munitions, preferred, and gives his check for ten thousand dollars to cover the margins. Harry is so overjoyed at the order that he does not take the precaution to ask the stranger who he is. He 'phones the order to another broker and gets the stock. Then he 'phones Rose to come down and get the coat.

They celebrate the occasion, and next morning Harry goes to the office hoping that more prosperous strangers will come in. He is taken aback when the first visitor is a bank runner with the check marked "No funds." He starts to "flirt" with a nice nickle-plated revolver when he takes a look at the tape. "G. M." is going up by quarters and halves and then some. Harry does not know how to conceal his joy. But in walks the prosperous stranger with a demand for his stock and a check to cover the entire amount. Harry shows him the other check and the stranger explains that he forgot that he no longer had an account there and offers to go over to the bank and get the larger check certified.

It looks very much as if Harry would have to be satisfied with a buying commission only, when in walked a couple of huskies who grab the stranger and explain that he is an escaped lunatic with a penchant for playing the market. Clearly the stock is Harry's and he takes down a handsome profit.

Universal Film Mfg. Co.

LAEMMLE.

THE EEL (Two parts—Nov. 10).—The cast: "Three Armed Maggie" (Betty Schade); Jack Carter (Harry Keenan); "Eel" (Percy Challenger). Scenario by William Parker. Produced by H. Millard.

A hatless man, in evening dress, breaks the window on the eighth floor of a down-town office building and dashes down the fire escape, followed by a policeman, who is firing a revolver at him. The fugitive escapes.

Three-Armed Maggie is telling the "Eel" an amusing episode of stealing a purse from a society dowager, when the young man enters by way of a secret door. He is Jack Carter, a recent arrival in the criminal circles, but whose dash has endeared him to the Eel. Maggie is also a recent recruit and a love interest has sprung up between them. The Eel notes this and his fiendish jealousy is aroused. Jack says that the police have just raided the gambling establishment of "English Joe," the Eel's first lieutenant. In the raid the police kill "English Joe." The Eel says that the chief must die and determines to get rid of Jack at the same time. He juggles the ballot box so that when lots are drawn to kill the chief the job falls to Jack.

Maggie pleads with Jack not to carry out the deed, but he is determined. Maggie makes known to the chief over the telephone her identity as a Secret Service worker. She warns the chief of the death plot so that the man she loves will not be a murderer. To her surprise the chief laughs heartily and says he is not afraid of any one of the name of Jack.

At midnight as the crooks are all gathered in Eel's headquarters Jack leads a police raid on the place. In the thrilling battle that ensues Jack urges Maggie to escape and try to reform. She refuses to go. When all the crooks are subdued Jack urges the chief to give Maggie a chance to reform. The chief says:

"I guess you don't know each other. Miss Ruth Neal, shake hands with Stephen Gray, the millionaire vice crusader, recently elected District Attorney."

SHADOWS OF SUSPICION (Nov. 12).—The cast: Henry Dixon (Lee Hill); Oliver Dixon (Maude George); Frank Bryce (Clyde Benson); May Latham (Gertrude Astor). Written by Arthur Maude and Constance Crawley. Produced by Donald MacDonald.

Frank Bryce is infatuated with Olive Dixon and endeavors in a subtle way to poison her mind against her husband. Olive will not believe that her husband is unfaithful and spurns Bryce's love. But Bryce takes her for a stroll in the garden, and, coming to a small summer house, she observes through the curtain a man whom she supposes is her husband caressing a woman whom she thinks must be May Latham.

Leaving a note for her husband, telling him what she has seen, she goes to their winter apartment, which has been closed, followed, unknown to her, by Bryce.

She prepares to retire when there comes a knock at her door, and, opening it, she is confronted by Bryce, who madly declares his love for her. She repulses him, telling him that she still loves her husband. Suddenly they hear a knock at the door. She pushes him into the bedroom and opens the door to find her husband, who had followed her. He explains that the man whom she saw caressing her cousin was her cousin's husband.

For the moment, in the joy of being reunited she forgets the man in the bedroom, but is terrified when she thinks of him. Dixon declares that he could find her if he were blind, and she places a bandage about his eyes, declaring she will put him to the test. And so it is that Bryce makes his escape and the husband and wife are happy.

UNIVERSAL.

ANIMATED WEEKLY NO. 43 (Oct. 25).

One Dies Thirteen Hurt in Wreck.—500 passengers saved by engineer who slows up train before crash comes.—Minneapolis, Minn.

250,000 Honor Slain Nurse.—Whole province join in demonstration at funeral of Red Cross girl, killed on battle line.—Aritzo, Italy.

The "Drys" in War.—Camels replace horses and mules in transporting army over waterless desert.—Somewhere in Turkey.

Throng to See Wrecked Zeppelin.—Crowds of curious pleasure-seekers view warship of air, "sunk" by gun fire.—London, England.

Stork Visits Lioness.—Christening three baby lions in Central Park "Zoo."—New York City.

25,000 Glorify Cheese.—Record throng makes third annual "cheese" day pageant huge success.—Monroe, Wis. Sub-title: Handing out welsh rarebits.

Dewey's Ship in Drydock.—The Olympia, famous flagship, at the battle of Manila Bay, is given thorough overhauling.—Charleston, S. C. Sub-title: Workmen cleaning off barnacles.

She Cheats Death Often. Ruth Law, queen of aviators, risks life at Fair.—Wichita, Kan. Sub-titles: Looping the loop. Throws dimes to newsies. Champion stilt dancer.

President Given Rousing Welcome.—Tremendous demonstration given President Wilson as he leads parade to reviewing stand.—Indianapolis, Ind.

Archers Show Skill.—Many compete with bow and arrow at tournament when ancient sport is revived.—Newton Center, Mass.

They're Cops, Not Soldiers.—Police who studied war game in preparedness plan, parade in khaki to show military achievement.—New York City. Sub-titles: In police uniform. As soldiers again. Mayor Mitchel and Police Commissioner Woods. The machine gun squad.

College Has Birthday.—Historical pageant marks the 200th anniversary of the establishing of Yale University in New Haven, Conn.

Giant "Baby" Joins Navy.—Arizona, newest and most formidable dreadnought, goes into commission—Brooklyn Navy Yard, N. Y. Sub-titles: Capt. John D. McDonald. Powerful 14-inch three-gun turrets.

Monkey Lives Like Millionaire.—Pete Montebello travels first cabin across ocean, then lives at high-priced hotel.—New York City. Sub-titles: Leaving no note, for morning ride. Riverside Drive [illegible] Carries $50,000 life insurance [illegible].

Cartoons by Hy Mayer.

BIG U.

"THE EVIDENCE" (Special Release—Nov. 10).—Bob is the head of a placer mine where they get the gold out of the ground by troughing great streams of water on the earth and then sifting the earth that is washed down. In the camp there is a girl who waits on the table, and a cook who is all the time trying to force his attentions on her. At one time Bob protects the girl and in this way earns the undying hate of the cook.

Then there comes about the camp a tramp, who refuses to leave at Bob's command. They have a fight on the hill, over where the streams of water have been arranged to play against the hill. In the struggle Bob is overcome and is about to be thrown to a sure death, as some one has turned on the water. But the girl sees his plight and turns off the stream in time to save him. They do not know who turned on the water, but at last it is found to be the cook, as his finger print on the handle gives him away.

"THE POWDER TRAIL" (Special Release—Nov. 12).—The cast: Captain Alverez (Francis Ford); Senora Alverez (Grace Cunard); Lieut. Jones (Sherman Bainbridge). (Written by Grace Cunard. Produced by Francis Ford.

Captain Alverez is the captain commanding the Spanish forces that are stationed at Manila at a certain fort that is essential to the Americans, who are invading the city. The captain is a dissolute sort of man, and, in spite of the fact that his wife is pretty, he prefers the company of the other officers and spends all his time in gambling. One day the Senora gets sick and calls the American army surgeon, who is in camp near by. As yet there are no actual hostilities between the armies. The doctor comes and a mutual interest arises between the two.

Then comes the actual battle, and the captain, fearful that his wife is going to give away some secret to the enemy, locks her up in a barn. There she finds a dead soldier and dresses up in his uniform. In the meanwhile the battle has been raging and there is not much to choose between the two armies. Lieut. Jones, although with the medical corps, is fighting with the troops, and they are in great danger from the battery that is commanded by Alverez. So the Senora gets a barrel of powder and, making a whole in it, rolls it toward the battery. Then she lights the trail that the powder makes, and the whole battery and her husband as well are blown to kingdom come.

JOKER.

"IN LOVE WITH A FIREMAN" (Nov. 11).—The cast: Bill (William Franey); Gail (Gail Henry); Heine (Charles Conklin); Lillian (Lillian Peacock); Moranti (Milburn Moranti). Written by Walter H. Newman. Produced by W. W. Beaudine.

Bill is the head of the fire department and boards at the house that is kept by Gail. They are in love with each other, but Heine interferes. Then there comes to town an actor by the name of Moranti. He suggests that they give a play with all the local talent, and they agree that it is a very good plan. But Heine is not allowed to be in it and gets peeved.

On the night of the performance he decides that he must break up the show, so he gets out and rings the fire bell. The firemen in the play all leave and the show has to stop until they go to the false alarm. But then a little while later the house that Gail runs actually takes fire and Heine rings the bell for all he is worth, but this time they all think that it is a joke and do not come. The old house burns and when Gail finds it out she faints.

VICTOR.

"A ROAMING ROMEO" (Special Release—Nov. 8).—Nellie is of a romantic nature, and when she hears the tenor at the concert sing she thinks that she was made for him. So she starts to write a note, but as she begins there comes a tramp singer in the street outside and

she throws him a few coins in the paper on which the adoring note is written. The man thinks that she is in love with him, and the next day comes as the invitation specifies. The other man also gets a note and the two of them come to her house.

When both of her lovers are in the house she is terrified to hear her husband coming home. She puts the two singers in a wardrobe that is in the room and then trusts to luck and her maid. Her husband finds the men, and then they are so angry at the reception that they receive that they beat up hubby and then depart.

"ANY OLD DUKE 'ILL DO" (Nov. 12).—The cast: Lord Dunraven (Ernie Shields); Tramp (Harry Depp); Mrs. Murfe (Countess Du Cello); Elizabeth (Yvette Mitchell). Written by R. A. Dillon. Produced by P. C. Hartigan. Mrs. Murfe decides that she will give a big party for her daughter, Elizabeth, and invites only the elite of the town. She learns that Lord Dunraven is visiting the Hermit Club, so she decides to invite him.

Lord Dunraven, upon receipt of the invitation, laughingly tells some of the club members that it is the title she is after. He makes a wager that he will secure a tramp, dress him in his clothing, he himself will don the tramp's attire, and Mrs. Murfe will accept the tramp as Lord Dunraven.

He carries out his plan, and the tramp is accepted as Lord Dunraven, in spite of his crude and uncouth manner. The real Lord Dunraven watches outside the window, but not for long, for a policeman annexes him and hauls him off to the police station, from which he frantically phones some of the club members. They think it a good joke and leave him there for a while.

He finally manages to escape from the jail and bursts in upon the startled Mrs. Murfe and her daughter and tells them what has happened, much to their amazement and confusion.

IMP.

THE VOICE UPSTAIRS (Special Release—Nov. 7).—Pierre is an anarchist who makes bombs in a little cellar that the police have never been able to find, although they have tried many times, as Pierre is notorious. He is engaged to be married to Leah and the two are very happy in their love. But one day he sees her in the arms of another and thinks that she has been untrue. When she finds out that he is not going to marry her she is so incensed that she tells the police where his den is. Then later she repents and goes to warn him of his danger.

Just as Leah arrives the officers knock at the door. Pierre is about to blow the whole place to atoms with a bomb when he hears a child playing upstairs and he cannot bear to kill the innocent creature. So he allows himself to be taken into custody, although it means certain death.

POWERS.

HIGH LIFE ON A FARM (Nov. 9).—This is just a little film designed to show the progress that farming has attained in the last century. The methods of yesteryear are shown and beside them are demonstrated the way that things are done to-day. Interpolated in the film at appropriate points are some of the cartoons that have made the name of Hy. Mayer synonomous with mirth.

NESTOR.

A POLITICAL TRAMP (Nov. 6).—The cast: Pete (Eddie Lyons); Sandy (Lee Moran); Mayor (Fred Gamble); His Wife (Countess Du Cello); Jane (Priscilla Dean); Gurgle (Harry Nolan). Scenario by Charles J. Wilson, Jr. Produced by L. W. Chaudet.

Pete and Sandy, fellow tramps, come across the auto of Oscar Gurgle, the Prohibition candidate for Senator. Oscar is busy trying to get votes and the two seize the opportunity to examine the machine and get in.

Pete accidentally starts it, and as neither one knows how to stop it, they are finally halted by a tree in the village, where they are greeted by the Mayor and his committee. They take Pete for Oscar Gurgle, the candidate, he being scheduled to give a talk on prohibition that afternoon at the town hall.

Pete finds a card in the duster which Oscar had left in the machine, and, presenting the card, impersonates the candidate, introducing Sandy as his secretary. The Mayor takes them to his home for luncheon and as they are about to sit down to dinner a boy enters and announces that the crowd in the hall are becoming impatient, so Pete and Sandy are marched to the hall for a speech.

In the meanwhile Oscar has discovered the loss of his machine and arrives at the village in the farmer's buggy, where he is informed that he himself is now lecturing in the town hall. He indignantly enters the hall, where he presents his card, and Pete realizes the jig is up.

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SWEEDY THE JANITOR (Nov. 10).—The cast: Janitor (Wallace Beery); His Wife (Belle Bennett). Written by Harry Wulze. Produced by Wallace Beery.

Sweedy's wife remonstrates with him because when they married he promised her jewels and had never given them to her. So when Sweedy finds a necklace that belongs to the Newlyweds, who are in the apartment, he gives it to his wife. But then Mrs. Newlywed begs him to find the necklace, and he is so touched that he regrets having given it to his wife. He tries to get it back, but his wife guards it so carefully that he has to steal it at night.

When Sweedy brings it back to Mrs. N. her husband comes in and complications follow. There is a discussion as to who is the owner of the necklace and it ends in the police court. There Sweedy has to admit to his wife that the necklace is not hers and she takes him home to cure.

BISON.

THE QUITTER (Two Parts—Nov. 11). The cast: Mavis (Hoberta Wilson); Kane (Charles Pearley); Tommy Eversley (Hayward Jack); Isabel (Nan Christie); Martinez (T. D. Crittenden); Clive Livingstone (Harry Schenck); Betty Livingstone ("Babe" Sedgwick). Scenario by Alice Von Samar. Produced by Burton George.

Kane Malloy has become a successful rancher by dint of a hard struggle. He came from the East a tenderfoot, and now he and his wife, Mavis, are in comfortable circumstances. Mavis never has been in sympathy with her husband. She hates the ranch, she hates the desert, she even hates him, because he compels her to live so far from luxuries. At last it becomes unbearable and she starts planning to leave it all and return East to her Aunt Julia.

Just as the train is pulling out she is much surprised to find Kane there to bid her good-by.

Arrived in the East, she tries to forget all the scathing remarks of her husband and thinks to find enjoyment and happiness in the great swirl of society. But everywhere she goes she is reminded of her husband by the questions of her friends. One day she meets Isabel, a former sweetheart of Kane's, and she is not a little perturbed some few days later when she finds that Isabel has started for a visit to some neighbor friends of Kane's.

She allows Tommy Eversley, a society fop, to take her about, but it is not long before Tommy oversteps his bounds and then Mavis awakens to the realization that this life that she longed for so long, does not spell happiness for her.

When Mavis arrives at the station out home the agent informs her that Martinez, a Mexican laborer, who has been causing her husband considerable trouble, must be somewhere in the neighborhood. He lends Mavis a horse and she starts for home. As she is riding through the country she is quite startled to notice a man crouching near the dam which her husband constructed. She finds that it is Martinez, and that he has lighted a fuse, intending to blow up the dam. Frightened, Martinez leaves and Mavis puts out the burning fuse. Mounting her horse, she starts in pursuit, intending to capture him before he can do any further damage. She shoots his horse from under him and the two exchange shots, in which both are wounded, but Mavis has the upper hand and compels Martinez to walk before her to her husband's home.

Some time later she explains to her husband what happened, and tells him that now she realizes where her heart is, and that she wants to make good in his eyes.

L-KO.

ALICE IN SOCIETY (Three Parts—Nov. 7). The cast: Alice (Alice Howell); The Boss (Fatty Voss).

Alice and another girl who work in a tailor shop are much mistreated. They are not even allowed to have enough to eat, as the Boss is so greedy that it hurts him to see other people happy. After dinner he makes Alice and her friend go to work. But they rebel and try to get the old man in an uncomfortable position. This succeeds at first, but in the end he gets out of their clutches and begins to drive them all the harder.

Alice is told that she must go out to drum up some trade. This is done by ripping men's pants with a hook and then presenting him with a card that says that very neat pressing and mending is done at the Boss' establishment. In this way Alice hooks Mr. Astorbilt, who goes with her to the shop. Here he takes off his pants so that they can be mended and in them the Boss finds an invitation to a ball that is to be given that night addressed to a count. This he takes. Then he decides to hold up the wealthy man and throws him into the cellar. There he has an instrument of torture rigged up so that if the man does not sign a check for a million dollars he will be crushed by a rock that is hanging over his head.

Alice rescues him, and the grateful man invites her and her companion to the ball. At the affair Alice creates a sensation by a dance which she performs. The Boss arrives, disguised as

a count. At last the time for the "eats" arrives, and the count sneaks upstairs to steal the jewels. He gets them, but as he is leaving the house the butler sees him and makes him come in to dinner. It is there that he is unmasked, as Alice remembers the music of his soup inhalation and exposes him. Then there is a great battle to see if they can catch the crook. At last they do get him and the dinner continues. At the end of the meal Mr. Astorbilt says that he is going to announce his engagement and Alice is excited as she thinks she is going to be the lucky one. But the man says that the other girl is the lucky one and Alice is crestfallen. Sadly she goes home to her Boss, cured of her high aspirations.

GOLD SEAL.

THE CRY OF CONSCIENCE (Two Parts—Nov. 8). The cast: Betty (Vola Smith); Mart Oliver (Ed. Brown); Rush Enderby (G. Raymond Nye); Belden (Marc Robbins); Tot Belden (Charles Gunn); Toliver (E. P. Evers). Written by Olga Printzlau. Produced by C. S. Eifelt.

Betty Oliver is the little crippled daughter of old Mort Oliver, a woodman. They are poverty-stricken and Oliver is continually hounded by a brutal woodsman called Rush Enderby. Oliver is compelled to part with the greater part of his pay to keep Rush Enderby from revealing something mysterious in the past. At the same time Tot Belden, the dissolute son of Sheriff Belden, in a neighboring district, is sent out as deputy sheriff to hunt for a man called Mort Oliver, who is wanted in Carolina for murder. Tot goes on the mission and becomes lost in Hell's Mountain.

Betty finds him unconscious in the woods and cares for him. Her father is away for a week. Then she drags Tot into the cabin and here she nurses him. When he regains consciousness she gives him all the food her father left. When able to get up she takes him to a little grave and shows him an empty bird's nest, and tells him how Rush Enderby killed the mate, which she bruied. She adds: "Any man as would kill a married bird would kill a man as quick, wouldn't he, Mister Tot?"

The young sheriff sets out to find the man he is searching for and meets Rush Enderby in the woods. Rush tells him that the man he wants is Betty's father. Tot is crushed at this and goes into the woods to think things over, telling himself that he can not arrest the father of the poor little crippled girl. That night Rush attacks Betty in the cabin and her screams as she defends herself with her crutch brings Tot to her aid and a fight ensues. Dawn finds the room spattered with blood and Tot and Rush senseless, while Betty crouches outside trembling. Her father returns and finds them thus. Rush is dying and confesses that he himself is the murderer; that he killed the man in Carolina, and not Mort Oliver.

Mort Oliver is at last free and some time later Betty's foot is cured and she finds happiness in the love of the young sheriff, who has become a man through the regenerating effect of her innocence and love.

REX.

THE MANTLE OF DECEIT (Two Parts—Nov. 9).—The cast: Grace (Claire Mersereau); Ralph Benton (Stanley Walpole); Alice Benton (Helen Slosson); Mrs. Benton (Nellie Slattery); Albert Kruger (Joseph Granby).

Grace is left almost penniless by the death of her father. Her mother died years ago. Before her father passes away he places her in the guardianship of Albert Kruger, one of her father's old friends. It was not long, however, before he showed his true colors and asked that he be more than her guardian as the price for her support. Grace was hardly more than a child and was frightened at this man who had designs upon her. At the school where she went there was a girl by the name of Alice Benton, and the two soon became friends. Alice had a big brother by the name of Ralph, and it was not long before Grace and Ralph were on very good terms and a love interest grew between them.

Kruger, although he coveted Grace, did not want to marry her, as she was penniless and sought the hand of Alice. Her parents seemed to favor the match, as they did not know the man's true character. One time they were all invited to a house party at the home of the Bentons, and there it was that Kruger showed his colors. There was to be a masquerade ball and he dressed as a devil. Just before it was time to go down to the ball he entered Grace's room and tried to force his attentions upon her. She rebelled, but he said that if she made a fuss he would call the rest and say that he had been invited there.

Then Grace went in to see Alice and they had the happy idea of changing costumes, as Ralph had seen his sister, and they thought that that would spoil the fun. At the ball Kruger began to make very violent love to Alice, thinking that she was Grace. She took it in good fun until he became so forward that it was not longer possible to mistake his intentions. Then she unmasked and the jig was up. But Kruger was not to be foiled and as he was shown up he tried to wreak his vengeance upon Grace and said before the crowd that she had been his mistress. This Ralph could not stand and he threw the other out of the house. The picture ended happily with the defeat of the villain and the marriage of Ralph and Grace.

THE EYES OF LOVE (Nov. 10).—The cast: Martha (Leah Baird); Mary (Agnes Vernon); Robert (Jack Mulhall). Scenario by M. B. Havey. Produced by Fred A. Kelsey.

Mary and Robert are sweethearts and clever musicians, Mary possessing a very good voice and Robert ability as a performer on the violin. Mary receives many offers to join a certain opera company, but refuses. Martha, her sister, unknown to the others, is in love with Robert.

One day in saving the life of a child Robert is made blind for life. He offers to release Mary from her promise, but Mary affirms that she wants him just the same. Ere long, however, she changes her mind and takes up the offer of the opera company. Martha, so great is her love, cannot endure the thought of Robert's suffering, so she lets him believe that she is Mary and so marries him.

One day as Mary is lunching in a cafe one of the party suggests that she remain to hear the blind violinist. Much to her amazement it is Robert. She obtains his address from the waiter and finds that it is her old home. She learns what has taken place, but leaves the couple in their mutual bliss.

RED FEATHER.

THE PLACE BEYOND THE WINDS (Five Parts—Nov. 6).—The cast: Dick Travers (Jack Mulhall); Priscilla Glenn (Dorothy Phillips); Jerry Jo (Lon Chaney); Anton Farwell (Jos. De Grasse); Nathan Glenn (C. Norman Hammond); Mrs. Glenn (Miss Youse); Dr. Leydward (Mr. Powers); Joan Moss (Grace Carlyle); Mrs. Travers (Countess Du Cello). Adapted for the Screen by Ida May Park. Produced by Joseph D Grasse.

Priscilla Glenn is a product of the woods, a wild, impulsive, nature-loving child. Her father is her antithesis, seeing none of the beauties of nature, thinking women only creatures to be browbeaten. Between her mother and herself there existed a strong bond of love and understanding—understanding that they were companions in the same misery and unhappiness. Priscilla had to fight for an education. At last, through the efforts of Anton Farwell, the schoolmaster, Priscilla had the opportunity of beginning her education.

For a rest there came to the spot Mrs. Travers and her crippled boy, Dick, and later a specialist, Dr. Leydward, who was to eventually straighten the crooked limbs of the boy. Priscilla and Dick met and a romance between the two was begun.

Jerry Jo, a half-breed, coveted the girl, and lured her to a house on the hill where there was a library. Although the girl was as sweet and pure when she returned home the next day her father sent her from his roof. Priscilla went to her only friend, Anton Farwell, and together they started for a new country. For Farwell was hiding from the world.

In the long ago he had loved Joan Moss, and for the love of her killed the brother of Dr. Leydward. Before Priscilla and Farwell had gone far he received word that he must choose the alternative of living buried in the woods or in prison. So Priscilla went on to find her way alone in the big city with the mission to look for Joan. Priscilla devoted her life to the care of the sick, and so once more she and Dick Travers met—and worked hand in hand for suffering humanity. It was thus that she knew Dr. Leydward and his daughter, Margaret, who was to wed Clyde Hunter.

One day as Priscilla was strolling in the park she saw Jerry Jo, now a nondescript beggar. Towards him she bore no malice, but a strong desire to make life happier. On following Jerry Jo to the tenement room he called home, some of the inmates mistook her for an angel of mercy for a dying woman, who was none other than Joan. From her lips she learned that the crippled child belonged to the affianced of Margaret Leydward, and also secured Farwell's exoneration.

She showed Leydward and Margaret the true type of the man the latter was about to marry. Then she wandered back to the "place beyond the wind" to find comfort and peace. She found that her mother had died and her father had been stricken blind and still refused to own her as his own flesh and blood, and a second time sent her from his home. And then, crushed and wounded, she again found solace in her old friend, Anton Farwell, who a short time previous had returned to his home. To Farwell she told of the finding of Joan, but left with him his ideal of her of her trueness and worth of trust.

Priscilla returned once more to her little sanctuary in the woods, where she had erected her own altar to her own God—and where, too, she first met Dick. And there he found her.

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CUB.

HIS BLUSHING BRIDE (Nov. 10).—The cast: The boys (Nolan Leary and Harry Ham); the landlady (Stella Adams); the girl (Billie Rhodes); Ethel (Ethel Lynne); Constable Bibbs (Eddie Barry).

Nolan and Harry are temporarily financially embarrassed, and Mrs. Prune, the landlady, is not a person to be trifled with. Her keen nose detects the odor of the cooking which comes from the oil stove concealed in the boys' suitcase. She bounces in and demands her money by noon and the boys decide to pack their clothes and quietly sneak. The landlady is too sharp for them and holds their belongings until she gets her money.

Homeless and friendless the boys go out to face the world, and in search for work Nolan meets his sweetheart, Billie, and carrying her parcels forgets to give her a bag of doughnuts. This furnishes a feed for the two pals. They discover an ad in the paper that the New Hotel Honeymoon will give a week's board to the first married couple to arrive Saturday, May 25. This gives Nolan an idea and he insists on Harry being the bride. Harry reluctantly consents and has to part with his best suit of clothes for a bride's outfit.

Ethel, a friend of Billie, is the stenographer at the hotel, and invites Billie down to the opening. Billie accepts and leaves for Hotel Honeymoon. The bride and groom arrive and are welcomed as the first couple by the host and shown to the bridal chamber. Cupid, however, gets busy and the bride falls in love with the fair stenographer. By threats of disclosure he forces the groom to loan him his suit of clothes, and Harry goes to further his acquaintance with Ethel. He pretends to Ethel that he is a friend of the bride, and all is going smooth until Billie arrives with the news of the bride being ill. Harry hastens back and learns that Nolan, during his absence, has put on the bridal dress and attempted to go for a smoke. He runs into Billie and dashes back to his room, causing Billie to think "she" has a fit.

The constable of the town gets a notice that a desperate hotel crook, known as "Dolly, the Dip," a man who disguises as a woman, is likely to come to the new Honeymoon Hotel, and he is on the lookout for the crook. Dinner time arrives and Nolan and Harry, who is again the bride, go into the cafe. The bride drinks copiously of beer and after an argument she and her husband go into the lobby. Here their scrap continues and in the scramble the bride's wig comes off. The constable sees this and at once arrests the bride as "Dolly, the Dip." Billie identifies the boys, and Ethel, the stenographer, is very pleased. The host of the hotel forgives all if the four will marry and spend their honeymoon in his house.

NEARLY A HERO (Nov. 3).—The cast: The Sheriff (Harry Rattenberry); Betty (Betty Compson); Ma (Stella Adams); The Timid One (Neal Burns); The Brave One (Dave Morris.)

The town of Mosquite is excited over the exploits of a bandit, known as Terrible Pete. The Sheriff of Mosquite has a daughter and a loving wife, but his one weakness is cards. Many hours he spends in the Long Horn saloon, playing poker with the boys. Betty, his daughter, a romantic girl, hears of the daring of Terrible Pete, and vows to her two ardent swains that the man who wins her must be as brave and daring as this bandit. The boys accept this challenge and Neal, the Timid One, and Dave, the Brave, decide to do and dare for their fair lady. Neal procures a couple of fierce looking guns and from a piece of black cloth makes himself a mask. Being now ready for his desperate attempt he rides forth to hold up the stage.

Dave, the Brave One, decides to loot the very house of his sweetheart. The Sheriff, meanwhile, under the watchful eye of his wife, finds it impossible to get away and join the little game at the Long Horn. The attack made by Neal on the stage coach proves a failure as the driver and the guard fire on him. He flees like a frightened rabbit and takes refuge under the bed in his room. The passengers report the attempted robbery to the Sheriff and he is liberated from his wife. Not finding a trace of the bandit, he retires to the Long Horn for a little game.

Dave, armed and with a sack for the plunder, now enters Betty's house and at the point of a revolver forces her to give him her pocketbook. He proceeds to load the sack with all the valuables he can find. Betty's mother hears the noise and running with the burglar is forced to hand over her rings. About this time Neal, the Timid, plans to rob Betty's house. Sneaking there, he enters through the window and chasing mother into the next room runs into the masked Dave. One burglar now chases the other. Dave is victorious and Neal dives through the window. Dave takes his loot, places the sack on the back porch, and re-enters the house.

The Sheriff meanwhile has lost at cards and returning home sees the sack of loot. He examines it and finds Betty's pocketbook. He extracts this and hikes back to the Long Horn saloon. Dave now unmasks and tries to impress Betty with his bravery. She sees the joke and demands her purse. Dave goes to get it, and finds it's gone. Mother, angry, takes his gun and accompanied by Dave and Betty sets forth to find the thief.

Meanwhile, Neal, discouraged, has gone to the Long Horn and in the game has cleaned a big roll. The Sheriff on leaving meets mother, Dave and Betty. He suddenly gets an idea and goes back into the saloon. He promises Neal that if he will loan him enough to replace Betty's money he will swear Neal was the brave robber. Neal agrees and when the purse is returned and Dave out-forced by the Sheriff's statement, Neal sees visions of future bliss as Betty gazes at him in hero worship.

SIGNAL.

A LASS OF THE LUMBERLANDS (No. 2, "The Wreck in the Fog"—Two parts—Oct. 30).—"Dollar" Holmes lays the foundation for and then builds upon it the vast power and wealth possible to one who dominates the great lumber industry. Believing that his wife and infant daughter have lost their lives in a river accident, Holmes weds the daughter of Greer, president of the Amalgamated, and a son is born to him. In reality, the wife and child he drove from his cabin in his humble days, have been rescued and given a permanent home in a logger's cabin.

Twenty years elapse. Holmes' son, Stephen, finished his university schooling and starts home on the steamship Marathon. Helen has developed into a young woman of beauty and courage. The Marathon runs on a reef in a fog, and Stephen, panic-stricken, leaps overboard and swims out to sea instead of into land. Helen, witnessing his plight from a high cliff, but not knowing he is her own father's son, dives into the ocean and rescues him. In appreciation the elder Holmes gives her a position in a station on his railroad.

Through that station he sends a telegram ordering his camp foreman to buy the holdings of a small timberman and thereby ruin a group of his neighbors. Helen goes to the man's cabin and warns him. When Holmes' emissaries come to the cabin he refuses to sell, and they shoot him to death. Then comes a wild race by Holmes' men in an automobile and Helen by locomotive and canoe, each intent on first reaching the recorder's office, miles away, and filing on the dead man's lands.

The automobile crashes through a condemned bridge and falls forty feet into a river. The occupants of the car swim to shore. On a high trestle Helen's locomotive is stopped, and by means of a rope sling she is lowered into a canoe surface of a stream far below, and starts paddling along a short cut to the recorder's office. At this point the chapter fades out.

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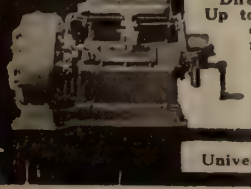
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ECLAIR.

THE UNPARONABLE SIN (Two Parts—Nov. 11).—The cast: Simon Brewer (Hal Wilson); Ruth (Edna Payne); Herbert Sloane (Norbert A. Myles); Grace Howard (Louise Hamilton).

Herbert Sloane meets Ruth Brewer and they are photographed together on an old tin type. Later the girl gives birth to a son, but Sloane has left her. Five years after Sloane marries Grace Howard, and they decide to adopt a boy. They go to a home and there adopt Frank, Sloane's own son. Ruth has passed away and later her father dies and there is a sale of his effects. Grace attends the sale and there she is shown the tin type taken years before and is told the story connected with it. She nurses her grief and determines to bring the boy up so that when the time comes his father can make amends to him. Frank grows up to be a splendid youth and falls in love with a young girl next door. His father objects to the boy, of questionable parentage marrying the girl and then it is that Grace produces the photograph.

VOGUE.

PICTURE PIRATES (Two Parts—Nov. 12).—The Picture Pirate (Larry Bowes); the Ne'er-Do-Wells (Rube Miller, Ben Turpin); their wives (Lillian Hamilton, Rosie Rosee).

Rube's and Ben's wives are waitresses. An art collector purchases a rare picture and the "picture pirate," representing himself as another collector, calls on the first collector. As he is leaving the place Rube and Ben try to pick his pockets, and admonishing them as amateurs, he tells them to join in with him and try to steal the picture. They take the art collector's wife with them to the same cafe wherein their wives are waitresses. Ben and Rube leave her there and hasten to her home to steal a copy of the picture, the owner having hidden the original. They also drink some poisoned whiskey left for them and fall into a fit. Later the "picture pirate" pays Rube and Ben for the picture, thinking it is the original.

MUTUAL MASTERPICTURE.

AND THE LAW SAYS (American—Five Parts—Nov. 6).—The cast: Lawrence Kirby (Richard Bennett); Dr. Cartmell (George Periolat); his daughter (Adrienne Morrison); Kirby's son (Alan Forrest); Torry (William Caroll).

Lawrence Kirby, a young law student, meets the daughter of Dr. Cartmell and becomes infatuated with her. He, however, meets her under an assumed name and he is known under an alias when he leaves to escape the responsibility of the child which is later born to the young girl.

Years later we see Kirby a judge. His own son is arrested on circumstantial evidence and accused of a murder of which he is innocent. Kirby insists that circumstantial evidence is sufficient to convict anyone and sentences his own son, unknown to him, to the chair.

Dr. Cartmell is a staunch opponent of capital punishment and believes that even after the victim had supposedly been electrocuted there is a chance for them to be brought back to life. Just as the lad is being dragged to the chair his identity is revealed to Kirby. The lad is taken to the chair despite the judge's pleading, and Dr. Cartmell declares that he can bring him back to life. Within an hour the youth is brought back to his mother's arms and Judge Kirby with tear-filled eyes stands by.

EAST IS EAST (Turner—Five Parts—Nov. 9).—In the East London tenements lives one, Alexandra Vickers, better known as "Viccy." She is rough tongued, quick tempered, and generous as far as her slender means allow. Her parents died when the girl was very young and left her to shift for herself. Later she takes up her abode with Mr. and Mrs. Alfred Smith and their nephew, Albert Grummett. In the month of August the family decides to go to the hop fields and earn their living picking the sticky vegetable from which is made the national beverage—beer.

About this time in America a wealthy contractor dies and leaves his immense fortune to Victoria Alexandra Vickers, the only daughter of his brother. A search is made for the girl and she is finally located in the hop fields. She is placed under the care of a Mrs. Carrington, to become polished. After "Viccy" leaves, Grummett, with five hundred pounds given him by the girl, sets himself up in business and is soon prosperous. Mrs. Carrington's son asks "Viccy" to marry him, as he needs money to pay his debts, and the girl accepts him. She later sees Grummett, however, and after discovering that Carrington wants only her money she goes back to Grummett, and East returns to East.

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GAUMONT.

REEL LIFE NO. 25 (Oct. 22).—The great industrial changes brought about in Europe by the war are shown in startling fashion in pictures of "French Munition Workers." A second section of this issue contrasts Eastern and Western Barbecues in the United States. The third section shows the method of ferrying trains across the Sacramento River in California.

SEE AMERICA FIRST, NO. 59 (Hot Springs, Va.) (October 25).—This release is devoted to Hot Springs, Va. These pictures make plain to one why society has chosen it for a playground. The hotels, mountain drives, and springs have prominent places in the release. On the same reel is an animated cartoon by Harry Palmer.

MUTUAL.

MUTUAL WEEKLY NO. 96 (Nov. 1).

Somewhere in France.—With the Light Infrantry men at the front.

New York City.—New floating station house for harbor police. Squad "B" takes possession of new quarters built by themselves.

Fresno, Cal.—Exploding 30 tons of dynamite; 30,000 cubic yards of rock are moved with giant blast.

New Haven, Conn.—The Yale Pageant. In commemoration of the 200th anniversary of the coming of Yale College to New Haven.

Newest New York Fashions—Photographed in the Italian Gardens of the Hotel Biltmore. (Gowns by Faibisy, Fifth avenue, New York.) Subtitles: Emerald green velvet empire evening gown, trimmed with brilliants and emeralds. Dancing frock, orchid taffeta, opalesque bodice. A rainy day coat.

Buffalo, N. Y.—Powerful magnets are used to lift cargo of pig iron. Works more efficiently than men.

Oakland, Cal.—Steamship "Capto" glides into water. First of fleet of seven ships is christened.

New York City.—One of New York's windy corners. West Indian hurricane blows at 70-mile-an-hour gait.

Provincetown, Mass.—American-made submarine for Spain has trial trip. The "Isaac Peral" is delivered to the Spanish government after successfull run.

Jersey City, N. J.—Signal Corps welcomed home. Boys of the First New Jersey Field Company return from border duty.

San Francisco, Cal.—The discovery of America re-enacted. Fifty thousand people witness spectacular aquatic event.

Riverside, Cal.—Milk maids and diving girls entertain visitors at Fair. Subtitle: From producer to consumer direct.

Chicago, Ill.—Northwestern defeats Chicago 10 to 0. Scores first football victory over Maroons in 15 years.

Miscellaneous Subjects

GREATER VITAGRAPH.

THE LAST MAN (Five parts—Oct. 30). A young army surgeon returning from furlough finds his wife pretending to love another officer. In reality she is a butterfly of fashion flitting from conquest to conquest for the pure excitement of the game. Realizing his wife's true character he leaves her in order that she may get a divorce and marry the man she has captivated. This he does, at the same time falling in love with a slip of a country girl who journeys to the tropics with him and becomes a nurse. When he is called to quell an uprising of natives he promises to marry her on his return.

Arriving at the attacked post he finds his former wife and her husband in dire peril. He compels them to flee while he follows and finally

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saves them from a terrible fate. He then returns to the other post, where he claims the faithful girl who awaits him. The despair of the butterfly comes when she realizes she has played her game and lost.

THE SCARLET RUNNER (Episode, No. 6, "The Mysterious Motor Car"—Two Parts—Nov. 6).—Christopher Race, trying out his Scarlet Runner in a swift run along the beach, comes upon a group of fishermen gazing out at an automobile in the surf. Race attaches a line and hauls it ashore. A policeman arrives and the affair is recorded as murder or suicide. Hauling the car to the police station, Race learns there of another car which was found on a country road and which is similar to the one he has hauled from the surf.

Christopher thinks nothing further of the matter till the next day, when a representative of a newspaper calls on him offering him inducements to clear up the mystery for his paper. Race accepts and starts his investigations. He takes it for granted that the discovered cars are the same, and he traces its course from the road to the beach. He finds traces of a mysterious man, John Brown, and also of a young girl who is also looking for John Brown.

Christopher meets the latter while at a meal. The man makes a dash and gets away in an auto. Race follows him to London, notifies the police, and awaits developments. The girl calls upon him. She is quickly followed by John Brown himself. The entire affair is cleared up as evolving from a love spat between the two, wherein Brown faked an accident with his car, thereby bringing the girl back to him. Christopher gives up detective work as a bad job.

THE SCARLET RUNNER (Episode No. 7, "The Red Whiskered Man"—Two Parts—Nov. 13).—Wealthy Peter Maritz commissions his nephew, Ean Van Courtlandt, to get for him a valuable diamond which has been cut and is in Amsterdam. Tom Astley, a jewel thief, learns of this and plans to have the stone. Van Courtlandt hires Race and his Scarlet Runner on a pretext of making a pleasure tour of the continent. He gets the stone, unknown, to Race, then calls the trip off and returns to England.

He is to meet old Jacobs, a trusted servant, and Miss Warren, each of whom will carry a package similar to his own, one of which contains the diamond. Old Jacobs is caught and drugged. Astley takes his place, disguised, and meets the others in England. They all set out in Scarlet Runner. Astley arouses suspicions by his actions, and Van, during a delay caused by the disguised crook, hides his package in the car. They are held up by Astley's accomplices clad as policemen and placed under arrest.

Race escapes and sends back genuine policemen to the rescue. He speeds to an address which Van shouted as he ran away and which he recognizes as that of Peter Maritz. The latter is suspicious when he finds that no message is brought by Christopher. A search fails to reveal the package he seeks. Van and Miss Warren arrive and explain. Van produces the package containing the diamond from its hiding place, and the affair ends happily for all, save the unlucky crooks.

THE DEVIL'S PRIZE (Five parts—Nov. 6.) The cast: Hugh Roland (Antonio Moreno); Adeline St. Clair (Naomi Childers); Arnold St. Clair (Albert S. Howson); Myra Roland (Clio Ayres); Emmy Roland (Mildred Platz); Mark Stratton (Templar Saxe); John Baldwin (Lark Taylor). Written and directed by Marguerite Bertsch.

When it is a question of "My Neighbor—or Myself?" Arnold St. Clair always manages to save his own skin. He became wealthy through his marriage to Adeline Stratton. Before his marriage he dishonored Myra Roland who, unable to face her shame, married Hugh Roland, a newspaper editor. She writes St. Clair a letter telling him of her marriage and the birth of a child which, although his, will be believed her husband's.

The note falls into the hands of Adeline's uncle, Mark Stratton, who manages to further his own ends by its possession. The coal mines which he owns are failing and he tells St. Clair that he has decided to divide the ownership of them with the people—in other words, he appoints a day when the workmen will be able to invest their hard-earned savings by purchasing shares. St. Clair dares not refuse his aid in this movement, but not quite trusting his uncle he goes to his friend, Roland, and tells him that he wants him to get the credit for the philanthropic movement and for him to push it by means of his press.

Roland, trusting St. Clair, and enthusiastic over the prospects for the poor, orders his paper to laud the movement with the result that the laborers everywhere invest their savings. Ruin eventually faces them. St. Claire sees Mark Stratton's devotion to Myra and realizes that Myra may tell her husband of her past. To prevent this St. Claire saves his skin by killing Mark Stratton. This last move brings him into the power of John Baldwin, brother of Myra, and the childhood lover of Adeline, for both he and Adeline see the murder. St. Claire, who is so in the habit of blaming others for his crime, tells his wife, Adeline, that he saw John Baldwin commit the murder. Disgusted with the man whom she now sees in his true light, Adeline turns to Baldwin for consolation.

Accidentally Roland learns the truth about the child he has believed his own, and, insane with anger, he rushes to St. Clair, intending to kill him. He arrives at the house to find that the Devil has claimed his prize. Adeline is bending over the dead body of her husband, who died of fear when the detectives learned the truth about the murder. Still infuriated he returns home and is greeted at the door by his little daughter whose love has made his life worth while, but his fury is beyond control and he reaches forth to choke the little girl, who cries that her mother has fainted. Coming to his senses he goes to his wife whom he had thrown from him in anger when he learned the truth, but the love that he has given her through their married life conquers his hatred and he takes her to his heart again.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 11—"The Half Breed's Hatred"—Two Parts—Nov. 13). In this episode Manning decides to give himself up to Ali Singh, apparently resigned to his fate, in order to save his sister and his sweetheart, but Hong Kong Harry, moved by his desire for revenge, born of the fierce torture inflicted on him by Ali Singh, again turns traitor and leads the police to the arch-fiend's den. A fight ensues, in which the police, Manning, Margaret Bronson, and May Manning are well-nigh overpowered, but finally succeed in saving themselves and escape the clutches of Ali Singh. All efforts, however, to capture the Demon are of no avail, as Ali Singh continues to outwit his enemies and makes his escape.

IVAN FILM PRODUCTIONS.

THE SEX LURE (Six parts—October).—The cast: The Boy (James Morrison); The Mother (Louise Vale); The Girl (Frankie Mann); The Father (Donald Hall). Directed by Ivan Abramson.

The story concerns a wealthy manufacturer who years after his wife has befriended and helped an orphan girl and taken her into their home lures him away and causes him to cast aside his wife, pleading as an excuse the constant melancholy in which she is wrapped as the result of the loss of their only child, a son, who, they believe, was drowned, but whose disappearance was caused by the girl.

The son returns and meeting his mother learns of her separation from his father and its cause. Against his own inclinations, to please his mother he goes to his father's home to inform the latter that he is alive. There he meets the woman who brought about his own disappearance and his mother's woe. She becomes enamored of him and he, realizing the fact, determines to repay her in her own coin. He permits her to make love to him and thereby succeeds in releasing his father from the lure of sex and in addition effects the reconciliation and reunion of his parents.

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WORLD PICTURES

THE MAN WHO STOOD STILL (Five parts—Oct. 30).—Kraus' little jewelry shop on the east side of New York is typical of that locality thirty years ago, and while his competitors advance with the times, he stands still in the simplicity of his kindly old soul, and devotes more time to his domestic affairs than to his business. In the rear of his small shop are the few immaculate rooms presided over by Katie, his motherly old housekeeper for many years, who also fills the vacancy of mother for Marie, the daughter of Kraus.

Kraus' most intimate friend and neighbor is Spiegel, a kindred soul, and the father of Fred. Both parents have planned for years the ultimate union of their children. Marie, however, has other ideas on the subject, and has given her heart to Frank MacPherson, a worthless young "sport" and the son of her father's keenest competitor. From time to time a pinochle game at the home of one or the other is arranged by the two old Germans, as a pretext to throw Marie and Fred in each other's company. Fred's attentions to Marie on these occasions mislead the old folks, who do not see that Fred's sincerity is not returned.

Marie's eighteenth birthday arrives, and in honor of the event, Kraus closes up shop, and with Marie, Katie and the Spiegels, journeys to the Jersey shore for a picnic in the woods. Frank follows them, and in the midst of their gayety calls Marie to him. She slips away unseen, and tells him of the predicament that her blind love for him has placed her in. Unsympathetic, he speaks of her delicate condition as his "rotten luck." His craven mind plans further deception, and she becomes the victim of a mock marriage. Before leaving with Frank she sends a boy back to the picnic with a note to her father, telling of her intention. Old Kraus' grief upon its receipt is pitiful, and the holiday's joy is turned to sorrow.

No word comes from Marie and Kraus broods over his loss until poverty and want confront him. He is at last compelled to accept a position in the store of his former salesman and a home with the Spiegels. Meanwhile, Marie and Frank have traveled down a parallel scale until he leaves her with her baby and goes away. Without support she is eventually dispossessed from her squalid room, and, going she knows not where, encounters Fred, her father's choice. He persuades her to come home with him, where his sister Alice makes her comfortable.

The Spiegels now plan a reconciliation, and by shrewd means bring father and daughter back to each other's arms. MacPherson has turned against his son Frank, and is the means of bringing him to an accounting. With his grandchild in his arms, Kraus' anger melts, and the glances he detects between Fred and Marie make him believe that his fondest hopes may yet be realized.

PARAMOUNT PICTURES CORP.

THE HEIR TO THE HOORAH (Lasky—Five Parts—Oct. 26).—The cast: Joe Lacy (Thomas Meighan); Geraldine Kent (Anita King); Mrs. Kent, her mother (Edythe Chapman); Bud (Horace B. Carpenter); Bill (Charles Ogle); Mr. Marshall (Ernest Joy); Mrs. Marshall (Joane Woodbury).

The Hoorah, richest mine in California, has made millionaires of its three bachelor owners, Joe, Bud and Bill. It occurs to the two latter men that this wealth, representing the labor and sacrifices of many long years, must, in the event of their death, revert to strangers. They decide that Joe, the most eligible partner, should marry and give them an heir. This Joe refuses to do. However, Bud and Bill set about to find a suitable wife for him. Their efforts are unrewarded, and Joe, in disgust, leaves town.

Geraldine Kent, daughter of a poor but aspiring society woman, accepts the invitation of a friend to take a western trip. The mother, of her own invitation, accompanies them. Arriving at the hotel, they discover Joe in an undignified position on the floor playing with a youngster of five. The mother is shocked, but when she learns that Joe is wealthy, she is attentive to him, and persuades Geraldine to accept his proposal of marriage. Joe's lack of polish is such a source of constant embarrassment to him and his wife that his suggestion to Geraldine that they run away from it all is gladly accepted. Discovered by her mother just as they are about to leave, Joe is enlightened by Mrs. Kent's expression of her sorrow at forcing Geraldine to marry such a boor because they were so sadly in need of money. Heartbroken, Joe gives them the money and departs.

At the end of a year, Geraldine sues for divorce. Bud and Bill leave Hoorah City for a trip to see Joe's baby. Not until Joe reads in the paper an account of the divorce proceedings does he know that he has a son. He also starts out to see the baby, and the three men meet. Both Bud and Bill claim the right to be the namesake of what they consider a "partnership baby," but learning the little one is a girl, they order at once baby wardrobes by the carload. Joe realizes the mother-in-law's responsibility for his unhappiness and sends her East by the first train. Geraldine has learned that Joe's greatest desire was for a child, and when he accuses her of marrying him for his money, she meets it with a statement that he married her for the baby. He suggests that she take the money and he the baby, but as the little one starts to cry, he is frightened, and hands it to the mother. As they look at the baby, and then at each other, they realize how foolish they have been, and Joe takes both mother and child into his arms.

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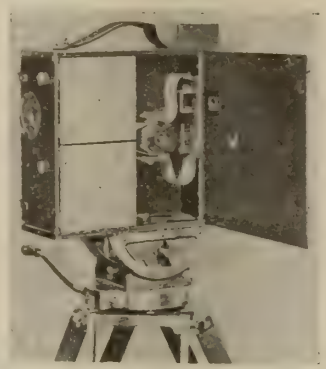

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THE GATES OF EDEN (Columbia Pictures Corp.—Five parts—Oct. 30).—The cast: Evelyn, the mother, and Eve, her daughter (Viola Dana); Joseph (Augustus Phillips); William Bard (Robert Walker); Rodney Drab (Edward Earle); Eldress Sarah (Grace E. Stevens); Huxley (Fred Jones); a Brother of the Shaker Community (Harry Linson). Written and directed by John H. Collins.

When Joseph Case's wife dies, he takes his baby daughter, Evelyn, to the Shaker Community, where he lives. His life there makes irrevocable his vow to marry again, for the Shakers do not believe in marriage. The theory is all very well for Joseph, but works havoc in the lives of his daughter, Evelyn, and a foundling brought up by the community, William Bard. William and Evelyn love each other, but are not permitted to make their union legal. Evelyn confesses to Joseph, who has become Elder of the Shaker Community, and who no longer considers himself her father, but is simply the head of the community. Evelyn is reprimanded, and Bard is flogged and driven out of the gates of "Eden."

Five years later, Bard goes back to claim Evelyn and her child. Evelyn has died, and Elder Joseph, on seeing Bard, hides little Eve, the child, and tells him she, too, is dead. Bard leaves "Eden," swearing to be revenged on the community. The vow occupies his thoughts to the exclusion of almost everything else, and he becomes known as "the man of hate." He even changes his name, spelling it backwards, and is henceforth known not as Bard but as Drab.

He adops a son whom he calls Rodney. Rodney is fond of wandering about in his racing automobile. He meets with a slight accident near the Shaker village. Going there for aid, he sees Eve. Struck by her charm, he remains in the village, and the two young people fall in love with each other. Drab, in the pursuance of his plan of revenge, has from time to time loaned money freely to the Shakers. He has them so deeply in debt to him that they can never pay him back, and the time is ripe for the foreclosure of the mortgage. He writes a scathing letter to Elder Joseph, telling him of his decision. Joseph pleads for clemency, but Drab is obdurate. When Rodney tells Joseph that he is the foster son of William Drab, the great financier, both he and Eve believe that his coming there is only part of Drab's scheme, and Eve tells him to go.

Rodney on his return home asks his foster father for an explanation, and is told the old story of broken hearts and vowed revenge. Rodney is sorry his father cannot find room in his heart for forgiveness, and he goes back to help Eve. Drab reveals his identity to Joseph by means of a letter, which gives the reason for his pitilessness. "I am the broken-hearted man you flogged from your gates," he says, "Drab spells Bard turned to hate."

Rodney arrives in a storm, and the Elder shuts the door in his face, whereupon Eve calls him to task for not practicing the love and kindness the Shakers are sworn to consider. She shames him into admitting Rodney. Drab comes to oust the Shakers from their Eden. Joseph sends a messenger to ask that they be allowed to leave peaceably, but Drab strikes the messenger with a great snake-whip. As the Shakers pass out of the gates with their cattle, horses and wagons he strikes them all with the whip. Eve alone does not flinch at the touch of Drab's whip. She takes his hand and makes him come with her to see Joseph. He refuses at first, but goes with her when he sees the resemblance to her mother.

Joseph confesses that Eve is Drab's daughter, and that he has lied to him. Drab is deeply touched, and sends Rodney to bring back the Shakers, promising to build them a bigger and a better Eden. Joseph confesses that the dying wish of the mother had been that Eve on coming of age should be able to choose her future mode of life. Both Joseph and Drab leave her to her own decision. She calls for her father, and he and Rodney take her away to a home and happiness.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 85 (Oct. 24).

New York City.—Braving the dangers of lurking submarines in the Atlantic Ocean, the Holland liner Ryndham departs for Europe. The French liner Lafayette, carrying eighty Americans and armed for defence, sails past the Statue of Liberty en route for Bordeaux.

Palmdale, Cal.—Hundreds of rabbits are rounded up by hunters who pound the Mojave Desert and trap the long-eared animals, killing them and taking them to Los Angeles to be sold for charity.

Boston, Mass.—The Fifth Massachusetts gets back from the Mexican border and marches in review before Governor McCall.

New Haven, Conn.—The 200th anniversary of Yale is celebrated with a gigantic historical pageant in the Yale Bowl, showing the progress of the university since it was founded here by Elihu Yale.

Montivideo, Uruguay.—Multi-millionaire Manuel Rios establishes a private zoo, costing him one and a half million dollars, for the entertainment of his children and their little friends. The zoo is filled with rare specimens of animal and bird life from all parts of the world.

Riverside, Cal.—Expert diving girls of Southern California compete in a fancy diving contest here.

Chicago, Ill.—Charles Evans Hughes, Republican nominee for the Presidency, is greeted by a large crowd when his special train stops here for a brief stay.

On the Austro-Italian Front.—Three hundred Italian prisoners and the flag of their regiment are captured by Austrians. The prisoners are marched over the mountains to the Austrian headquarters.

Paris, France.—President Poincaire attends a ceremony at which motor ambulances presented to the French government by wealthy Americans are sprinkled with holy water and blessed for their duties of mercy at the battlefront.

Media, Pa.—The Rose Tree Hunt Club holds its fortieth annual sweepstake races here, attended by Pennsylvania society folk.

Footlights and Fashions.—Miss Ivy Sawyer, leading lady of "Betty," a current Broadway success, poses exclusively for the Hearst International News Pictorial in the latest gowns of her own design.

Albany, N. Y.—President Wilson is enthusiastically received here by a large crowd as he proceeds westward on a speaking tour.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 86 (Oct. 27).

Red Bank, N. J.—The Monmouth County Club holds a drag hunt over the rough country surrounding this city. The hounds and horses take sensational jumps in which the riders risk their necks.

Berlin, Germany.—Exclusive pictures by Nelson E. Edwards showing women doing men's work in the streets of the German capital. French women in conquered territory go into the fields to work as harvest hands. General Krause meets a fellow officer in a crowded Berlin street.

Oakland, Cal.—The Hughes' Woman Special ends its trans-continental journey here, and the women boosting the Republican presidential candidate are enthusiastically received by Oakland and San Francisco crowds. The women speakers address girl workers of the Alameda cotton mills.

New York.—Thomas A. Edison, the noted inventor, is the guest of honor at the big Electrical Show in the Grand Central Palace. Atop the building in which the show is held, a giant searchlight illumines the surrounding buildings. A remarkable feat of night photography.

Season's Latest Fashions.—The most recent creations of Lucille, Lady Duff-Gordon, are displayed by beautiful Lucille models in appropriate settings.

Shadow Lawn, N. J.—President Wilson receives Ambassador Gerard, who recently returned from Germany, and the two hold an important conference at the Summer White House.

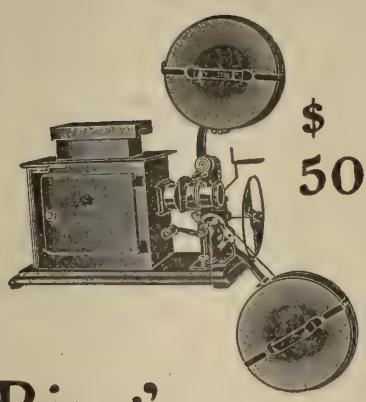
Buenos Aires, Argentine.—Palermo Race Track on Sunday, attracts a throng of South American society people, who watch a running race for a purse of $40,000.

Elephant Butte Dam, Sierra County, N. M.—The Elephant Butte Dam, one of the largest irrigation projects in the world, which cost $10,000,000, is dedicated here by the delegates of the National Irrigation Congress. A. A. Jones, who represents President Wilson, delivers the dedication address.

Haverford, Pa.—A Philadelphia team of girl hockey players wins a hard-fought contest here by a score of 7-2, the Philadelphians retaining their title of champions of the Women's Inter-Club Hockey League.

New York City.—A new police patrol boat is launched into the Hudson River, equipped for water duty. The new precinct station, which is to be used as a headquarters for police boats, is moved to its wharf in the East River.

El Paso, Tex.—Part of a mountainside is blown down by a giant blast of dynamite, which is set off to uncover 100,000 tons of raw cement.



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BEATRICE FAIRFAX (Episode No. 11—"The Wages of Sin"—Two Parts—Oct. 16).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Jane Hamlin (Betty Howe); Clayton Boyd (Nigel Barrie).

Jane Hamlin's father, a wealthy inventor, has just died and the young woman is going over his private papers. She finds a note addressed to her, which reads: "Open the safe and drop its contents into the ocean. Do not touch the third button. The machine is loaded with poison gas." She opens the safe and draws forth an infernal machine. As she does so, her fiance, Clayton Boyd, enters. He has a handsome face, but it displays weakness of character. They sit conversing in the dark room far into the night.

The scene changes and shows the interior of a room occupied by a gang of anarchists. They had tried to secure Hamlin's invention before his death and now plot to steal it. One of their number, Sverdrup, is delighted to commit crime. As Jane and her fiance are talking in the dark room, they see Sverdrup at the window. As he jimmies it and enters, they hide behind a couch. Covering the anarchist with a revoler, Boyd compels him to throw up his hands. Jane switches on the lights and leaves the room to phone the police. When she is gone, the anarchist offers Boyd $1,000 to free him and help him get the "only perfect infernal machine." He accepts, allows the anarchist to escape and then throws himself on the floor.

When Jane and the police arrive he feigns unconsciousness and as he recovers, claims the burglar beat him over the head. The police doubt his story and leave in disgust. Jane is greatly troubled and writes to Beatrice Fairfax for advice.

Meantime, Boyd and the anarchist lay the plot to secure the infernal machine. Boyd makes up as the ghost of Jane's father. That night he gains entrance to the Hamlin house and, as the ghost, tells Jane to give his secret to the man she loves. Jane falls in a faint.

Beatrice and Jimmy visit her the following day. After Jane has told her story, Beatrice agrees to spend the night with her. Jimmy has been shadowing Boyd and late that night follows him and the anarchist to the Hamlin house. He sees them go to the roof through an adjoining vacant house, sees Boyd disguise himself as Hamlin, wind a sheet about himself, and descend through the trap door to the Hamlin house. Sverdrup has been left on guard and Jimmy overpowers him. Then, winding a sheet about himself, Jimmy descends, too.

Boyd appears before Jane and frightens her almost to death. As he is talking to her, he hears a noise behind him. He turns to confront another ghost—and almost collapses himself from fright. Jimmy drops his sheet and covers Boyd with a revolver. But Sverdrup has recovered and enters behind Jimmy. He is about to deal him a blow over the head when Beatrice, emerging from the room adjoining that of Jane, fires from the doorway and drops the anarchist.

Jimmy then tears the sheet from Boyd and strips from his lips his false moustache, revealing him in his true character. Two policemen summoned by Jimmy take away the plotters and Jane takes Jimmy and Beatrice to the library to show them the infernal machine. As they are examining it, other members of the gang surprise them, compel them to surrender the infernal machine, and escape. As Beatrice scolds Jimmy for his carelessness he explains: "Don't worry. I pressed the third button."

BEATRICE FAIRFAX (Episode No. 12)—"Curiosity"—Two Parts—Oct. 23).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Henry Hanson (Nigel Barrie); Mrs. Hanson (Evelyn Fariss).

Henry Hanson and his wife are newlyweds and Mrs. Hanson is much perturbed because of her inability to learn anything about her husband's business. At the close of a pleasant evening together, he sends her to bed. No sooner has she retired than he admits a disreputable looking man. Mrs. Hanson's curiosity overcomes her and she comes downstairs and overhears a part of the conversation between her husband and his visitor. Among other things, she hears her husband tell the man:

"You needn't fear me. I did two years in Atlanta prison and escaped."

Mrs. Hanson returns to her room, and writes to Beatrice Fairfax. Beatrice receives the letter and decides to go to Mrs. Hanson. Jimmy, the reporter, promises to call later.

The next scene shows the living room of the criminal gang. The man who called on Hanson at his home enters with him and introduces him to the chief as one who desires to join the gang. He is put through a rigid examination. After he has proved his worth, he is told that the big job the gang is pulling off is to place a bomb aboard an outgoing steamship, which the gang has been hired to destroy. An old hag is the housekeeper for the gang. As they are leaving the house, Doyle, the leader, complains of the littered condition of the place

and suggests she hire a woman to help her with the work. She hangs out a sign, bearing the legend: "Strong Woman Wanted."

The gang, with Hanson, is then shown riding through a country wood in a rough wagon. In the bottom of the wagon is a long box, resembling a coffin. At a lonely spot, they meet an undertaker's cart. The box is placed in a long case, such as those in which coffins are shipped, and then into the wagon. As the gang completes its work, they see Beatrice and Mrs. Hanson, who had followed the latter's husband, peering through the bushes. They had followed Hanson to the scene. Hanson rushes to protect his wife, but is prevented by Doyle. The two women are forced to go to the house occupied by the gang, where they are bound and thrust into the cellar.

Meantime, Jimmy, assigned by the city editor to investigate the actions of the gang, has located their headquarters. Seeing the sign for a strong woman wanted, he disguises himself as a Swedish girl and secures the place. He sees Beatrice and Mrs. Hanson brought in and thrust into the cellar. Jimmy releases them and prepares for the fight which is to follow. Hanson, upstairs, is seated by a window, smoking. Two men pass by the house. Hanson, nervously throws his cigar through the window to the sidewalk. One of the passing men picks it up and they hurry away. The gang hears voices in the cellar and attempts to descend. Jimmy holds them off with a revolver. Then Doyle throws a bundle of burning straw downstairs, smoking out the prisoners. As they come up the stairs a battle is fought, in which Hanson joins Jimmy and the two women.

While the fight is in progress, the scene changes again and shows the man who picked up Hanson's cigar. He tears it apart and finds a message inside. It instructs him to wireless the steamship "Mandalay" to throw the coffin overboard, as it contains a powerful bomb, to be discharged in midsea. Having performed this service, the two men return to the house of the gang, just in time to take part in the fight and place the gangsters under arrest. Then, for the first time, Hanson is disclosed as the chief of the Secret Service. As he clasps his wife to his breast he explains: "There would be no secrets in the Secret Service if we told them to our wives."

BEATRICE FAIRFAX (Episode No. 13—"The Ringer"—Two Parts—Oct. 30).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Cutie (Miss Cherrie); the Dwarf (Major Rice).

Whitestocking, a famous race horse, has mysteriously disappeared. Jimmy Barton ascertains of Bitney, the owner, that a thoroughly reliable stable boy slept in the stall with the door locked and the key in his pocket. He was found doped and the horse gone. The only opening to the stall except the door was an opening over the manger too small to admit a man.

About the time Jimmy is receiving this information, Beatrice Fairfax gets a letter from Cutie, the fat lady in a country fair sideshow, saying that her sweetheart, the dwarf, absented himself from the show for three days and would give her no explanation. She asks advice. Beatrice shows the letter to Jimmy, who explains about the stolen race horse. They go to the country fair and enter the freak tent. Beatrice talks with the fat lady, who points out the dwarf. Jimmy goes over to the dwarf's station and talks to him. He sees Wilder, a bookmaker, come in and slip a note to the dwarf. The note reads: "Sam arrested for shell game. We divvy after race." The dwarf laughs in delight and tucks the note in his belt. Jimmy, under pretense of whispering a joke to the dwarf, picks him up and filches the note.

The scene changes to the main avenue of the fair grounds, where Jimmy, disguised as a fakir, starts a shell game. He is arrested and locked in the jail in a cell next to Sam. As he is being thrust into the cell, Jimmy steals the keys from the jailer. Sam is induced to talk and tells Jimmy how the dwarf was put through the opening in Whitestocking's stall and doped the stable boy. Jimmy lets himself out of jail, and hurries off to stop the "Free-for-All" race. In the mean time, Beatrice urged on by Cutie, asks the dwarf where he was during his absence of three days. The dwarf is frightened and runs to warn Wilder, the bookmaker. He finds him in another box stall, superintending the blacking of Whitestocking's legs, the name of the ringer being Black Joe, as indicated by a sign on the door. Wilder sends the dwarf back with directions and he, returning to Beatrice, says: "If you'll come with me, I'll tell you." Beatrice follows the dwarf to the stable, where Wilder and his stable boy seize her and bind her in the stall, while the ringer is led out to the race.

Jimmy ascertains from Cutie where Beatrice went and follows. He is recognized by the constable who arrested him and is followed by the crowd. At the stable he breaks down the door, overpowering the stable boy, who is on guard and rescues Beatrice. He explains to the constable and hurries off to stop the race. Too late, they are off, Black Joe, the ringer, in the lead. Wilder and his confederates, who have wagered immense sums on the ringer at staggering odds, are arrested and when the race is over, Jimmy rushes to the judges stand and protests the race. He proves his charge by washing the stain from Whitestocking's ankles and is applauded by the crowd.

Beatrice attempts to console the fat lady while the detectives carry away the struggling dwarf.

THE OCEAN WAIF (Golden Eagle—5 Parts—Nov. 2).—The cast: Ronald Roberts (Carlyle Blackwell); Millie (Doris Kenyon); Hy Jessop (William Morse); Sem (Fraunie Fraunholz); Beatrice (Lyn Donaldson).

Millie Jessop, is an ocean waif, who was washed up by the waves and deposited at the door of Hy Jessop, a disreputable, drunken fisherman on the Atlantic Coast. Millie grew into beautiful womanhood as the drudge of Hy with no knowledge of her parentage and loved and protected only by Sem, a hunchback neighbor boy.

To her island home comes Ronald Roberts, in a big splendid yacht. He is an author seeking solitude to complete a novel. He rents a deserted mansion, supposed to be haunted, and takes possession of it the day after Millie leaves the hut of Jessop, following a beating he had administered. She hides in the attic of the supposedly haunted house and furnished delightful comedy by assuming the role of the ghost. Then Ronald discovers her and promptly falls in love with her and she with him.

But a cloud appears when Ronald's fiancee and a party of friends come to visit him. Millie realizes her position, discards the fine raiment in which she has arrayed herself and goes back to her rags and the fisherman's hut. Jessop attempts to beat her upon her return and Sem shoots through an open window and kills him. Ronald arrives soon after in hunt of his sweetheart and is found bending over the prostrate form of Hy and is accused of the murder. He is tried and there is a wonderful court scene. While the jury is out and just as he is about to be convicted, Sem appears and confesses and then escapes. Beatrice, Ronald's fiancee, had deserted him in his hour of need. As he is freed he takes Millie back to New York with him as his bride, while Sem is left behind to face the consequences of his crime, a martyr to his love for "The Ocean Waif."

Pathe Exchange, Inc.

PATHE NEWS NO. 85 (Oct. 21).

Hammond, Ill.—The first armored steel car, which undergoes a successful trial, is added to the equipment of the United States Army.

Hoboken, N. J.—Flames leap high as the well-filled stock of a large lumberyard feeds a ravaging fire which threatens to consume many adjoining houses. Sub-title: Buildings collapse like toy structures.

Newark, N. J.—With several Civil War comrades of her deceased husband acting as a guard of honor, the first widow's pension is given to Mrs. Mary A. Lovejoy. Sub-title: Mrs. Lovejoy is now over a hundred years old.

Athens, Greece.—King Constantine, whose throne is seriously threatened as the turbulent Balkan tangle, gradually draws Greece into its grasp, with the royal family.

On the Somme.—The war on the Western Front has now settled down to a fierce artillery duel and the belligerents compete in the number of shells they can hurl from their hidden guns. Sub-titles: The hope of France—the great 450 mm. gun, which relentlessly sends its havoc-raising message into the enemy's lines. Every advance of the Allies nets many German prisoners.

Are We Prepared for the International Trade Hunt After the War?—An Animated Cartoon by A. D. Reed. Process patented by J. R. Bray, August 11, 1914; November 9, 1915; February 26, 1916.

New York City.—The value of military instruction is strikingly shown as three thousand policemen, fresh from Government training camp, march with true soldier bearing. Sub-titles: The auto machine gun corps. Mayor Mitchel and Commissioner Woods are proud of this notable improvement in the police force.

Corbin, Ky.—"Teddy"—is he still to the great crowds that greet Colonel Roosevelt on his transcontinental trip in aid of the Republican party. Sub-titles: Crowds also gather around his train at Falmouth. "Dee-lighted."

New York City.—Built in record-breaking time, the powerful superdreadnought Arizona, is now ready to join Uncle Sam's navy, and is commissioned at the Brooklyn Navy Yard. Sub-titles: The chief feature of the Arizona is the double turret with three 14-inch guns mounted in each. The Arizona is a sister ship of the U. S. S. Pennsylvania. The National standard, which this mighty ship shall sacredly guard, is then raised. The battleship Maine passing out to sea for target practice.

Massillon, Ohio.—A monster parade marks the industrial celebration held by this prosperous little city. Sub-title: Governor Willis attends.

PATHE NEWS NO. 86 (Oct. 25).

Brooklyn, N. Y.—The reward of their toil is at last to be reaped and school children studying the tasks of rural life eagerly harvest the crops they planted. Subtitles: 1. A prize farmer. 2. One of the happiest moments in a boy's life.

New Haven, Conn.—In the presence of thirty-five thousand graduates and friends, Yale celebrates the two hundredth anniversary of the founding of the college in this city. Subtitle: 1. Hundreds participate in an allegorical pageant illustrating the history of the institution.

New York City.—Thomas A. Edison arrives to visit the National Exposition of electrical devices and instruments which he made possible as the master of this mysterious force.

Las Cruces, New Mexico.—Eighteen thousand National Guardsmen, comprising a large part of the militia now left on the border, engage in battle practice. Subtitles: 1. Getting accustomed to trench fighting. 2. General Morton and staff direct the troop movements. 3. Some of the boys receive an outdoor sermon from the village priest.

Paris, France.—Mrs. W. K. Vanderbilt, the noted American millionairess, devotes her time to aiding wounded Americans now fighting with the Allies.

Salonica, Greece.—Russian troops are now ready to take an active part in the Allies' campaign to liberate Serbia. Subtitle: 1. Soldiers of the Entente powers are to be seen everywhere on the streets of Salonica.

The Battle of the Somme.—The light field guns are an important factor in the great artillery duel, and the Allies keep them in readiness for an attack after huge howitzers have blasted an opening. Subtitles: 1. A battery waiting for the order to advance. 2. Infantry make their way to the front line through the connecting trenches.

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Chicago, Ill.—Suffragettes are out in large force to give a demonstration expressing their political feelings when President Wilson arrives in the Windy City. Subtitle: 1. Their banners are torn in riots that follow the demonstration.

Los Angeles, Cal.—The Hay-Chamberlain Act authorizing an increase in the National Guard is meeting with hearty response and one coast artillery corps of 900 men is quickly formed. Subtitles: 1. The new recruits pledge their country three years of active service and three years of reserve. 2. The coast defense guns which these men will learn to operate.

Boston, Mass. (Boston only).—Battery A of the Massachusetts crack corps of noted militiamen return from duty on the Mexican border. Subtitle: 1. Learning to be a soldier boy.

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THE SHIELDING SHADOW (Episode No. 6 "The Disappearing Shadow") (Two parts—Astra—Nov. 5). The mercenary Bianca to her surprise finds her former calculating heart is capable of holding an honest love. Ravengar, kept a prisoner in her gambling house, is the unwilling object of her affections. While deep in thought over a means of winning his love she has a visitation from the Shielding Shadow and a message appears on the wall: "To win Ravengar's love, lure a confession from Sebastian concerning a crime committed by him." Hopeful, and her superstitious nature aroused by the weird visitation, she entices Sebastian to a onely shack where her men put him through a grilling third degree.

Leontine, her suspicions fully aroused by Sebastian's absence, finds a clue and follows him. Two of the men on guard before the shack seize her and block her interference by locking her in a Gypsy wagon nearby. Ravengar makes his timely appearance, overcomes the Gypsy set on guard and enters the wagon. The door is locked on them by two of Bianca's lieutenants who fiendishly start the wagon rolling down the steep incline towards the cliff with its dizzy drop. In the wagon Ravengar finds a sledge hammer and working feverishly against the seconds between their instant death, breaks the door and jumps with Leontine as it goes dashing to pieces on the rocks below.

Bianca, on being informed of Ravengar's reappearance, rushes to his prison room, unlocks the multi-bolted door and finds—Ravengar calmly sitting there!

SCRATCH OF THE PEN (Pathe—Two parts—Nov. 5). A criminal uses a forged check to blackmail another crook. To escape prosecution he uses a diabolical method to get him out of the way. An innocent man is sent to prison for the crime, but avenging justice pursues the wrongdoer, the dead returns alive and rights the deep wrong.

LUKE'S PREPAREDNESS PREPARATION (Rolin—Nov. 5). Luke begins his preparedness campaign with musical notes deliberately unfriendly, and as "Colonel Earache," acoustic rebel, he will raise a continual bombardment of laughs.

FOWL AND GAME BIRDS (Pathe—Nov. 5). An interesting reel showing the exquisite markings and iridescent colorings of our domestic and wild feathered friends brought out in Pathecolor.

HISTORIC NEW ORLEANS (On same reel as foregoing). This historic city was named after the Duke of Orleans. Besides being the second largest cotton center in the world, it has many spots of picturesque interest.

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A CORNER IN COLLEENS (Ince—5 parts—Nov. 5). The cast: Shamrock (Bessie Barriscale); Richard Taylor (Charles Ray); Rose, (Margery Wilson); Dan Allen (Roy Neill,; Annie Fahy (Aggie Herring); Manus McCoy (Walter Perry); Daisy (Alice Taaffe); Hyacinth (Alice Lawrence); English Commander (Charles French).

In a little cottage in Ireland lived a widow who was the self-appointed guardian to four orphan girls. The widow was poor, but was contented and happy to be surrounded by four of the prettiest girls in the country. Shammie, the eldest, was an incurable Tomboy. The family struggled along on little or nothing, without a thought or care, until one day news reached them that the owner of the cottage, where they lived rent free, was coming from America to claim his property. The widow was up in arms, vowing to protect her wards from any intruding foreigners. And so when Richard Taylor arrived and saw Shammie and her sisters he thought it wiser to conceal his identity, especially after he had seen Shammie. But the fact that he owned the property leaked out, and the girls resisted all his overtures of friendship and Shammie was obdurate. The young conspirator did everything to make Richard Taylor's life unhappy, tormenting him with a hundred tricks.

About the time when Richard Taylor's love affairs were faring worst all kinds of trouble were happening in Dublin. There was a general uprising with street fighting and shooting. The unrest spread to the little village where Richard Taylor was having his own trouble with Shammie. There were meetings in the village and a regiment was sent down from Dublin to keep watch.

One night a secret meeting of the rebels was held, in spite of the commanding officer's order. This so piqued the curiosity of Shammie that she determined to be present, and was enjoying herself immensely when the constabulary swooped down and put the rebels to flight. Rushing away frightened the dazed Shammie found herself at the door of Richard Taylor's house. To save her Taylor equips her with a suit of his old clothes and attempts to pass her off as his secretary. When the military break into the house a free-for-all fight ensues, in which Richard Taylor greatly distinguishes himself.

The good-natured colonel, divining the reason of Taylor's determined resistance, orders the captured Shammie to be brought before him and, with a wink, orders Taylor to be shot. This brings Shammie to a realization of a certain feeling that she has struggled to conceal, and she pleads for the life of the condemned man who owns her love. The colonel commutes Taylor's sentence on certain conditions, to which Shammie agrees.

ATTA BOY'S LAST RACE (Fine Arts—Five parts—Nov. 5). The cast: Lois Brandon (Dorothy Gish); Jim Spencer (Keith Armour); Jarvis Johnson (Carl Stockdale); Lucille Stone (Adele Clifton); Mrs. Brandon (Loyola O'Connor); Phil Strong (Fred H. Turner); Bill Golden (Tom Wilson); Jockey (Joe Neery).

Jim Spencer owns a small "string" of horses and is racing them at the Gilmont track. In order to keep down expenses and to be near his horses, he boards with Mrs. Brandon, near the track. The "breadwinner" of the string is Atta Boy and he keeps him apart from the others in a barn back of the boarding house.

Lois, the daughter of Mrs. Brandon, has an inherited affection for horses and likes Atta Boy very much. She later falls in love with the owner, Jim, and he proposes marriage. Despite her confession of love for Jim, she rejects him, and when pressed for a reason, declares her hatred for his business—a race-track man. In explanation, she tells how her father, a horse owner, was driven to ruin and suicide by betting. He promises to quit the game if she will consent to marry him, and Lois gladly agrees.

He plans to make one big "killing" and retire; so he mortgages his entire "string" of horses to Johnson and bets the money on Atta Boy. The gambler concludes that Jim has something up his sleeve and sends Lucille, his consort, to Mrs. Brandon's boarding house to obtain the information. Her efforts to infatuate Jim are unsuccessful, but she gets the tip on Atta Boy from Bill Golden, a trainer, who has just been discharged by Jim. Johnson pays the tip heavily and Jim stakes his all on the horse.

Atta Boy runs a strong race, but goes lame in the home-stretch and loses. Johnson forecloses on the horses. He is bitter against Atta Boy, and when no one will bid on him at the sale, orders him to be shot. Lois pleads for him, and Johnson lets her have the horse on her promise to pay $50.

Jim quits the track and gets a job. Atta Boy is brought back to the barn and under the tender nursing of Lois, recovers. The discharged trainer happens to see Jim try out the horse and reports to Johnson that the animal is in good order again. He still has the unsatisfied claim of $50, and disregarding the verbal agreement with Lois, he has the sheriff take the horse away. All try to scheme out some way to raise money to satisfy the claim. Mrs. Brandon has money put away for the last payment on the house she is buying and redeems Atta Boy.

Lois goes to the barn and mourns in the empty stall, when Atta Boy, who has broken away from the gambler's stable, canters in and muzzles her lovingly. She has a vision Atta Boy winning another race and getting them out of all difficulties. She decides to overcome her scruples, just once.

Johnson has a race "fixed" and Lois enters Atta Boy in the same race, without knowledge of the "frame-up." It interferes with the gambler's plans and he seeks some way to compel the withdrawal of Napier Boy. Learning that the last payment on the house is overdue, he buys up the claim and then threatens foreclosure if the horse is not "scratched." Lois is intimidated at first, but resolves to pin her faith to Atta Boy. At the last minute, Johnson learns that the horse will run and he conspires with several jockeys to "pocket" Atta Boy. Lois overhears and tries to reach Jim in the betting ring to tell him to "switch" the bets to Johnson's horse. As no women are permitted to enter the betting ring, she calls to him excitedly but cannot tell whether he has heard her.

Atta Boy breaks the pocket and wins. Lois collapses, fearing Jim has switched the bet; but the latter had not understood the warning and the bet remained on the winning horse. With the money won they save the house and quit the race track forever.

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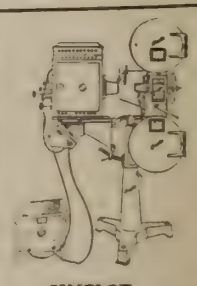

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FOR SALE—One Williamson de Luxe camera with side focusing attachment, fitted with original Carl Zeiss lens. Focusing and diagram scale fitted to front of camera. Sunshade hood. Ten extra magazines. One imported Williamson extension tripod with tilt-top and panorama. Camera and magazine in cases. Outfit new. J. P. McDonnell, 416 W. 216th St., N. Y. City.

FOR SALE—Pathe camera, outside magazines, equipped with two cases, six magazines, metal rails, two lenses, veedor counter, focusing tube, volute exterior shutter and other extras. Pathe camera enclosed magazines, six magazines, veedor counter, metal rails, trick attachment, two cases, two lenses. Universal tripod and tilt, cost new $833.00, sell $550.00. Universal Camera Company, 1007 Times Bldg.,

THE MOTION PICTURE CAMERA Clearing House offers the biggest values possible in high-grade tested Cinematograph cameras. 1st: 150 ft. Vista, late model, equipped with Zeiss Tessar F:3.5 lens, $50.00; 2nd: 100 ft. Ernemann M. P. camera, equipped with Ernemann F:3.5 lens, $50.00; 3rd: 400 ft. Urban Professional, regular and trick crank, focus direct through rear. Two Voigtlander lens 70 M.M. and 90 M. M., interchangeable, $125.00. 4th: 400 ft. Pathe Cinematograph Hellar F:4.5 lens, $135.00. 5th: 200 ft. Ernemann Model A, regular and trick crank, Zeiss Tessar lens, F:3.5, $135.00. 6th: 400 ft. Ernemann Professional Model B. Finest mechanism, all adjustments, equipped with Zeiss Tessar, F:3.5 lens, $225.00. 7th: 400 ft. Ernemann Model B, same as above, equipped with 2" Ernemann F:3.5 lens, 3" Helomar F:3.5 lens and 4" Dallmeyer Telephoto lens, complete, $275.00. 8th: The Davsco Professional, 200 ft. capacity, Zeiss Tessar lens. Biggest value possible, $110.00. Panoramic and tilting top tripods from $14.00 to $60.00. Write today. Information on any camera cheerfully answered. David Stern Company, The National Camera Exchange, 1047 R. Madison St., Chicago, Ill.

MOTION PICTURE CAMERAS and tripods for sale and for rent. Cameramen furnished anywhere. H. R. Hoover & Co., 229 West 42nd St., N. Y. City.

CAMERAMEN'S NOVELTIES—Laboratory outfits, special machinery, photplay directors viewfinders, flexible cranks, effect devices, static preventers. All film work, repair. Eberhard Schneider, 14th St. and Second Ave., N. Y. City. N. Y. City.

FILMS WANTED.

WANTED—"Quo Vadis" for school use; also used 3, 6 reelers in good condition. State price, etc., F. Szczepanik, 1945 Hunting Park Ave., Philadelphia, Pa.

OPEN BOOKING—Have you a special picture to run on percentage or rent by the day? Capacity 350 chairs, population of town 25,000 people. Box 609, Hopewell, Va.

WANTED for export, used films in good condition. Especially series. State price, etc., to F. Thomander, 145 West 45th St., N. Y. City.

WANTED—Undeveloped or developed negative, concerning coal mining. Pictures of mine interior desired. State price on amount you have in first letter. The David Davidson Studio, 57 Whitemarsh St., Providence, R. I.

HIGHEST PRICES PAID for film scrap, discarded reels of film and perforations. Ship to and write The Nickelsburg Brothers Company, Meadow St., Newark, N. J. Checks mailed on receipt of goods.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

WE SPECIALIZE in used educational industrial, scientific and scenic films. Good subjects at 1½c. per foot and up. We have what you want. Send for our lists and terms. New York Film Laboratories, Film Sales Dept., 145 West 45th St., N. Y. City.

ONE AND TWO-REEL subjects (Kriterion Brand), plenty posters, also features, first-class condition, full lobby displays. Bargains. Queen City Feature Film Co., 123½ Opera Pl., Cincinnati, Ohio.

SELLING OUT—Charlie Chaplin in "Ambition," 4 reels; "Charlie's First Vacation," 3 reels. Practically new film. Lot of three-reel features very cheap. Plenty of mounted and unmounted posters. Yale Feature Film Co., 3917 Olive St., St. Louis, Mo.

FOR SALE—Largest and finest stock of film in this country, consisting of single reel comedies, 2, 3, 4, 5, 6 reel features, totaling over five thousand reels. Splendid paper. These films are not old program releases. First come, first served. Act Quick. This is also wonderful opportunity for foreign buyers. Chicago Film Trading & Exporting Co., Shops Bldg., Chicago, Ill.

MUSICAL INSTRUMENTS FOR SALE.

PIPE ORGAN FOR SALE—Three-manual, thirty-stop Karn-Warren pipe organ, with echo organ, harp, chimes, Vox Humana, electric action and detached console. This organ has roll attachment and would be just the thing for a picture house. The owner, finding the organ too powerful for his residence, is willing to dispose of it at a great sacrifice, in order to make room for a residence organ. For full information, specification, price, etc., address Pipe Organ, care M. P. World, Schiller Bldg., Chicago, Ill.

A RUDOLPH WURLITZER automatic piano-band orchestrion, 8 ft. by 6 ft. 6 diameter, 8 ft. high, used five years, good as new; cost, $5,100.00, sell for $2,000.00 cash. D. B., 491 State St., Bridgeport, Conn.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 902, 904.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem,

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Oct. 30—The Goddess of Sagebrush Gulch (Drama) (Biograph—Reissue No. 93).
Nov. 1—The Power of the Press (Three parts—Drama) (Biograph—Reissue No. 94).
Nov. 6—The New York Hat (Drama) (Biograph—Reissue No. 95).
Nov. 7—The Science of Crime (Two parts—Drama) (Biograph Reissue No. 96).
Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).
Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).

ESSANAY.

Oct. 17—The Fable of "The Kittenish Superanns and the World Weary Snipes" (Two parts—Comedy).
Oct. 18—Dreamy Dud in the African War Zone (Cartoon—Comedy).
—A Scenic subject on the same reel.
Oct. 21—Marooned (Three parts—drama).
Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24—Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).
Oct. 31—The Beach Comber (Two parts—Comedy).
Nov. 1—Canimated Nooz Pictorial No. 19 (Cartoon—Comedy).
Nov. 4—The Heart of Virginia Keep (Three parts—Drama).
Nov. 7—Easy Ed (Two parts—Comedy).
Nov. 8—A Safe Proposition (Comedy).
Nov. 11—What I Said Goes (Three parts—Dr.).

KALEM.

Oct. 17—A Sauer Kraut Symphony (Comedy).
Oct. 18—The Yellow Hand (No. 11 of the "Girl from 'Frisco") (Two parts—Dr.).
Oct. 20—The Code Letter (No. 1 of "Grant, Police Reporter") (Drama).
Oct. 21—Hazards of Helen Railroad Series No. 102, "A Daring Chance" (Drama).
Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).
Oct. 31—The Merry Motor Menders (Com.).
Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).
Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama).
Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).
Nov. 7—A Desperate Duel (Comedy).
Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).
Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).
Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."

SELIG.

Oct. 12—The Selig-Tribune No. 82, 1916 (Topical).
Oct. 14—A Mistake in Rustlers (Western—Drama).
Oct. 16—Only a Rose (Two parts—Drama).
—A Boomerang (Comedy).
Oct. 16—The Selig-Tribune, No. 83, 1916 (Topical).
Oct. 19—The Selig-Tribune, No. 84, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).
Oct. 23—Out of the Shadows (Two parts—Dr.).
Oct. 23—The Selig-Tribune, No. 85, 1916 (Top.).
Oct. 26—The Selig-Tribune, No. 86, 1916 (Top.).
Oct. 28—A Close Call (Drama).
Oct. 30—Small Town Stuff (Three parts—Com.).
Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.)
Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).
Nov. 6—So Shall Ye Reap (Two parts—Dr.).
Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).
Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).
Nov. 11—When Cupid Slipped (Comedy).

VIM FEATURE COMEDY.

Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).
Oct. 25—Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy).
Nov. 8—Marked No Fund (Comedy).
Nov. 15—His Wedding Promise (Comedy).

VIM.

Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).
Nov. 2—Twin Flats (Comedy).
Nov. 3—In the Ranks (Comedy).
Nov. 9—A Warm Reception (Comedy).
Nov. 10—Hot Dogs (Comedy).
Nov. 16—Mother's Child (Comedy).
Nov. 17—Good and Proper (Comedy).

VITAGRAPH.

Oct. 20—Strong Evidence (Comedy).
Oct. 21—The Harbor of Happiness (Three parts—Drama) (Broadway Star Feature).
Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).
Oct. 30—The New Porter (Comedy).
Nov. 3—The Game that Failed (Comedy).
Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).
Nov. 6—New York Rapid Transit (Comedy).
Nov. 10—Weary Willie's Birthday (Comedy).
Nov. 13—The Second Story Ringer (Comedy).
Nov. 17—The Luck of Jane (Comedy).
Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).
Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).
Nov. 3—Jess of the Hill Country (Two parts—Drama).
Nov. 10—The Question Mark (Three parts—Drama).
Nov. 17—Target of Dreams (Two parts—Prama).

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Send $1.50 for Hallberg's Carbon Saver

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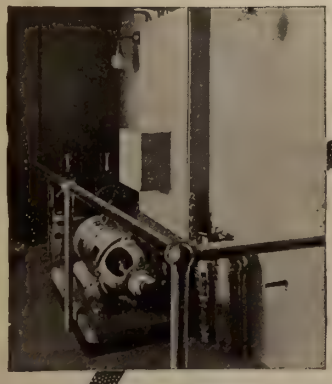

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WESTINGHOUSE ELECTRIC & MANUFACTURING COMPANY

East Pittsburgh, Pa.

473

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 902, 904.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 1—Number 44 (Topical).
Nov. 8—Number 45 (Topical).
Nov. 15—Number 46 (Topical).

BIG U.

Oct. 29—A Daughter of Dixie (Two parts—Drama).
Nov. 2—Sea Mates (Drama).
Nov. 3—Starlight's Message (Drama) (Special release).
Nov. 5—The Bandit's Wager (Comedy—Dr.).
Nov. 10—The Evidence, (Drama) (Special Release).
Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).
Nov. 15—The Torment (Drama) (Special).
Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special).

BISON.

Oct. 28—The Better Man (Two parts—Drama).
Nov. 4—For Love and Gold (Two parts—Dr.).
Nov. 11—The Quitter, (Two parts—Drama).
Nov. 18—The Son of a Rebel Chief (Two parts—Drama).

GOLD SEAL.

Oct. 17—The Wrath of Cactus Moore (Three parts—Drama).
Oct. 31—The Masked Woman (Three parts—Drama).
Nov. 8—The Cry of Conscience, (Two parts—Drama).
Nov. 14—Honor Thy Country (Thre parts—Drama).

IMP.

Oct. 22—No release this day.
Oct. 26—(Special release—title not decided).
Oct. 27—Through Solid Walls (Two parts—Dr.).
Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Cellar (Two parts—Dr.) (Special release).
Nov. 7—The Voice Upstairs, (Drama).
Nov. 10—The Eel (Two parts—Drama).
Nov. 17—Guilty (Two parts—Drama).
Nov. 19—No release this day.
Nov. 19—The Thread of Life (Two parts—Drama) (Special).

JOKER.

Oct. 28—A Crooked Mixup (Comedy).
Nov. 4—A Shadowed Shadow (Comedy).
Nov. 11—In Love With a Fireman (Comedy).
Nov. 18—Their First Arrest (Comedy).

LAEMMLE.

Oct. 18—Through Baby's Voice (Two parts—Drama).
Oct. 21—No release this day.
Oct. 25—Lucille, the Waitress (Comedy) (Special Release).
Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).
Nov. 15—No release this day.
Nov. 18—No release this day.

L-KO.

Oct. 22—She Wanted a Ford (Comedy).
Oct. 25—A Rural Romance (Two parts—Com.).
—An Alligator Hunt (Ditmar's Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy).
Nov. 5—No release this day.
Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day.
Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).

NESTOR.

Oct. 20—Pat's Pasting Ways (Comedy).
Oct. 23—The Bar Fly (Comedy).
Oct. 30—Love and a Liar (Comedy).
Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).
Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).

POWERS.

Nov. 2—Sammie Johnson Minds the Baby (Comedy—Cartoon).
—Ceylon (Educational).
Nov. 3—Us Kids (Comedy).
Nov. 9—High Life on a Farm with Hy Mayer (Cartoon—Educational).
Nov. 16—Motor Mat and his Fliv (Com.-Cartoon).
—Ceylon (Educational).

RED FEATHER.

Oct. 16—Barriers of Society (Five parts—Dr.).
Oct. 23—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).

REX.

Oct. 13—No release this day.
Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov. 17—No release this day.
Nov. 19—Lost in Babylon (Drama).

VICTOR.

Oct. 17—No release this day.
Oct. 22—Main 4400 (Two parts—Comedy—Dr.).
Oct. 24—Kitty from the City (Drama) (Special Release).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).
Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).

UNIVERSAL SPECIAL FEATURE.

Oct. 9—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct. 23—Love Never Dies (Five parts—Drama).
Oct. 30—The End of the Rainbow (Five parts—Drama).
Nov 6—Gloriana (Five parts—Drama).
Nov. 13—A Stranger from Somewhere (Five parts—Drama).
Nov. 20—The Measure of a Man (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).
Nov. 9—The Fight on the Dam (Drama).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 13—Inoculating Hubby (Comedy).
Oct. 14—Those Primitive Days (Comedy).
Oct. 14—Their College Capers (Comedy).
Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).

GAUMONT.

Oct. 11—See America First, No. 57 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 15—Reel Life, No. 24 (Mutual Film Magazine).
Oct. 18—See America First, No. 58 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First, No. 59 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).
Nov. 7—Mutual World Tours (Travel).
Nov. 8—See America First, No. 61 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).

MUTUAL.

Oct. 17—The Law of Nature (Three parts—Drama).
Oct. 24—The Folly of Fear (Two parts—Dr.).
Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct. 30—Paying the Price (Two parts—Drama).
Nov. 9—The False Clew (Two parts—Dr.)

MUTUAL WEEKLY.

Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).

MUTUAL CHAPLIN.

The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

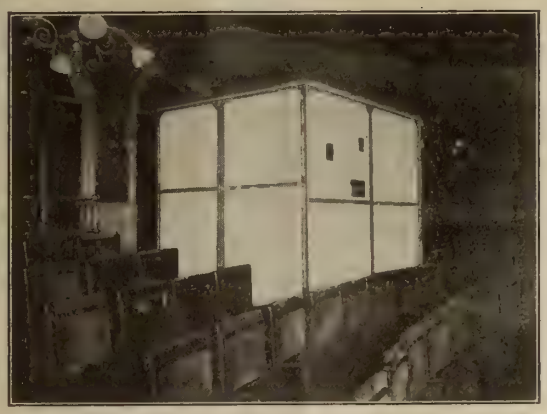
MUTUAL MASTERPICTURES DE LUXE.

Oct. 19—The Voice of Love (American—Five parts—Drama) (No. 145).
Oct. 23—The Undertow (American—Five parts—Drama) (No. 146).
Nov 6—And the Law Says? (American—Five parts—Drama) (No. 150).
Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).

MUTUAL STAR PRODUCTIONS.

Oct. 26—The Love Hermit (American—Five parts—Drama) (No. 147).
Oct. 30—Faith (American—Five parts—Drama) (No. 148).
Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).

(Mutual Releases continued on page 926.)



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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 902, 904.)

(*Mutual Releases continued from page 924.*)

SIGNAL FILM CORPORATION.
Oct. 23—A Lass of the Lumberlands, No. 1, "The Lumber Pirates" (Two parts—Drama).
Oct. 30—A Lass of the Lumberlands, No. 2, "The Wreck in the Fog" (Two parts—Drama).

THANHOUSER.
Oct. 13—At the Edge of the Aqueduct (Two parts—Drama).

VOGUE.
Oct. 22—Her Painted Pedigree (Two parts—Comedy).
Oct. 29—He Died and He Didn't (Two parts—Comedy).
Nov 5—Bungling Bill's Bow-Wow (Two parts—Comedy).
Nov. 12—Picture Pirates (Two parts—Com.).

Metro Pictures Corporation.

COLUMBIA.
Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.
Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).

QUALITY.
Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.
Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.
Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.
Oct. 16—Bridget's Blunder (Comedy).
Oct. 30—A Troublesome Trip (Comedy).

FAMOUS PLAYERS.
Nov. 2—Seventeen (Five parts—Comedy-Dr.).
Nov. 20—Miss George Washington (Five parts—Drama).
Nov. 27—Nanette of the Wilds (Five parts—Drama).

LASKY.
Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Oct. 30—The Soul of Kuri San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).

PALLAS.
Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.
Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.
Nov. 1—Greenland's Icy Mountains (Cartoon—Comedy).
Nov. 8—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Nov. 15—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 22—Bobby Bumps Queers the Choir (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.
Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).

Pathe Exchange, Inc.

ASTRA.
Oct. 29—The Shielding Shadow, No. 5, "Through Bolted Doors" (Two parts—Dr.).
Nov. 5—The Shielding Shadow No. 6 "The Disappearing Prisoners" (Two parts—Drama).
Nov. 12—The Shielding Shadow, No. 7, "The Awakening" (Two parts—Dr.).

GOLD ROOSTER PLAYS.
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).

PATHE.
Oct. 29—Florence Rose Fashions, No. 7, "Betty Entertains an Out-of-Town Guest" (Fashions).
Oct. 29—The Moth and the Flame (Two parts—Drama).
Nov. 5—Pearl of the Army No. 1 "The Traitor" (Two parts—Drama).
Nov. 5—Scratch of the Pen (Two parts—Drama).
Historic New Orleans (Scenic).
Nov. 5—Fowls and Game Birds (Educational—Colored).
Nov. 12—Florence Rose Fashions, No. 8, "A Day in New York with Betty" (Fashion).
Nov. 12—Baseball's Peerless Leader (Two parts—Drama) (Reissue).

PATHE NEWS.
Oct. 28—Number 87, 1916 (Topical).
Nov. 1—Number 88, 1916 (Topical).
Nov. 4—Number 89, 1916 (Topical).
Nov. 8—Number 90, 1916. (Topical).
Nov. 11—Number 91, 1916. (Topical).
Nov. 15—Number 92, 1916 (Topical).
Nov. 18—Number 93, 1916 (Topical).

ROLIN.
Oct. 22—Heinie and the Magic Man (Comedy).
Oct. 29—Luke, the Chauffeur (Comedy).
Nov. 5—Luke's Preparedness Preparation (Comedy).
Nov. 12—Luke—Gladiator (Comedy).

Triangle Film Corporation.

FINE ARTS.
Oct. 22—Fifty-Fifty (Five parts—Drama).
Oct. 29—A Sister of Six (Five parts—Drama).
Nov. 5—Atta Boy's Last Race (Five parts—Drama).
Nov. 12—American Aristocracy (Five parts—Drama).

INCE.
Oct. 22—The Vagabond Prince (Five parts—Drama).
Oct. 29—Somewhere in France (Five parts—Drama).
Nov. 5—A Corner in Colleens (Five parts—Drama).
Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).

Unicorn Film Service.

BUFFALO.
Oct. 16—The Slumbering Memory (Two parts—Drama).
Oct. 22—The Honor of the Tribe (Two parts—Drama).

HIAWATHA.
Oct. 18—Fear (Three parts—Drama).

GAYETY.
Oct. 17—Wife's Frame-Up (Comedy).

JOCKEY.
Oct. 17—The Foolish Romance (Two parts—Comedy).

JUDY.
Oct. 7—The Model (Comedy).
Oct. 16—The Lost Ring (Comedy).
—U. S. Fighting Craft (Educational).
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).

LILY.
Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.
Oct. 6—The Live Corpse (Comedy).
Oct. 19—The Honor of the Gardells (Two parts—Drama).

SUNSET.
Oct. 5—A Daring Mission (Drama).

SUPREME.
Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

UTAH.
Oct. 21—When Hands are Idle (Two parts—Drama).
Oct. 21—The Vengeance of Dan McGrew (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Six parts—Drama).

CHRISTIE FILM CO.
Oct. 9—His Wedding Night (Comedy).
Oct. 16—The Making Over of Mother (Comedy).
Oct. 23—He Loved the Ladies (Comedy).

CONSOLIDATED FILM CORPORATION.
Oct. 23—The Crimson Stain Mystery, No. 10, "The Tortured Soul" (Two parts—Drama).
Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).
Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13 (Two parts—Drama).

EXCLUSIVE FEATURES INC.
October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.
Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
October—The Conquest of Canaan (Drama).
November—The Witching Hour (Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).
Oct. 23—Scarlet Runner, No. 4, "The Hidden Prince" (Vitagraph—Two parts—Drama).
Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Last Man (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Second Mrs. Tanqueray (Vitagraph Five parts—Drama).
Nov. 20—The Price of Power (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).

HERALD FILM CORPORATION.
October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.
Oct. 23—Beatrice Fairfax No. 12 "Curiosity" (Two parts—Drama).
Oct. 24—Hearst-International News Pictorial No. 85, 1916 (Topical).
Oct. 27—Hearst-International News Pictorial No. 86, 1916. (Topical).
Oct. 30—Beatrice Fairfax, No. 13, "The Ringer" (Two parts—Drama).
Oct. 31—Hearst-International News Pictorial No. 87, 1916 (Topical).
Nov. 2—Hearst-International News Pictorial No. 88, 1916. (Topical).
Nov. 2—The Ocean Waif (Golden Eagle—Five parts—Comedy-Drama).
Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nov. 7—Beatrice Fairfax, No. 14, "The Hidden Menace" (Two parts—Drama).
Nov. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).

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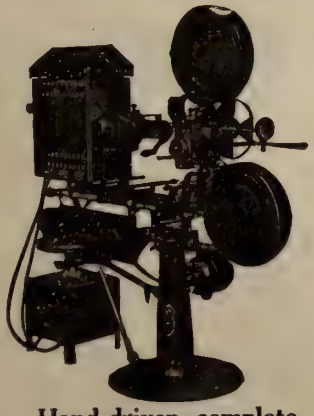

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 902, 904.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Sept. 11—Gloria's Romance No. 17, "The Telltale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).
Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).
Oct. 16—The Return of Eve (Essanay—Five parts—Drama).
October—World Series Baseball Film (Selig—Topical).
Oct. 30—The Heart of the Hills (Edison—Five parts—Drama).
Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).
Nov. 13—The Cossack Whip (Edison—Five parts—Drama).
Nov. 20—The Chaperon (Essanay—Five parts—Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES.

October—The Price She Paid (Drama).
November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).

WORLD PICTURES.

Oct. 30—The Man Who Stood Still (Five parts—Drama).
Nov. 6—The Heart of a Hero (Five parts—Drama).
Nov. 13—Bought and Paid For (Five parts—Drama).
Nov. 20—The Madness of Helen (Five parts—Drama).
Nov. 27—The Men She Married (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 9—Some Hero (Comedy).
Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).
Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).
Oct. 16—The Land Just Over Yonder (Six parts—Drama).
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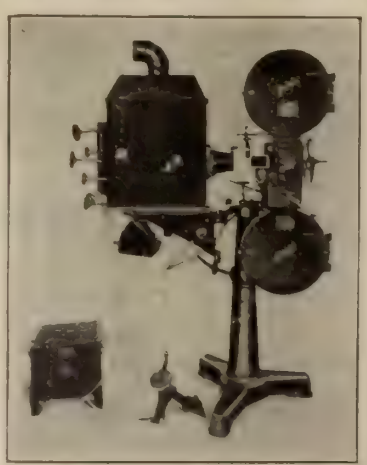

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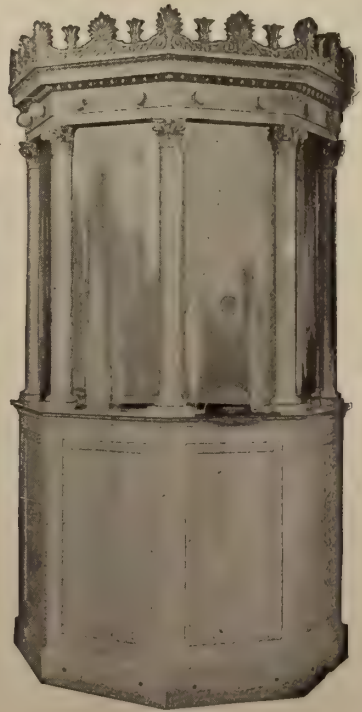

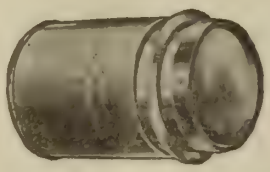

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